THE ARTE
OF ENGLISH
POESIE.

Contriued into three Bookes: The first of Poets and Poesie, the second of Proportion, the third of Ornament.

AT LONDON
Printed by Richard Field, dwelling in the black-Friers, neere Ludgate.
1589.
TO THE RIGHT HONORABLE SIR WILLIAM CECILL
KNIGHT, LORD OF BURGHLEY, LORD
HIGH TREASURER OF ENGLAND, R. F.
Printer wistheth health and prosperitie, with
the commandement and vie of his
continuall service.

His Booke (right Honorable) comming to my
hands, with his bare title without any Authors
name or any other ordinarie addresse, I doubted how
well it might become me to make you a present thereof,
seeming by many express passages in the same at large,
that it was by the Author intende1 to our Soueraigne
Lady the Queens, and for her recreation and service chiefly devis'd,
in which case to make any other person her highnes partaker in the
honour of his gift it could not stand with my duty, nor be without
some prejudice to her Maiesties interest and his merite. Perceiving
besides the title to purport so slender a subject, as nothing almost could
be more diercizant from the gravitye of your yeeres and Honorable
function, whose contemplations are every houre more seriously em-
ployed upon the publicke administration and services: I thought it
no condigne gratification, nor scarce any good satisfaction for such
a person as you. Yet when I considered, that behawing upon your
Lordship the first verse of this mine impression (a fact of mine owne
simple facultie) it could not seypher her Maiesties honour or prero-
gative in the gift, nor yet the Author of his thanks: and seeing
the thing it selfe to be a device of some novelte (which commonly
groweth every good thing a speciall grace) and a novelte so highly
tending to the most worthy praises of her Maiesties most excellent
name (deserve to you I dare conceive them any worldly thing besides)
my thought I could not dauishe to have presented your Lordship any
gift more agreeable to your appetite, or fitter for my vocation and
abilitie to bestow, your Lordship being learned and a lover of learning,
my present a Booke and my selfe a printer attaccest ready and
desirose to be at your Honourable commandement. And
thus I humbly take my leave from the Black-
sfriers, this xxvij. of May. 1589.

Your Honours most humble
at commandement,
R. F.
THE FIRST BOOKE,
Of Poets and Poesie.

CHAP. I.
What a Poet and Poesie is, and who may be worthily said the most excellent Poet of our time.

Poet is as much to say as a maker. And our English name well conformes with the Greek word: for of θεωρησιν to make, they call a maker Poel. Such as (by way of resemblance and reverently) we may say of God: who without any travel to his divine imagination, made all the world of nought, nor also by any patern or mould as the Platonicks with their Ideas do fantastically suppose. Euen so the very Poet makes and contrives out of his owne braine, both the verie and matter of his poeme, and not by any foreine copie or example, as doth the translator, who therefore may well be fayd a verifie, but not a Poet. The premises considered, it giveth to the name and profession no small dignite and preheminence, above all other artificers, Scientifie or Me-
chanicall. And neuerthelesse without any repugnancie at all, a Poet may in some sort be said a follower or imitator, because he can expresse the true and liuely of every thing is set before him, and which he taketh in hand to describe: and so in that respect is both a maker and a counterfaite: and Poesie an art not only of making, but also of imitation. And this science in his perfection, can not grow, but by some diuine instinct, the Platonicks call it furor: or by excellencie of nature and complexion: or by great subtletie of the spirtius and wit, or by much experience and observation of the world, and course of kinde, or peraduenture by all or most part of them. Otherwise how was it possible that Homer being but a poore private man, and as some say, in his later age blind, should so exactly set forth and describe, as if he had been a most excellent Captaine or Generall, the order and array of battells, the conduct of whole armies, the sieges and assualts of cities and townes? or as some great Princes maieordome and perfect Surueyour in Court, the order, sumptuousnesse and magnificence of royal banquets, feasts, weddings, and enterewes? or as a Polititian very prudent, and much inured with the priuat and publique affaires, so gruely examine the lawes and ordinances Ciuill, or so profoundly discourse in matters of estate, and forms of all politique regiment? Finally how could he so naturally paint out the speeches, countenance and maners of Princely persoons and private, to wit, the wrath of Achilles, the magnanimity of Agamemnon, the prudence of Menelaus, the provestie of Hector, the majestie of king Priamus, the grauitie of Nestor, the policies and eloquence of Ulysses, the calamities of the distressed Queenes, and valiance of all the Captaines and aduenturous knights in those lamentable warres of Troy? It is therefore of Poets thus to be conceived, that if they be able to deuise and make all these things of them selfes, without any subiect of veritie, that they be (by maner of speech) as creating gods. If they do it by instinct divine or natural, then surely much fauoured from aboue. If by
their experience, then no doubt very wise men. If by any president or paterne layd before them, then truly the most excellent imitators and counterfeitors of all others. But you (Madame) my most Honored and Gracious: if I should seeme to offer you this my dutie for a discipline and not a delight, I might well be reputed, of all others the most arrogant and injurious: your selfe being already, of any that I know in our time, the most excellent Poet. Forfooth by your Princely pursuauors and countenance, making in manner what ye lift, the poore man rich, the lewd well learned, the coward courageous, and vile both noble and valiant. Then for imitation no lesl, your person as a most cunning counterfeitor lively representing Venus in countenance, in life Diana, Pallas for gouvernement, and Iuno in all honour and regall magnificence.

CHAP. II.
That there may be an Art of our English Poesie, aswell as there is of the Latine and Greeke.

Then as there was no art in the world till by experience found out: so if Poesie be now an Art, and of al antiquitie hath bene among the Greeks and Latines, and yet were none, vntill by studious persons fashioned and reduced into a method of rules and precepts, then no doubt may there be the like with vs. And if that art of Poesie be but a skill appertaining to utterance, why may not the fame be with vs asfvel as with them, our language being no lesl copious pithie and significatiue then theirs, our concepts the fame, and our wits no lesl apt to deuise and imitate then theirs were? If againe Art be but a certaine order of rules prescribed by reason, and gathered by experience, why should not Poesie be a vulgar Art with vs asfvel as with the Greeks and Latines, our language admitting no fewer rules and nice diversities then theirs? but peraduenture moe by a peculiar, which our speech hath in many things differing from theirs: and yet in the generall points of that Art, allowed to
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go in common with them: so as if one point perchance which is their feete whereupon their measures stand, and in deede is all the beautie of their Poezie, and which feete we haue not, nor as yet neuer went about to frame (the nature of our language and wordes not permitting it) we haue in stead thereof twentie other curious points in that skill more then they euer had, by reason of our rime and tunable concords or simphonie, which they neuer obturued. Poezie therefore may be an Art in our vulgar, and that verie methodicall and commendable.

CHAP. III.
How Poets were the first priests, the first prophets, the first Legislators and politicians in the world.

He profession and vse of Poezie is most ancient from the beginning, and not as manie eroniously suppose, after, but before any ciuill society was among men. For it is written, that Poezie was th'originall cause and occasion of their first assemblies, when before the people remained in the woods and mountains, vagrant and dispersed like the wild beasts, lawleffe and naked, or verie ill clad, and of all good and necessarie provision for harbour or sustenance utterly vnfurnished: so as they little disfired for their maner of life, from the very brute beasts of the field. Whereupon it is sayned that Amphion and Orpheus, two Poets of the first ages, one of them, to wit Amphion, builded vp cities, and reared walles with the stones that came in heapes to the found of his harpe, figuring thereby the mollifying of hard and flonie hearts by his sweete and eloquent perswasion. And Orpheus assembled the wilde beasts to come in heards to harken to his musick, and by that meanes made them tame, implying thereby, how by his discerete and wholesome lessons vttred in harmonie and with melodiuous instruments, he brought the rude and savage people to a more ciuill and orderly life, nothing, as it seemeth, more preuailing or fit to redresse and edifie the cruell and sturdy
courage of man then it. And as these two Poets and
Linus before them, and Musæus also and Hesiodus in
Greece and Archadia: so by all likelihood had no
Poets done in other places, and in other ages before
them, though there be no remembrance left of them,
by reason of the Recordes by some accident of time per-
ished and failing. Poets therefore are of great antiqui-
tie. Then forasmuch as they were the first that enten-
ded to the observation of nature and her works, and
specially of the Celestiall courses, by reason of the con-
tinuall motion of the heauens, searching after the first
mover, and from thence by degrees comming to know
and consider of the substances separate and abstract,
which we call the divine intelligences or good Angels
(Demones) they were the first that instituted sacrifices of
placation, with invocations and worship to them, as to
Gods: and invented and established all the rest of the
observances and ceremonies of religion, and so were
the first Priests and ministers of the holy mysteries. And
because for the better execution of that high charge and
function, it behoved them to live chast, and in all hol-
ines of life, and in continuall study and contemplation:
they came by instinct divine, and by deep meditation,
and much abstinence (the same aubstilling and refining
their spirits) to be made apt to receive visions, both
waking and sleeping, which made them utter prophe-
cies, and foretell things to come. So also were they the
first Prophetes or seers, Videntes, for so the Scripture
teacheth them in Latine after the Hebrue word, and
all the oracles and answers of the gods were giuen in
meeter or verse, and published to the people by their
direction. And for that they were aged and graue men,
and of much wisdome and experience in th' affaires of
the world, they were the first lawmakers to the people,
and the first polititians, devising all expedient meanes
for th'eestablishment of Common wealth, to hold and
containe the people in order and duty by force and
vertue of good and wholesome lawes, made for the pre-
seruation of the publike peace and tranquillitie. The
fame peraduenture not purposely intended, but greatly furthered by the aw of their gods, and such scruple of conscience, as the terrors of their late inuented religion had led them into.

CHAP. IIII.
How Poets were the first Philosophers, the first Astronomers and Historiographers and Oratours and Musitians of the world.

Vterance also and language is giuen by nature to man for perswasion of others, and aide of them selues, I meane the firft abilitie to speake. For speach it selie is artificiall and made by man, and the more pleasing it is, the more it preuaileth to such purpose as it is intended for: but speach by meeter is a kind of vterance, more cleanly couched and more delicate to the eare then profe is, because it is more currant and slipper vpon the tongue, and withal tunable and melodious, as a kind of Musicke, and therfore may be tearmed a musicall speach or vterance, which cannot but please the hearer very well. Another caufe is, for that is briefer and more compendious, and easier to beare away and be retained in memorie, then that which is contained in multitude of words and full of tedious ambage and long periods. It is beside a maner of vterance more eloquent and retoricall then the ordinarie profe, which we use in our daily talke: because it is decked and set out with all maner of fresh colours and figures, which maketh that it sooner inuengeth the judgement of man, and carieth his opinion this way and that, whither soeuer the heart by imprission of the eare halbe most affectacionatly bent and directed. The vterance in profe is not of so great efficacie, because not only it is dayly vfed, and by that occasion the eare is ouergluttet with it, but is also not so voluble and slipper vpon the tong, being wide and lofe, and nothing numerous, nor contriued into measures, and founded with so gallant and harmonical accents, nor in fine allowed that figuratiue conueyance, nor so great licence in
choise of words and phraes as meeter is. So as the Poets were also from the beginning the best perfwaders and their eloquence the first Rethoricke of the world. Even so it became that the high mysteries of the gods should be revealed and taught, by a maner of vterance and language of extraordinarie phrae, and breife and compendious, and aboue al others sweet and ciuill as the Metrical is. The same also was meetest to registre the liues and noble gefts of Princes, and of the great Monarces of the world, and all other the memorabie accidents of time: so as the Poet was also the first historiographer. Then forasmuch as they were the first observers of all naturall causes and effects in the things generable and corruptible, and from thence mounted vp to search after the celestiall courses and influences, and yet penetraded further to know the diuine essences and substances separatae, as is sayd before, they were the first Aatronomers and Philofophists and Metaphyicks. Finally, because they did altogether endeavor them selues to reduce the life of man to a certaine method of good maners, and made the first differences betweene vertue and vice, and then tempered all these knowledges and skilles with the exercice of a delectable Musicke by melodious instruments, which withall serued them to delight their hearers, and to call the people together by admiration, to a plausible and vertuous contuerfation, therefore were they the first Philosophers Ethick, and the first artificial Musicians of the world. Such was Linus, Orpheus, Amphiem and Musaeus the most ancient Poets and Philosophers, of whom there is left any memorie by the prophane writers. King Daviud also and Salomon his sone and many other of the holy Prophets wrate in metters, and vfed to sing them to the harpe, although to many of vs ignorant of the Hebrue language and phrae, and not obseruing it, the same seeme but a profe. It can not bee therefore that anie scorne or indigntie should justly be offered to so noble, profitable, ancient and diuine a science as Poeties is.
CHAP. V.

How the wilde and sauage people used a naturall Poesie in verse and rime as our vulgar is.

And the Greeke and Latine Poesie was by verse numerous and metrical, running upon pleasant feet, sometimes swift, sometime slow (their words very aptly serving that purpose) but without any rime or tunable concord in the end of their verses, as we and all other nations now use. But the Hebrues and Chaldees who were more ancient then the Greekes, did not only use a metrical Poesie, but also with the same a manner of rime, as hath bene of late observed by learned men. Wherby it appeareth, that our vulgar running Poesie was common to all the nations of the world besides, whom the Latines and Greekes in special called barbarous. So as it was notwithstanding the first and most ancient Poesie, and the most vnuerfall, which two points do otherwise give to all humane inventions and affairs no small credit. This is proved by certificate of marchants and travellers, who by late navigations have surveyed the whole world, and discovered large countries and strange peoples wild and sauage, affirming that the American, the Perusine and the very Canniball, do sing and also say, their highest and holiest matters in certaine riming verses and not in prose, which proves also that our manner of vulgar Poesie is more ancient then the artificiall of the Greeks and Latines, ours coming by instinct of nature, which was before Art or observation, and vied with the sauage and vniciuil, who were before all science or civilitie, even as the naked by prioritie of time is before the clothed, and the ignorant before the learned. The natural Poesie therefore being aided and amended by Art, and not utterly altered or obscured, but some signe left of it, (as the Greekes and Latines have left none) is no leffe to be allowed and commended then theirs.
CHAP. VI.

How the ryming Poësie came first to the Grecians and Latines, and had altered and almost spilt their manner of Poësie.

But it came to passe, when fortune fled farre from the Greekes and Latines, and that their townes flourished no more in traficke, nor their Vniuersities in learning as they had done continuing those Monarchies: the barbarous conquerers invading them with innumerable swarmes of strange nations, the Poësie metrical of the Grecians and Latines came to be much corrupted and altered, in so much as there were times that the very Greekes and Latines themselues tooke pleasure in ryming verfes, and vsed it as a rare and gallant thing: Yea their Oratours profes nor the Doctors Sermons were acceptable to Princes nor yet to the common people vnlesse it went in manner of tunable rime or metrical sentences, as appeares by many of the auncient writers, about that time and since. And the great Princes, and Popes, and Sultans would one falute and greet an other sometime in frendship and sport, sometime in earnest and enmitie by ryming verfes, and nothing seemed clerkly done, but must be done in ryme: Whereof we finde divers examples from the time of th'Emperours Gracion and Valentinian downwardes: For then aboutes began the declination of the Romain Empire, by the notable inundations of the Hunnes and Vandales in Europe, vnder the conduicte of Totila and Atilla and other their generalles. This brought the ryming Poësie in grace, and made it preuaile in Italie and Greece (their owne long time cast aside, and almost neglected) till after many yeares that the peace of Italie and of th'Empiere Occidentall requiued new clerkes, who recouerying and perusing the bookes and studies of the ciuiler ages, reftored all manner of arts, and that of the Greeke and Latine Poësie withall into their former purifie and netnes. Which neuerthelesse did not so preuaile, but that the
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Ryming Poesie of the Barbarians remained still in his reputation, that one in the schole, this other in Courts of Princes more ordinary and allowable.

CHAP. VII.

How in the time of Charlemaine and many yeares after him the Latine Poetes wrote in ryme.

And this appeareth evidently by the works of many learned men, who wrote about the time of Charlemaines raigne in the Empire Occidentall, where the Christian Religion, became through the excessive authoritie of Popes, and deepe devotion of Princes strongly fortified and established by erection of orders Monasticall, in which many simple clerks for devotion sake and sanctitude were received more then for any learning, by which occasion and the solitarnesse of their life, waxing studious without discipline or instruction by any good methode, some of them grew to be historiographers, some Poets, and following either the barbarous rudenes of the time, or els their own idle inventions, all that they wrote to the favor or prayse of Princes, they did it in such maner of minstrelie, and thought themselves no small fooles, when they could make their verses goe all in ryme as did the schoole of Salerne, dedicating their booke of medicinall rules vnto our king of England, with this beginning.

Anglorum Rege scripta tota schoia Salerni
Si vis incolumem, si vis te reddere fanum
Curas tole graues, irae te crede prophanum
Nec retine ventrem nec stringas fortiter a num.

And all thereft that followethroughout the whole booke more curiously then cleanly, neuthertheless very well to the purpose of their arte. In the same time king Edward the iiij. him selfe quartering the Armes of England and France, did discover his pretence and clayme to the Crowne of Fraunce, in these ryming verses.

Rex sum regnorum bina ratione duorum
Anglorum regn sum rex ego iure paterno
Matris iure guidem Francorum nuncupor idem
Hinc est armorum variatio facela meorum.

Which verfes Phillip de Valois then posseffing the Crowne
as next heire male by pretexte of the law Salique,
and holding out Edward the third, aunswered in thefe other
of as good fluiffe.

Prado regnorum qui diceris effe duorum
Regno materno priuaberis atque paterno
Prolis ius nullum ubi matris non fuit vifum
Hinc est armorum variatio fuita tuorum.

It is found written of Pope Lucius, for his great avarice
and tyrany vfed ouer the Clergy thus in ryming verfes.
Lucius eft pifcis rex et tyrannus aquarum
A quo discordat Lucius ifte parum
Deterat hic homines, hic pifcisus insidiatur
Esuriit hic femper hic aliquando fatur
Amborum vitam fi laus aquata notaret
Plus rationis habet qui ratione caret.

And as this was vfed in the greatest and gayeft matters
of Princes and Papes by the idle invention of Monaficall
men then raigning al in their superlatiue. So did everyfcho-
er and fecular clere or verfifier, when he wrote any short
poeme or matter of good lefion put it in ryme, whereby
it came to paffe that all your old Proverbes and com-
mon fayings, which they would haue plaufible to the
reader and easie to remember and beare away, were of
that forte as thefe.

In mundo mira faciunt duo nummus et ira
Mollifcant dura pervertunt omnia iura.

And this verfe in disprayfe of the Courtiers life follow-
ing the Court of Rome.
Vita palatina dura eft animaeque ruina.
And thefe written by a noble learned man.
Ire redire fequi regum sublimia castra
Eximius status eft, fed non fac tur ad astra.

And this other which to the great injurie of all women
was written (no doubt by some forlorne louer, or els
some old malicious Monke) for one womans fake blem-
ishing the whole fexe.
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Fallere flere nere mentiri nilque tacere
Hæc quinque vere flatuit Deus in muliere.

If I might haue bene his Iudge, I would haue had him for his labour, serued as Orpheus was by the women of Thrace. His eyes to be picket out with pinnes, for his so deadly belying of them, or worfe handled if worfe could be deuised. But will ye see how God raiued a reuenger for the silly innocent women, for about the same ryming age came an honest ciuill Courtier somewhat bookish, and wrote these veriues against the whole rable of Monkes.

O Monachi vestri iunonis amphiara Bacchi
Vos estis Deus est te fidel turpisima pessis.

Anon after came your secular Priests as iolly rymers as the reft, who being fore agreed with their Pope Calixtus, for that he had enioyed them from their wiues, and railed as fast against him.

O bone Calixte totus mundus perodit te
Quondam Presbiteri, poterant vexiris uti
Hoc destruxisti, possum tu Papa fuisi.

Thus what in writing of rymes and registring of lyes was the Clergy of that fabulous age wholly occupied.

We finde some but very few of these ryming veriues among the Latines of the ciuiller ages, and thofe rather hapning by chaunce then of any purpose in the writer, as this Distick among the distortes of Ouid.

Quot cælum stellas tot habet tua Roma puellas
Pacra quoque haedos tot habet tua Roma Cynæos,

The posteritie taking pleasure in this manner of Simphonie had leasure as it feemes to deuise many other knackes in their verifying that the auncient and ciuill Poets had not vshed before, whereof one was to make every word of a verfe to begin with the same letter, as did Hugobald the Monke who made a large poeme to the honour of Carolus Caluus, every word beginning with C. which was the first letter of the king name thus.

Carmina clarifonæ Caluæ cantate camene.

And this was thought no small piece of cunning, being in deed a matter of some difficultie to finde out
so many wordes beginning with one letter as might make a iuft volume, though in truth it were but a phantasticall deuise and to no purpose at all more then to make them harmonical to the rude eares of those barbarous ages.

Another of their pretie inuentiones was to make a verfe of such wordes as by their nature and manner of construction and situation might be turned backward word by word, and make another perfite verfe, but of quite contrary fence as the gibeinge Monke that wrote of Pope Alexander these two vershes.

Laus tua non tua fraus, virtus non copia rerum,
Scandere te faciant hoc decus eximium.

Which if ye will turne backwards they make two other good vershes, but of a contrary fence, thus.

Eximium decus hoc faciant te scandere, rerum
Copia, non virtus, fraus tua non tua laus.

And they called it Verfe Lyon.

Thus you may see the humors and appetites of men how diuers and chaungeable they be in liking new fashions, though many tymes worfe then the old, and not onely in the manner of their life and vse of their garments, but also in their learninges and arts and specially of their languages.

CHAP. VIII.
In what reputation Poesie and Poets were in old time with Princes and otherwife generally, and how they be now become contemptible and for what causes.

Or the respectes aforefayd in all former ages and in the most ciuill countreys and commons wealthes, good Poets and Poesie were highly esteemed and much fauoured of the greatest Princes. For proffee whereof we read how much Amyntas king of Macedonia made of the Tragicall Poet Euripides. And the Athenians of Sophodes. In what price the noble poemes of Homer were holden with Alexander the great, in so much as euery night they were layd vnder his pillow, and by day were carried in
the rich iewell cofer of Darius lately before vanquished by him in battaile. And not onely Homer the father and Prince of the Poets was so honored by him, but for his sake all other meaner Poets, in so much as Cherillus one no very great good Poet had for every verfe well made a Phillips noble of gold, amounting in value to an angell English, and so for every hundreth verses (which a cleanly pen could speedely dispatch) he had a hundred angels. And since Alexander the great how Theocritus the Greeke poet was fauored by Tholomee king of Egipt and Queene Berenice his wife, Ennus likewise by Scipio Prince of the Romaines, Vir- gill also by th'Emperor Augustus. And in later times how much were Iehan de Mheune and Guillaume de Loris made of by the French kings, and Geoffrey Chaucer father of our English Poets by Richard the second, who as it was supposed gaued him the maner of new Holme in Oxonfihire. And Gower to Henry the fourth, and Harding to Edward the fourth. Also how Francis the Frenche king made Sangelas, Salomonius, Macrinus, and Clement Marot of his priuy Chamber for their excellent skil in vulgare and Latine Poesie. And king Henry the 8. her Maiesties father for a few Pflames of Davi' turned into English metre by Sternhold, made him groome of his priuy chamber, and gaued him many other good gifts. And one Gray what good esimation did he grow vnto with the same king Henry, and afterward with the Duke of Sommeret Protegent, for making certaine merry Ballades, whereof one chiefly was The hunte it [is?] vp, the hunte is vp. And Queene Mary his daughter for one Epithalamie or nuptiall song made by Vargas a Spanish Poet at her mariage with king Phillip in Winchester gaued him during his life two hundred Crownes pension: nor this reputation was giuen them in auncient times altogether in respect that Poesie was a delicate arte, and the Poets them selues cunning Princepleasers, but for that also they were thought for their vnuerfall knowledge to be very sufficient men for the greateste charges in their common
wealthes, were it for counsell or for conduct, whereby no man neede to doubt but that both skilles may very well concurre and be most excellent in one person. For we finde that Iulius Cæsar the first Emperor and a most noble Captaine, was not onely the most eloquent Orator of his time, but also a very good Poet, though none of his doings therein be now extant. And Quintus Catulus a good Poet, and Cornelius Gallus treasurer of Egypt, and Horace the most delicate of all the Roman Lyrickes, was thought meete and by many letters of great instance prouoked to be Secretarie of estate to Augustus the Emperor, which nevertheless he refused for his vnhealthfulness fake, and being a quiet mynded man and nothing ambitious of glory: non voluit accedere ad Rempublicam, as it is reported. And Ennius the Latine Poet was not as some perchaunce thinke, onely favored by Scipio the Africane for his good making of verses, but vsed as his familiar and Counsellor in the warres for his great knowledge and amiable conueration. And long before that Antimenides and other Greek Poets, as Aristotle reportes in his Politiques, had charge in the warres. And Firtæus the Poet being also a lame man and halting vpon one legge, was chosen by the Oracle of the gods from the Athenians to be generall of the Lacedemonians armie, not for his Poetrie, but for his wisdome and graue persuasions, and subtile Stratagemes whereby he had the victory ouer his enemies. So as the Poets seemed to haue skill not onely in the subtulties of their arte, but also to be meete for all manner of functions ciuill and martiall, even as they found fauour of the times they liued in, infomuch as their credit and estimation generally was not small. But in these dayes (although some learned Princes may take delight in them) yet vniversally it is not so. For as well Poets as Poesie are despised, and the name become, of honorable infamous, subiect to scorne and derision, and rather a reproch than a prayse to any that vseth it: for commonly who so is studious in th'Arte or shewes him selfe excellent
in it, they call him in diffayne a phantaftical: and a light headed or phantaftical man (by conuerion) they call a Poet. And this proceeds through the barbarous ignoraunce of the time, and pride of many Gentle-men, and others, whose grosse heads not being brought vp or acquainted with any excellent Arte, nor able to contrive, or in manner conceive any matter of subtillie in any bueneffe or science, they doe deride and fcorne it in all others as superfluous knowledges and vayne sciences, and whatsoever deuise be of rare inuention they terme it phantaftical, conftruing it to the worst side: and among men such as be modest and grave, and of little conuerfation, nor delighted in the buifie life and vayne ridiculous actions of the popular, they call him in scorne a Philosopher or Poet, as much to say as a phantaftical man, very iniuriously (God wot) and to the manifeation of their own ignoraunce, not making difference betwixt termes. For as the euill and vicious disposition of the braine hinders the sounde judgement and discourse of man with buifie and disordered phantacies, for which caufe the Greekes call him paorádis, so is that part being well affected, not onely nothing disorderly or confuited with any monftrouze imaginations or conceits, but very formall, and in his much multiformitie unforme, that is well proportioned, and so passing cleare, that by it as by a glasse or mirour, are represented vnto the soule all maner of beutifull visions, whereby the inuentiue parte of the mynde is so much holpen, as without it no man could deuise any new or rare thing: and where it is not excellent in his kind, there could be no politique Captaine, nor any witty engineer or cunning artificer, nor yet any law maker or counsellor of deepe discourse, yea the Prince of Philosophers tickes not to say animam non intelligere absque phantasmate which text to another purpose Alexander Aphrodicus well noteth, as learned men know. And this phantafe may be refemled to a glasse as hath bene sayd, whereof there be many tem-perers and manner of makinges, as the perspectives doe
acknowledge, for some be false glasses and shew things otherwise than they be in deede, and others right as they be in deede, neither fairer nor fouler, nor greater nor smaller. There be againe of these glasses that shew things exceeding faire and comely, others that shew figures very monstrous and illauore. Euen so is the phantastical part of man (if it be not disordered) a representor of the best, most comely and bewtiful images or apparances of things to the soule and according to their very truth. If otherwise, then doth it breede Chimere and monsters in mans imaginatiions, and not onely in his imaginatiions, but also in all his ordinarie actions and life which enues. Wherefore such persons as be illuminated with the brightnest irradiations of knowledge and of the verité and due proportion of things, they are called by the learned men not phantaistique but euphantaistique, and of this sorte of phantastie are all good Poets, notable Captaines stratagematique, all cunning artificers and engineers, all Legillators Politicians and Counsellours of estate, in whose exercises the inuentiue part is most employed and is to the found and true judgement of man most needful. This diversitie in the termes perchance every man hath not noted, and thus much be said in defence of the Poets honour, to the end no noble and generous minde be discomforted in the studie thereof, the rather for that worthy and honorable memorialis of that noble woman twa French Queene, Lady Anne of Britaine, wife first to king Charles the viij. and after to Lewes the xij. who passing one day from her lodging toward the kings side, saw in a galerie Massier Allaine Chartier the kings Secretarie, an excellent maker or Poet leaning on a tables end a sleepe, and slooped downe to kisse him, saying thus in all their hearings, we may not of Princely courteisie passe by and not honor with our kisse the mouth from whence so many sweete ditties and golden poems haus issued. But me thinks at these words I heare some smilingly say, I would be loath to lacke living of my own till the Prince gaue me a maner of new
Elme for my riming. And another to say I haue read that the Lady Cynthia came once downe out of her skye to kisse the faire yong lad Endimion as he lay a sleep: and many noble Queenes that haue bestowed kisses vpon their Princes paramours, but never vpon any Poets. The third me thinks shruggingly faith, I kept not to fit sleeping with my Poesie till a Queene came and kissed me. But what of all this? Princes may giue a good Poet such conuenient countenaunce and also benefite as are due to an excellent artificer, though they neither kisse nor cokes them, and the discrct Poet lookes for no such extraordinarie favours, and aflow doth he honour by his pen the iuft, liberall, or magnanimous Prince, as the valiant, amiable or bewtiful though they be every one of them the good giftes of God. So it seemes not altogether the scorne and ordinarie disgrace offered vnto Poets at these dayes, is cause why few Gentlemen do delight in the Art, but for that liberalitie, is come to sayle in Princes, who for their largeffe were wont to be accompted th'only patrons of learning, and first founders of all excellent artificers. Besides it is not perceiued, that Princes them selues do take any pleafure in this science, by whose example the subiect is commonly led, and allure to all delights and exercifes be they good or bad, according to the graue sayling of the historian. Rex multitudo religione impleuit, quae semper regi simul habet. And peraduenture in this iron and malitious age of ours, Princes are leffe delighted in it, being ouer earnestly bent and affected to the affaires of Empire and ambition, whereby they are as it were inforced to induenour them selues to armes and practies of hostilitie, or to extend to the right pollicing of their flates, and haue not one houre to beflow vpon any other ciuil or delectable Art of naturall or morall doctrine: nor scarce any leasure to thincke one good thought in perfect and godly contemplation, whereby their troubled mindes might be moderated and brought to tranquilitie. So as, it is hard to find in these dayes of noblemen or
gentlemen any good Mathematician, or excellent Musician, or notable Philosopher, or els a cunning Poet: because we find few great Princes much delighted in the same studies. Now also of such among the Nobilitie or gentrie as be very well seene in many laudable sciences, and especially in making or Poesie, it is so come to passe that they haue no courage to write and if they haue, yet are they loath to be a knowne of their skill. So as I know very many notable Gentlemen in the Court that haue written commendably and suppresse it agayne, or els suffred it to be publisht without their owne names to it: as if it were a discred for a Gentleman, to seeme learned, and to shew him selfe amorous of any good Art. In other ages it was not so, for we read that Kings and Princes haue written great volumes and publisht them vnder their owne regall titles. As to begin with Salomon the wisest of Kings, Iulius Caesar the greatest of Emperours, Hermes Trismegistus the holiest of Priests and Prophete, Euax king of Arabia wrote a booke of precious stones in verse, Prince Auienna of Philicke and Philosophie, Alphonfus king of Spaine his Astronomicall Tables, Almanfor a king of Marroco diuerse Philosophicall workes, and by their regall example our late foueraigne Lord king Henry the eight wrate a booke in defence of his faith, then perfwaded that it was the true and Apostlolicall doctrine, though it hath appeared otherwise since, yet his honour and learned zeale was nothing lesse to be allowed. Queens also haue bene knowen studious, and to write large volumes, as Lady Margaret of Fraunce Queene of Navarre in our time. But of all others the Emperour Nero was so well learned in Musique and Poesie, as when he was taken by order of the Senate and appointed to dye, he offered violence to him selfe and sayd, O quantus artifex pereol as much as to say, as, how is it possible a man of such science and learning as my selfe, should come to this shamefull death? Th'emperour Octavian being made executor to Virgill, who had left by his last will and tefta-
ment, that his bookes of the Æneidos should be com-
mitted to the fire as things not perfited by him, made
his excuse for infringing the deads will, by a number of
verfes moft excellently written, whereof these are part.

Frangatur potius legum veneranda poeflas,
Quam tot congetias nollesque diesque labores
Hauserit una dies. And put his name to them.
And before him his vnclle and father adoptiue Iulius
Caesar, was not afhamed to publifh vnder his owne
name, his Commentaries of the French and Britaine
warres. Since therefore fo many noble Emperors,
Kings and Princes haue bene fllious of Poefie and
other ciuill arts, and not afhamed to bewray their skills
in the fame, let none other meaner perfon despite
learning, nor (whether it be in profe or in Poefie, if
they them felues be able to write, or haue written any
thing well or of rare inuention) be any whit fqueimifh to
let it be publifh vnder their names, for reafon fernes
it, and modeflie doth not repugne.

CHAP. IX.
How Poefie should not be imploied upon vayne conceits
or vicious or infamous.

Herefore the Nobilitie and dignitie of the
Art conferdered afwell by vnierfaltie as
antiquitie and the naturall excellence of
it felfe, Poefie ought not to be abafed
and imploied vpon any vnworthy matter
and subjeft, nor vfed to vaine purpofes, which neuer-
thelesfe is dayly feene, and that is to vtter conceits in-
famous and vicious or ridiculous and foolish, or of no
good example and doctrine. Albeit in merry matters
(not vnhonest) being vfed for mans folace and recrea-
tion it may be well allowed, for as I faid before, Poefie
is a pleafant maner of vtterance varying from the
ordinarie of purpofe to refresh the mynde by the eares
delight. Poefie alfo is not only laudable, becaufe I
faid it was a metricall speach vfed by the firft men, but
because it is a metrical speech corrected and reformed by discreet judgements, and with no lesser cunning and curiosity then the Grecian and Latin Poesie, and by Art bewtified and adorned, and brought far from the primitiae rudeness of the first inventors, otherwise it may be sayd to me that Adam and Eve apernes were the gayest garments, because they were the first, and the shephardes tente or paullion, the best housing, because it was the most auncient and most vniuerse: which I would not have so taken, for it is not my meaning but that Art and cunning concurring with nature, antiquity and vniuerse, in things indifferent, and not euill, doe make them more laudable. And right fo our vulgar riming Poesie, being by good wittes brought to that perfection we fee, is worthily to be preferred before any other manner of vterance in prose, for such vfe and to such purpose as it is ordained, and shall hereafter be set downe more particularly.

CHAP. X.
The subject or matter of Poesie.

Having sufficiently sayd of the dignitie of Poets and Poesie, now it is tyme to speake of the matter or subject of Poesie, which to myne intent is, what feuer witte and delicate conceit of man meet or worthy to be put in written verse, for any necessary vfe of the present time, or good instruction of the posteritie. But the chief and principall is: the laud honour and glory of the immortall gods (I speake now in phrase of the Gentiles.) Secondly the worthy gifts of noble Princes: the memorials and registry of all great fortunes, the praise of vertue and reproose of vice, the instruction of morall doctrines, the relieving of sciences naturall and other profitable Arts, the redresse of boisterous and sturdie courages by perfwasion, the consolation and repose of temperate myndes, finally the common olace of mankind in all his travailes and cares of this transitorie life. And in this last fort being vfed
for recreation onely, may allowably beare matter not alwayes of the grasse, or of any great commoditie or profit, but rather in some fort, vaine, dissolute, or wanton, so it be not very scandalous and of euill example. But as our intent is to make this Art vulgar for all English mens use, and therefore are of necessitye to set downe the principal rules therein to be obserued: so in mine opinion it is no leffe expedient to touch briefly all the chief points of this auncient Poesie of the Greeks and Latines, so far forth as it conformeth with ours. So as it may be known what we hold of them as borrowed, and what as of our owne peculiar. Wherefore now that we haue saide, what is the matter of Poesie, we will declare the manner and formes of poemes used by the auncients.

CHAP. XI.

Of poemes and their sundry formes and how thereby the auncient Poets receaued surnames.

As the matter of Poesie is diuers, so was the forme of their poemes and maner of writing, for all of them wrote not in one fort, euin as all of them wrote not vpon one matter. Neither was euery Poet alike cunning in all as in some one kinde of Poesie, nor vttred with like felicitie. But wherein any one most excelled, thereof he tooke a surname, as to be called a Poet Heroick, Lyrick, Elegick, Epigrammatist or otherwise. Such therefore as gaue themselues to write long histories of the noble gefts of kings and great Princes entremixing the dealings of the gods, halfe gods or Heroes of the gentiles, and the great and waughty con-sequences of peace and warre, they called Poets Heroick, whereof Homer was chief and most auncient among the Greeks, Vergill among the Latines: Others who more delighted to write fongs or ballads of pleas-ure, to be fong with the voice, and to the harpe, lute, or citheron and such other musical, instruments, they were called melodious Poets [melica] or by a more common
name Lirique Poets, of which sort was Pindarus, Anacreon and Callimachus with others among the Greeks: Horace and Catullus among the Latines. There were an other sort, who sought the favor of faire Ladies, and coueted to bemone their estates at large, and the perplexities of loue in a certain pitious verse called Elegie, and thence were called Eligiack: such among the Latines were Ouid, Tibullus, and Propertius. There were also Poets that wrote onely for the stage, I meane playes and interludes, to rec[r]eat the people with matters of disporte, and to that intent did set forth in shewes pageants, accompanied with speach the common behavious and maner of life of priuate perfons, and such as were the meaneer sort of men, and they were called Comicall Poets, of whom among the Greekes Menander and Arislophanes were most excellent, with the Latines Terence and Plautus. Besides those Poets Comick there were other who serued also the stage, but medled not with so base matters: For they set forth the dolefull fallies of infortuniate and afflicted Princes, and were called Poets Tragicall. Such were Euripides and Sophoiles with the Greeks, Seneca among the Latines. There were yet others who mounted nothing so high as any of them both, but in base and humble stile by maner of Dialogue, vterred the priuate and familiar talke of the meanest sort of men, as shepheards, heywards and such like, such was among the Greekes Theocritus: and Virgill among the Latines, their poems were named Eglogues or shepheardly talke. There was yet another kind of Poet, who intended to taxe the common abuses and vice of the people in rough and bitter speaches, and their insuetuies were called Satyres, and them felues Satyr-iques. Such were Lucilius, Juvenall and Persius among the Latines, and with vs he that wrote the booke called Piers plowman. Others of a more fine and pleasant head were giuen wholly to taunting and scoffing at vndecent things, and in short poemes vttred pretie merry conceive, and these men were called Epigram-
There were others that for the peoples good instruction, and triall of their owne witts vfed in places of great assembly, to say by rote numbers of shoft and sententious metres, very pithie and of good edification, and thereupon were called Poets *Mimifles*: as who would say, imitable and meet to be followed for their wife and graue lefsons. There was another kind of poeme, inuented onely to make sport, and to refresh the company with a maner of buffonry or counterfaiting of merry speaches, conuering all that which they had hard spoken before, to a certaine derision by a quite contrary fence, and this was done, when *Comedies* or *Tragedies* were a playing, and that betweene the actes when the players went to make ready for another, there was great silence, and the people waxt weary, then came in these maner of conterfaite vces, they were called *Pantomimi*, and all that had before bene sayd, or great part of it, they gaue a croffe construction to it very ridiculously. Thus haue you how the names of the Poets were gien them by the formes of their poems and maner of writing.

**CHAP. XII.**

*In what forme of Poesie the gods of the Gentiles were pruyfed and honored.*

He gods of the Gentiles were honoured by their Poetes in hymnes, which is an extraordinarie and diuine praise, extolling and magnifying them for their great powers and excellencie of nature in the highest degree of laude, and yet therein their Poets were after a sort restrained: so as they could not with their credit vntruly praise their owne gods, or vse in their lauds any maner of groffe adulation or vnueritable report. For in any writer vntruth and flatterie are counted most great reproches. Wherfore to praisse the gods of the Gentiles, for that by authoritie of their owne fabulous records, they had fathers and mothers, and kinred...
and allies, and wives and concubines: the Poets first commended them by their genealogies or pedigrees, their marriages and alliances, their notable exploits in the world for the behoof of mankind, and yet as I said before, none otherwise then the truth of their owne memorials might beare, and in such sort as it might be well auouched by their old written reports, though in very deed they were not from the beginning all historically true, and many of them verie fictions, and such of them as were true, were grounded vpon some part of an historie or matter of veritie, the rest altogether figuratiue and misticall, courtely applied to some morall or natural sense, as Cicero fetteth it foorth in his booke de natura deorum. For to say that Jupiter was fonne to Saturne, and that he maried his owne sister Juno, might be true, for such was the guife of all great Princes in the Orientall part of the world both at those dayes and now is. Againe that he loued Danae, Europa, Leda, Calipso and other faire Ladies daughters to kings, besides many meaner women, it is likely enough, because he was reported to be a very incontinent person, and giuen over to his lustes, as are for the most part all the greatest Princes, but that he should be the highest god in heauen, or that he should thunder and lighten, and do manie other things very unnaturally and absurdly: also that Saturnus should geld his father Cetius, to th'intent to make him vnable to get any more children, and other such matters as are reported by them, it seemeth to be some wittie deuise and fiction made for a purpose, or a very noble and impudent lyke, which could not be reasonably suspected by the Poets, who were otherwise discreete and grave men, and teachers of wisedome to others. Therefore either to transgresse the rules of their primitiue records, or to seake to giue their gods honour by belying them (otherwise then in that fence which I haue alleged) had bene a signe not onely of an vnskillfull Poet, but also of a very impudent and leude man. For vntrue praise neuer giueth any true reputation. But with vs Chrift-
ians, who be better disciplined, and do acknowledge but one God Almighty, euerlafting, and in every re-
spect felfe suffizant [autharcos] repofed in all perfect
refl and foueraigne bliffe, not needing or exacting any
forreine helpe or good. To him we can not exhibit
ouermuch praife, nor belye him any wayes, vnleffe it
be in abaing his excellencie by scrafitie of praife, or
by misconceauing his diuine nature, weening to praife
him, if we impute to him such vaine delights and pee-
uith affections, as commonly the fraileft men are re-
proued for. Namely to make him ambitious of honour,
jealous and difficult in his worships, terrible, angrie,
vindicatiue, a louer, a hater, a pitier, and indigent of
mans worhips: finally so passionate as in effect he
shold be altogether Anthropopathis. To the gods of
the Gentiles they might well attribute thefe infirmities,
for they were but the children of men, great Princes
and famous in the world, and not for any other respect
diuine, then by some reemblance of vertue they had
to do good, and to benefite many. So as to the God
of the Christians, such diuine praife might be verified:
to th'other gods none, but figuratiuely or in mifi
call fenfe as hath bene faid. In which fort the ancient
Poets did in deede giue them great honors and praifes,
and made to them facrifices, and ofefred them oblations
of sundry fortes, euens as the people were taught and
perfwaded by such placcations and worships to receaue
any helpe, comfort or benefite to them felues, their
wiues, children, poffeffions or goods. For if that opin-
ion were not, who would acknowledge any God? the
verie Etimologie of the name with vs of the North
partes of the world declaring plainly the nature of the
attribute, which is all one as if we sayd good, [bonus]
or a giuer of good things. Therfore the Gentiles
prayed for peace to the goddefe Pallas: for warre (such
as thiued by it) to the god Mars: for honor and em-
pire to the god Jupiter: for riches and wealth to Pluto:
for eloquence and gayne to Mercurie: for safe naviga-
tion to Neptune: for faire weather and prosperous
windes to Eolus: for skill in musick and leechcraft to Apollo: for free life and chaflitie to Diana: for bewtie and good grace, as also for issue and prosperitie in love to Venus: for plenty of crop and corn to Ceres: for seasonable vintage to Bacchus: and for other things to others. So many things as they could imagine good and desirable, and to so many gods as they supposed to be authors thereof, in so much as Fortune was made a goddess, and the feuer quartaine had her aulters, such blindness and ignorance raigned in the harts of men at that time, and whereof it first proceeded and grew, besides th'opinion hath bene giuen, appeareth more at large in our bookes of Ierotekni, the matter being of another consideration then to be treated of in this worke. And these hymnes to the gods was the first forme of Poesie and the highest and the flateliest, and they were song by the Poets as priests, and by the people or whole congregacion as we sing in our Churches the Pfalmes of David, but they did it commonly in some shadie groues of tall tyme trees: In which places they reared aulters of green turfe, and bestowed them all over with flowers, and upon them offered their oblations and made their bloody sacrifices, (for no kinde of gift can be dearer then life) of such quick cat taille, as every god was in their conceit most delighted in, or in some other respect most fit for the misterie: temples or churches or other chappels then these they had none at those dayes.

CHAP. XIII.
In what forme of Poesie vice and the common abuses of mans life was reprehended.

Some perchance would thinke that next after the praise and honoring of their gods, should commence the worshippings and praise of good men, and specially of great Princes and governours of the earth in foueraignety and function next vnto the gods. But it
is not so, for before that came to passe, the Poets or holy Priestis, chiefly studied the rebuke of vice, and to carpe at the common abuses, such as were most offensive to the publique and priuate, for as yet for lacke of good ciuitie and wholesome doctrines, there was greater flore of lewde lourdaines then of wife and learned Lords, or of noble and vertuous Princes and gouernours. So as next after the honours exhibited to their gods, the Poets finding in man generally much to reproove and little to praise, made certaine poems in plaine mettres, more like to sermons or preachings then otherwise, and when the people were assembled together in those hallowed places dedicate to their gods, because they had yet no large halles or places of conuenticle, nor had any other correction of their faults, but such as rested only in rebukes of wise and graue men, such as at these dayes make the people ashamed rather then afraid, the said auncient Poets vfed for that purpose, three kinds of poems reprehensifve, to wit, the Satyre, the Comedie, and the Tragedie: and the first and most bitter inuective against vice and vicious men, was the Satyre: which to th'intent their bitterness should breede none ill will, either to the Poets, or to the recitours (which could not have bene chosen if they had bene openly known) and besides to make their admonitions and reproofs feeme grauer and of more efficacie, they made wise as if the gods of the woods, whom they called Satyres or Sylvanes, should appeare and recite those verses of rebuke, whereas in deede they were but disguised persons vnder the shape of Satyres as who would say, these terrene and base gods being conuerfant with mans affaires, and spiers out of all their secret faults: had some great care ouer man, and desir'd by good admonitions to reforme the euill of their life, and to bring the bad to amendment by those kinde of preachings, whereupon the Poets inuentours of the deuise were called Satyrifles.
CHAP. XIII.

How vice was afterward reproved by two other maner of poems, better reformed then the Satyre, whereof the first was Comedy, the second Tragedie.

Vt when these maner of solitary speaches and recitals of rebuke, uttered by the rurall gods out of bushes and briers, seemed not to the finer heads sufficiently perswasiue, nor so popular as if it were reduced into action of many person, or by many voyces liuely represented to the eare and eye, so as a man might think it were even now a doing. The Poets deuised to have many parts played at once by two or three or foure person, that debated the matters of the world, sometimes of their owne private affaires, sometimes of their neighbours, but never medling with any Princes matters nor such high personages, but commonly of marchants, soldiers, artificers, good honest householders, and also of vnthrifty youthes, yong damfels, old nourses, bawds, brokers, ruffians and parasites, with such like, in whose behauiors, lyeth in effect the whole course and trade of mans life, and therefore tended altogether to the good amendment of man by discipline and example. It was also much for the solace and recreation of the common people by reason of the pageants and shewes. And this kind of poeme was called Comedy, and followed next after the Satyre, and by that occasion was somewhat sharpe and bitter after the nature of the Satyre, openly and by express names taxing men more maliciously and impudently then became, so as they were enforced for feare of quarell and blame to disguise their players with strange apparell, and by colouring their faces and carying hatts and capps of diuerse fashions to make them selues lesse known. But as time and experience do reforme every thing that is amisse, so this bitter poeme called the old Comedy, being diffused and taken away, the new Comedy came in place, more ciuill and pleasent a great deale and not touch-
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ing any man by name, but in a certaine generalitie glancing at euery abufe, so as from thenceforth tearing none illwill or enmitie at any bodies hands, they left aside their disguisings and played bare face, till one Rofcius Gallus the moft excellent player among the Romaines brought vp thefe vizards, which we fee at this day vfed, partly to supply the want of players, when there were moe parts than there were perions, or that it was not thought meet to trouble and pefter princes chambers with too many folkes. Now by the chauinge of a vizard one man might play the king and the carter, the old nurfe and the yong damfell, the marchant and the souldier or any other part he lifted very conueniently. There be that fay Rofcius did it for another purpose, for being him felle the beft Hisfrien or buffon that was in his dayes to be found, inflomuch as Cicero laid Rofcius contended with him by varietie of liuely geftures, to furmount the copy of his speach, yet because he was sqint eyed and had a very vnpleafant countenance, and lookes which made him ridiculous or rather odious to the preffence, he deuised thefe vizards to hide his owne illfauored face. And thus much touching the Comedy.

CHAP. XV.
In what forme of Poesie the euill and outrageous behaiours of Princes were reprehended.

Vt becauf[e] in those dayes when the Poets first taxed by Satyre and Comedy, there was no great flore of Kings or Emperors or fuch high eflats (al men being yet for the moft part rude, and in a maner popularly egall) they could not fay of them or of their behaiours any thing to the purpose, which caues of Princes are fithens taken for the highest and greates matters of all. But after that fome men among the moe became mighty and famous in the world, fouer-aignetie and dominion having learned them all maner of lufts and licentioufnes of life, by which occasions also their high eflates and felicities fell many times into
moist lowe and lamentable fortunes: whereas before in
their great prosperities they were both feared and re-
uerenced in the highest degree, after their deathes when
the pofteritie flood no more in dread of them, their in-
famous life and tyrannies were layd open to all the
world, their wickednes reproched, their follies and ex-
treme infolencies derided, and their miserable ends
painted out in playes and pageants, to shew the muta-
bilitie of fortune, and the just punishments of God in
revenge of a vicious and euill life. These matters were
also handled by the Poets, and representet by action
as that of the Comedies: but because the matter was
higher then that of the Comedies the Poets file was also
higher and more loftie, the prouision greater, the place
more magnificent: for which purpose also the players
garments were made more rich and costly and solemne,
and every other thing apperteining, according to that
rate: So as where the Satyre was pronounced by rufti-
call and naked Sylvanes speaking out of a bush, and the
common players of interludes called Plamptones, played
barefoote vpon the floore: the later Comedies vpon
scaffolds, and by men well and cleanlyly hofed and hod.
Thefe matters of great Princes were played vpon lofty
flages, and the actors thereof ware vpon their legges
buskins of leather called Cothurni, and other solemne
habits, and for a speciall preheminence did walke vpon
those high corked shoes or pantofles, which now they
call in Spaine and Italy Shoppini. And because those
buskins and high shoes were commonly made of goats
skinnes very finely tanned, and dyed into colours: or
for that as some say the best players reward, was a
goate to be giuen him, or for that as other thinke, a
goate was the pecuarial sacrifice of the god Pan, king
of all the gods of the woodes: forasmuch as a goate
in Grecce is called Tragos, therfore these flately playes
were called Tragedies. And thus haue ye foure sundry
formes of Poetie Drammaticke approued, and put in
execution by the feate and dexteritie of mans body, to
wit, the Satyre, old Comedie, new Comedie, and Tragedie,
whereas all other kinde of poems except Eglogue whereof
shalbe entreated hereafter, were onely recited by mouth
or song with the voyce to some melodious instrument.

CHAP. XVI.
In what forme of Poese the great Princes and dominat-
ors of the world were honored.

But as the bad and illawdable parts of all
estates and degrees were taxed by the
Poets in one fort or an other, and those
of great Princes by Tragedie in especial,
(and not till after their deaths) as hath
bene before remembred, to th' intent that such exemplifyng (as it were) of their blames and adverseties,
being now dead, might worke for a secreet reprehension
to others that were alive, living in the fame or like
abuses. So was it great reason that all good and ver-
tuous persons should for their well doings be rewarded
with commendation, and the great Princes above all
others with honors and praifes, being for many respects
of greater moment, to haue them good and vertuous
then any inferior fort of men. Wherefore the Poets
being in deede the trumpetters of all praife and also of
flaundr (not flaundr, but well deferued reproch) were
in conscience and credit bound next after the diuine
praifes of the immortall gods, to yeeld a like ratable
honour to all such amongst men, as most resembled the
gods by excellencie of function, and had a certaine
affinitie with them, by more then humane and ordinarie
vertues shewed in their actions here vpon earth. They
were therefore praied by a second degree of laude:
shewing their high estates, their Princely genealogies
and pedegrees, mariages, aliances, and such noble
exploites, as they had done in th'affaires of peace and of
warre to the benefit of their people and countries, by
invention of any noble science, or profitable Art, or by
making wholsome lawes or enlarging of their dominions
by honorable and iust conquests, and many other ways.
Such personages among the Gentiles were Bacchus,
Ceres, Perseus, Hercules, Theseus and many other, who thereby came to be accompted gods and halfe gods or goddeses [Heroes] and had their commendations giuen by Hymne accordingly or by such other poems as their memorie was therby made famous to the posteritie for euer after, as shal be more at large sayd in place convenient. But first we will speake somewhat of the playing places, and prouisions which were made for their pageants and pomps representativie before remembred.

CHAP. XVII.
Of the places where their enterludes or poemes drama-
ticke were represented to the people.

it hath bene declared, the Satyres were first yttered in their hallowed places within the woods where they honoured their gods vnnder the open heauen, because they had no other houing fit for great assemblies. The old comedies were plaid in the broad streets vpon wagons or carts vncovered, which carts were floored with bords and made for remouable stages to passe from one streeete of their townes to another, where all the people might stand at their ease to gaze vpon the sights. Their new comedies or ciuill enterludes were played in open pavilions or tents of linnen cloth or lether, halfe dispayed that the people might see. Afterward when Tragidies came vp they deuised to present them vpon scaffolde or stages of timber, shadowed with linnen or lether as the other, and these stages were made in the forme of a Semicircle, wherof the bow serued for the beholders to set in, and the string or forepart was appointed for the floore or place where the players yttered, and had in it sundrie little diuisions by curteins as trauerses to serue for eueraul rooms where they might repaire vnto and change their garments and come in againe, as their speaches and parts were to be renewed. Alfo there was place appointed for musiciens to sing or to play vpon their instrumentes at the end of euery scene, to the intent
the people might be refreshed, and kept occupied. This manner of stage in half circle, the Greeks called theatrum, as much to say as a beholding place, which was also in such fort contrived by benches and greeces to stand or sit upon, as no man should empeach another's sight. But as civil life and withal wealth increased, so did the mind of man growe dayly more hauitie and superfluos in all his deuises, so as for their theatres in half circle, they came to be by the great magnificence of the Romain princes and people somptuously built with marble and square stone in forme all round, and were called Amphitheaters, whereof as yet appears one among the ancient ruines of Rome, built by Pompeius Magnus, for capasite able to receiue at ease fourscore thousand persons as it is left written, and so curiously contrived as every man might depart at his pleasure, without any annoyance to other. It is also to be knowne that in those great Amphitheaters, were exhibited all manner of other shewes and disports for the people, as their fence playes, or digladiations of naked men, their wrastlings, runnings, leapings and other practises of activity and strength, also the baits of wild beasts, as Elephants, Rhinoceroses, Tigers, Leopards and others, which fights much delighted the common people, and therefore the places required to be large and of great content.

CHAP. XVIII.
Of the Shepheardes or pastoral Poesie called Eglogue, and to what purpose it was first invented and used.

Some be of opinion, and the chiefe of those who haue written in this Art among the Latines, that the pastoral Poesie which we commonly call by the name of Eglogue and Bucolick, a tearme brought in by the Sicilian Poets, should be the first of any other, and before the Satyr comedie or tragedie, because, say they, the shepheardes and haywards assemblies and meetings when they kept their cattell and heardes in the common fields and forrests, was the first familiar cor-
uerfation, and their babble and talk vnnder bushes and
shadie trees, the firft disputation and contentious
reasoning, and their fleshly heates growing of eafe, the
firft idle woowings, and their fongs made to their mates
or paramours either uppon sorrow or iolity of courage,
the firft amorous musicks, sometime also they fang and
played on their pipes for wagers, flriuing who should
get the beft game, and be counted cunningeft. All
this I do agree vnto, for no doubt the shepheards life
was the firft example of honest fellowship, their trade
the firft art of lawfull acquiftion or purchase, for at
those daies robbery was a manner of purchase. So faith
Aristotle in his booke of the Politiques, and that pafturage
was before tillage, or fishing or fowling, or any
other predatory art or cheuifance. And all this may
be true, for before there was a shepheard keeper of his
owe, or of some other bodies flocke, there was none
owner in the world, quick cattell being the firft pro-
erty of any forreine possession. I say forreine, because
alway men claimed property in their apparell and
armour, and other like things made by their owne
truel and industry, nor thereby was there yet any
good towne or city or Kings palace, where pageants
and pompes might be shewed by Comedies or Trage-
dies. But for all this, I do deny that the Eglogue
should be the firft and most auncient forme of artificiall Poefie,
being perfwaded that the Poet deuised the Eglogue long
after the other drammatick poems, not of purpofe to
counterfeit or reprefent the rufticall manner of loues
and communication: but vnnder the vaile of homely per-
fons, and in rude fpeeches to infinuate and glaunce at
greater matters, and such as perchance had not bene
fafe to haue beene disclofed in any other fort, which
may be perceiued by the Eglogues of Virgill, in which
are treated by figure matters of greater importance
then the loues of Titius and Corydon. These Eglogues
came after to containe and enforce morall discipline,
for the amendment of mans behauyour, as be thoes of
Mantuan and other moderne Poets.
Here is nothing in man of all the potential parts of his mind (reason and will except) more noble or more necessary to the active life than memory: because it maketh most to a sound judgment and perfect worldly wisedome, examining and comparing the times past with the present, and by them both considering the time to come, concludeth with a steadfast resolution, what is the best course to be taken in all his actions and advices in this world: it came upon this reason, experience to be so highly commended in all consultations of importance, and preferred before any learning or science, and yet experience is no more than a maffe of memories assembled; that is, such trials as man hath made in time before. Right so no kinde of argument in all the Oratorie craft, doth better perfwade and more vniuerfally satisfie then example, which is but the representation of old memories, and like successes happened in times past. For these regards the Poesie historica is of all other next the divine most honorable and worthy, as well for the common benefit as for the special comfort every man receiueth by it. No one thing in the world with more delectation renewing our spirits then to behold as it were in a glasse the liuely image of our dear forefathers, their noble and vertuous maner of life, with other things autentike, which because we are not able otherwise to attaine to the knowledge of, by any of our fenses, we apprehend them by memory, whereas the present time and things so swiftly passe away, as they give vs no leasure almoft to looke into them, and much lesse to know and consider of them throughly. The things future, being also events very uncertaine, and such as can not possibly be knowne because they be not yet, can not be vised for example
nor for delight otherwise then by hope. Though many promise the contrary, by vaine and deceitfull arts taking vpon them to reuete the truth of accidents to come, which if it were so as they furnish, are yet but sciences meerely coniectural, and not of any benefit to man or to the common wealth, where they be vsed or proffessed. Therefore the good and exemplarie things and actions of the former ages, were referred only to the historiocal reportes of wise and graue men: those of the present time left to the fruition and judgement of our fences: the future as hazards and incertaine uentus vtherly neglected and layd aside for Magicians and mockers to get their livings by: such manner of men as by negligence of Magistrates and remisses of lawes every countrie breedeth great store of. These historiocal men neveretheresse vsed not the matter so precisely to wish that all they wrote should be accounted true, for that was not needful nor expedient to the purpose, namely to be vsed either for example or for pleasure: considering that many times it is seene a fained matter or altogether fabulous, besides that it maketh more mirth than any other, works no leffe good conclusions for example then the most tru and veritable: but often times more, because the Poet hath the handling of them to fashion at his pleasure, but not so of the other which must go according to their veritie and none otherwise without the writers great blame. Againe as ye know mo and more excellent examples may be fained in one day by a good wit, then many ages through mans frailtie are able to put in vre, which made the learned and wittie men of those times to deuise many historiocal matters of no veritie at all, but with purpose to do good and no hurt, as vsing them for a maner of discipline and presidet of commendable life. Such was the common wealth of Plato, and Sir Thomas Moores Viopia, refting all in deuise, but neuer put in execution, and easie to be wished then to be performed. And you shall perceiue that histories were of three forttes, wholly tru and wholly fals, and a
third holding part of either, but for honest recreation,
and good example they were all of them. And this
may be apparent to vs not onely by the Poeticall
histories, but also by those that be written in prose:
for as Homer wraie a fabulose or mixt report of the
siege of Troy, and another of Ulisses errors or wandrings,
so did Museus compile a true treatise of the life and
loves of Leander and Hero, both of them Heroick, and
to none ill edification. Also as Thucydides wraie a
worthy and veritable historie, of the warres betwixt the
Athenians and the Peloponeses: so did Zenophon, a most
graue Philosopher, and well trained courtier and counsell-
lour make another (but faine and vntrue) of the child-
hood of Cyrus king of Persia, neuertheless both to one
effect, that is for example and good information of the
posteritie. Now because the actions of meane and
base personages, tend in very few cases to any great
good example: for who pasteth to follow the steps, and
maner of life of a crafte man, shepheard or failer,
though he were his father or dearest friend? yea how
almoost is it possible that such maner of men should be
of any vertue other then their profession requireth?
Therefore was nothing committed to historie, but mat-
ters of great and excellent persons and things that the
name by irritation of good courages (such as emulation
caueth) might work more effectually, which occasioned
the story writer to chuse an higher stile fit for his sub-
tieft, the Profaie in prose, the Poet in metre, and
the Poets was by verse exameter for his grauitie and
flatelineffe most allowable: neither would they inter-
mingel with him any other shorter measure, vnlesse it
were in matters of such qualitie, as became best to be
song with the voice, and to some musicall instrument,
as were with the Greeks, all your Hymnes and En-
comia of Pindarus and Callimachus, not very histories
but a maner of historickall reportes in which cases they
made those poemes in variable measures, and coupled
a short verse with a long to serue that purpose the
better, and we our felvyes who compiled this treatise
haue written for pleasure a little brief Romance or historickall ditty in the English tong of the Isle of great Britaine in short and long meeters, and by breaches or diviisions to be more commodiously song to the harpe in places of assembly, where the company shalbe desirrous to heare of old adventurers and valiaunces of noble knights in times past, as are those of king Arthur and his knights of the round table, Sir Beuys of Southampton, Guy of Warrwicke and others like. Such as haue not premonition hereof, and consideration of the causes alledged, would peradventure reproue and disgrace every Romance, or short historickall ditty for that they be not written in long meeters or verses Alexandrins, according to the nature and file of large histories, wherein they should do wrong for they be sundry formes of poems and not all one.

CHAP. XX.
In what forme of Poesie vertue in the inferiour fort was commended.

IN euery degree and sort of men vertue is commendable, but not egalement: not onely because mens estates are vneggall, but for that also vertue it selfe is not in euery respect of egall value and estimation. For continence in a king is of greater merit, then in a carter, th'one haung all opportunities to allure him to lusts, and abilitie to serve his appetites, th'other partly, for the baseneffe of his estate wanting such meanes and occasions, partly by dread of lawes more inhibited, and not so vehemently caried away with vnbridled affections, and therefore deserue not in th'one and th'other like praife nor equall reward, by the very ordinarie courfe of distributiue iustice. Euen so parcimonie and illiberalitie are greater vices in a Prince then in a private person, and pusillanimitie and iniustice likewise: for to th'one, fortune hath supplied enough to maintaine them in the contrarie vertues, I meane, fortitude, iustice, liberalitie, and magnanimitie: the Prince hauing
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all plentie to vse largesse by, and no want or neede to
drife him to do wrong. Also all the aides that may
be to lift vp his courage, and to make him stout and
fearlesse (augent animos fortuna) faith the Minift, and
very truly, for nothing pulleth downe a mans heart
so much as aduerfitie and lacke. Againe in a meane
man prodigallitie and pride are faultes more reprehens-
ible then in Princes, whose high eslates do require in
their countenance, speech and expence, a certaine ex-
traordinary, and their functions enforce them sometime
to exceede the limites of mediocritie not excusable in a
priuat perfon, whose manner of life and calling hath
no such exigence. Besides the good and bad of Princes
is more exemplarie, and thereby of greater moment
then the priuate perfons. Therfore it is that the in-
feriour perfons, with their inferiour vertues haue a cer-
taine inferiour praiue, to guerdon their good with, and
to comfort them to continue a laudable course in the
modest and honest life and behauior. But this lyeth
not in written laudes so much as ordinary reward and
commendation to be giuen them by the mouth of the
superiour magistrat. For histories were not intended
to fo generall and base a purpose, albeit many a meane
foulder and other obfcure perfons were spoken of and
made famous in stories, as we finde of Iris the beggar,
and Therfites the glorious noddie, whom Homer maketh
mention of. But that happened (and fo did many like
memories of meane men) by reafon of some greater
perfonage or matter that it was long of, which there-
fore could not be an vnuerfall cafe nor chaunce to
every other good and vertuous perfon of the meaner
sort. Wherefore the Poet in praiyng the maner of life
or death of anie meane perfon, did it by some little
dittie or Epigram or Epitaph in fewe verfes and meane
stile conformable to his subiect. So haue you how the
immortal gods were praiyed by hymnes, the great Princes
and heroffe personages by ballades of praiue called En-
comia, both of them by hisloricall reports of great grauitie
and maieftie, the inferiour perfons by other flight poemes.
CHAP. XXI.

The forme wherein honest and profitable Artes and sciences were treated.

The profitable sciences were no lesse meete to be imported to the greater number of ciuill men for instruction of the people and increase of knowledge, then to be referred and kept for clerkes and great men only. So as next vnto the things historiicall such doctrines and arts as the common wealth fared the better by, were esteemed and allowed. And the same were treated by Poets in verfe Exameter favouring the Heroicall, and for the grauitie and comelineffe of the meetre most vted with the Greekes and Latines to fad purposes. Such were the Philosphicall works of Lucretius Carus among the Romaines, the Astronomicall of Aratus and Manilius, one Greeke th'other Latine, the Medicinall of Nicander, and that of Oprianus of hunting and fishes, and many moe that were too long to recite in this place.

CHAP. XXII.

In what forme of Poesie the amorous affections and allurements were vittered.

The first founder of all good affections is honest loue, as the mother of all the vicious is hatred. It was not therefore without reason that so commendable, yea honourable a thing as loue well meant, were it in Princely estate or private, might in all ciuill common wealths be vittered in good forme and order as other laudable things are. And because loue is of all other humane affections the most puissant and passionate, and most generall to all forties and ages of men and women, so as whether it be of the yong or old or wife or holy, or high estate or low, none euer could truly bragge of any exemption in that case: it requireth a forme of Poesie variable, inconstant, affecte, curi-
ous and most witty of any others, whereof the ioyes were to be uttered in one sorte, the forrowes in an other, and by the many formes of Poesie, the many moods and pangs of louers, throughly to be discovered: the poore soules sometimes praying, beseeching, sometime honouring, avancing, praising: an other while railing, reuiling, and curring: then forrowing, weeping, lamenting: in the ende laughing, reioyfing and folacing the beloued againe, with a thousand delicate deuises, odes, fongs, elegies, ballads, sonets and other ditties, mooing one way and another to great compassion.

CHAP. XXIII.
The forme of Poeticall reioyfings.

Leasure is the chiefe partie of mans felicity in this world, and also (as our Theologians say) in the world to come. Therefore while we may (yea alwaies if it could be) to reioyce and take our pleasures in vertuous and honest sort, it is not only allowable, but also necessary and very naturall to man. And many be the ioyes and consolations of the hart: but none greater, than such as he may vter and discoverye by some convenient meanes: even as to suppress and hide a mans mirth, and not to haue therein a partaker, or at leaft wife a witnes, is no little grieue and infelicitie. Therfore nature and ciuitye haue ordained (besides the priuate solaces) publike reioyfings for the comfort and recreation of many. And they be of divers sorte, and vpon divers occassions growne: one and the chiefe was for the publike peace of a countrie the greatest of any other ciuill good. And wherein your Maiestie (my most gracious Soueraigne) haue shewed your selfe to all the world for this one and thirty yeares space of your glorious raigne, abowe all other Princes of Christendome, not onely fortunate, but also most sufficient vertuous and worthy of Empire. An other is for liuift and honourable victroy atchieued against the foraigne enemy. A third at solerne feastes and pompe of coronations
and enstallments of honourable orders. An other for iollity at weddings and marriages. An other at the births of Princes children. An other for private entertainements in Court, or other secret diports in chamber, and such solitary places. And as these reioyfings tend to diuers effects, so do they also carry diuerse formes and nominations: for those of victorie and peace are called Triumphall, whereof we our felues haue heretofore giuen some example by our Triumphals written in honour of her Maiesties long peace. And they were vfed by the auncients in like manner, as we do our generall proceffions or Letanies with bankets and bonefires and all manner of ioyes. Thofe that were to honour the perfons of great Princes or to solemnifie the pompes of any installment were called Encomia, we may call them carols of honour. Thofe to celebrate marriages were called songs nuptiall or Epithalamies, but in a certaine mysticall sens as shall be said hereafter. Others for magnificence at the natiuities of Princes children, or by custome vfed yearely vpon the same dayes, are called songs natall or Genethliaca. Others for secret recreation and paftime in chambers with company or alone were the ordinary Musickes amorous, such as might be song with voice or to the Lute, Citheron or Harpe, or daunted by meaures as the Italian Pauan and galliard are at thefe daies in Princes Courts and other places of honourable or ciuill assembly, and of all these we will speake in order and very briefly.

CHAP. XXIII.
The forme of Poetical lamentations.

Amenting is altogether contrary to reioysing, every man faith so, and yet is it a peace of ioy to be able to lament with eafe, and freely to poure forth a mans inward sorrowes and the greefs wherewith his minde is surchargt. This was a very necessary devise of the Poet and a fine, besides his poerie to play alfo
the Phisitian, and not onely by applying a medicine to the ordinary sicknes of mankind, but by making the very greef itselfe (in part) cure of the diseafe. Nowe are the causes of mans sorrowes many: the death of his parents, frends, allies, and children: (though many of the barbarous nations do rejoyce at their burials and sorrow at their births) the overthrowes and discomfortes in battell, the subuersions of townes and cities, the defolations of countreis, the losse of goods and worldly promotions, honour and good renowne: finally the travailes and torments of loute forlorne or ill bestowed, either by disgrace, deniall, delay, and twenty other wayes, that well experienced louers could recite. Such of these greves as might be refrained or holpen by wifedome, and the parties owne good endeouer, the Poet gaue none order to sorrow them: for first as to the good renowne it is lott, for the more part by some default of the owner, and may be by his well doings recovered againe. And if it be vnusually taken away, as by vntrue and famous libels, the offenders recantation may suffice for his amends: so did the Poet Stefichorus, as it is written of him in his Palliniodus upon the disprayse of Helena, and recovered his eye sight. Also for worldly goods they come and go, as things not long proprietary to any body, and are not yet subiect vnto fortunes dominion so, but that we our selues are in great part accessarie to our own losses and hinderances, by overfight and misguiding of our selues and our things, therefore why should we bewaile our such voluntary detriment? But death the irrecoverable losse, death the dolefull departure of frendes, that can never be recontinued by any other meeting or new acquaintance. Befides our vncertainitie and suspition of their estates and welfare in the places of their new abode, feemeth to carry a reasonable pretext of just sorrow. Likwise the great overthrowes in battell and defolations of countreys by warres, awell for the losse of many liues and much libertie as for that it toucheth the whole state, and every private
man hath his portion in the damage: Finally for loue, there is no frailtie in flesh and bloud so excusable as it, no comfort or discomfort greater then the good and bad successe thereof, nothing more naturall to man, nothing of more force to vanquish his will and to inuegle his judgement. Therefore of death and burials, of th'aduersties by warres, and of true loue lost or ill bestowed, are th'only forrowes that the noble Poets fought by their arte to remoue or appease, not with any medicament of a contrary temper, as the Galenistes vfe to cure [contraria contrariis] but as the Paracelsians, who cure [similia similibus] making one dolour to expell another, and in this case, one short sorrowing the remedie of a long and grievous sorrow. And the lamenting of deathes was chiefly at the very burialls of the dead, also at monethes mindes and longer times, by custome continued yearely, when as they vfed many offices of seruice and loue towards the dead, and thereupon are called Obsequies in our vulgare, which was done not onely by cladding the mourners their friendes and feruauntes in blacke vestures, of shape dolefull and sad, but also by wofull countenances and voyces, and besides by Poeticall mounings in verfe. Such funerall fongs were called Epedia if they were song by many, and Monodia if they were vttred by one alone, and this was vfed at the enterment of Princes and others of great accompt, and it was reckoned a great ciuititie to vfe such ceremonies, as at this day is also in some countrie vfed. In Rome they accustomed to make orations funerall and commendatorie of the dead parties in the publique place called Proceftris: and our Theologians, in sted thereof vfe to make sermons, both teaching the people some good learning, and also saying well of the departed. Thofe fongs of the dolorous discomfits in battaile, and other defolations in warre, or of townes faccaged and subuered, were song by the remnant of the army ouerthrown, with great shriekings and outcries, holding the wrong end of their weapon vpwards in signe of forrow
and dispaire. The cities also made generall mournings and offred sacrifices with Poeticall fongs to appeale the wrath of the martiall gods and goddeses. The third sorrowing was of loues, by long lamentation in Elegie: so was their song called, and it was in a pitious maner of meetre, placing a limping Pentameter, after a lufty Exameter, which made it go dolourously more then any other meeter.

**CHAP. XXV.**

*Of the solemne reioysings at the natuuitie of Princes children.*

To returne from sorrow to reioysing it is a very good hap and no vnwise part for him that can do it, I say therefore, that the comfort of issue and procreation of children is so naturall and so great, not onely to all men but specially to Princes, as duetie and civilitie haue made it a common custome to reioyse at the birth of their noble children, and to keepe those dayes hallowed and festiuall for ever once in the yeare, during the parentes or childrens liues: and that by publique order and consent. Of which reioysings and mirthes the Poet miniftred the first occasion honorable, by presenting of joyfull fongs and ballades, praying the parentes by prooffe, the child by hope, the whole kinred by report, and the day it selfe with wishes of all good successe, long life, health and prosperitie for ever to the new borne. These poemes were called in Greeke Genetliaca, with vs they may be called natall or birth fongs.

**CHAP. XXVI.**

*The maner of reioysings at mariages and wedding.*

So the conflation of children well begotten is great, no leffe but rather greater ought to be that which is occasion of children, that is honorable matrimonie, a loue by al lawes allowed, not mutable nor encomb-
red with such vain cares and passions, as that other love, whereof there is no assurance, but loose and fickle affection occasioned for the most part by sodaine fights and acquaintance of no long triall or experience, nor upon any other good ground wherein any suriety may be conceiued: wherefore the Ciull Poet could do no lesse in conscience and credit, then as he had before done to the ballade of birth: now with much better deuotion to celebrate by his poeme the chearefull day of mariages aswell Princely as others, for that hath alwayes bene accompted with euerie countrey and nation of neuer fo barbarous people, the higheste and holiest, of any ceremonie appertaining to man: a match forsooth made for euer and not for a day, a solace provided for youth, a comfort for age, a knot of alliance and amitie indissoluble: great rejoycing was therefore due to such a matter and to so gladsome a time. This was done in ballade wise as the natall song, and was song very sweetely by Mufitians at the chamber dore of the Bridegroome and Bride at such times as shalbe hereafter declared and they were called Epithalamies as much to say as ballades at the bedding of the bride: for such as were song at the borde at dinner or supper were other Musickes and not properly Epithalamies. Here, if I shal say that which apperteyneth to th'arte, and disclose the miisterie of the whole matter, I must and doe with all humble reuerence bespeake pardon of the chaste and honorable eares, leafl I should either offend them with licentious speach, or leave them ignorant of the ancient guife in old times vfed at weddings (in my simple opinion) nothing reproueable. This Epithalamie was deuided by breaches into three partes to ferue for three feuerall fits or times to be song. The first breach was song at the first parte of the night when the spouse and her husband were brought to their bed and at the very chamber dore, where in a large verre roome vfed to be (besides the Mufitians) good store of ladies or gentlewomen of their kinsfolkes, and others who came to honor the mariage, and the tunes
of the songs were very loude and shrill, to the intent there might no noise be hard out of the bed chamber by the skreeking and outcry of the young damosell feeling the first forces of her stiffe and rigorous young man, she being as all virgins tender and weake, and unexpert in those manner of affaires. For which purpose also they vfed by old nurses (appointed to that service) to suppress the noise by casting of pottes full of nuttes round about the chamber vpon the hard floore or pavement, for they vfed no mattes nor rufhes as we doe now. So as the Ladies and gentlewomen shoulde have their eares so occupied what with Musicke, and what with their handles wantonly scambling and catching after the nuttes, that they could not intend to harken after any other thing. This was as I said to diminish the noise of the laughing lamenting spouse. The tenor of that part of the song was to congratulate the first acquaintance and meeting of the young couple, allowing of their parents good discrietions in making the match, then afterward to found cherfully to the onset and first encounters of that amorous bataille, to declare the comfort of children, and encrease of loue by that means chiefly caused: the bride shewing her self every wais well disposed and still supplying occasions of new lustes and loue to her husband, by her obedience and amorous embracings and all other allurements. About midnight or one of the clocke, the Musicians came again to the chamber dore (all the Ladies and other women as they were of degree, having taken their leave, and being gone to their rest.) This part of the ballade was to refresh the faint and weried bodies and spirits, and to animate new appetites with cherefull wordes, encouraging them to the recontinuance of the same entertainments, praising and commending (by supposall) the good conformeties of them both, and their desire one to vanquish the other by such friendly conflicts: alledging that the first embracements never bred barnes, by reason of their overmuch affection and heate, but onely made passage for children and en-
forced greater liking to the late made match. That the secondl assaultes, were less rigorously, but more vigorous and apt to advance the purpose of procreation, that therefore they should persist in all good appetite with an invincible courage to the end. This was the secondd part of the Epithalamie. In the morning when it was faire broad day, and that by likelihood all tournes were sufficiently surued, the last actes of the enterlude being ended, and that the bride must within few hours arise and apperell her selfe, no more as a virgine, but as a wife, and about dinner time must by order come forth Sicut fponfa de thalamo, very demurely and flately to beseen and acknowledged of her parents and kinsfolkes whether she were the same woman or a changeling, or dead or alive, or maimed by any accident nocturnal. The same Musicians came againe with this last part, and greeted them both with a Psalme of new applauses, for that they had either of them so well behaued them selues that night, the husband to rob his spouse of her maidenhead and saue her life, the bride so lustily to satisfie her husbandes love and scape with so little danger of her person, for which good chance that they should make a louely truce and abstinence of that warre till next night sealing the placard of that louely league, with twentie maner of sweet kisse, then by good admonitions enforced them to the frugall and thriftie life all the rest of their dayes. The good man getting and bringing home, the wife sauing that which her husbande should get, therewith to be the better able to keepe good hospitality, according to their estates, and to bring vp their children, (if God sent any) vertuously, and the better by their owne good example. Finally to perfeuer all the rest of their life in true and inviolable wedlocke. This ceremony was omitted when men married widoweres or such as had taasted the frutes of loun before, (we call them well experienced young women) in whom there was no feare of daunger to their persons, or of any outcry at all, at the time of those terrible approches. Thus much touching the
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Vfage of Epithalamie or bedding ballad of the ancient times, in which if there were any wanton or lascivious matter more than ordinarie which they called Ficenium licentia it was borne withal for that time because of the matter no lesse requiring. Catullus hath made of them one or two very artificiall and civil: but none more excellent then of late yeares a young noble man of Germanie as I take it Johannes fecundus who in that and in his poeme De basilis, passeth any of the auncient or moderne Poetes in my judgment.

CHAP. XXVII.
The manner of Poesie by which they uttered their bitter taunts, and privye nips, or witty scoffes and other merry conceits.

Bt all the world could not keepe, nor any ciuill ordinance to the contrary so preuaile, but that men would and must needs utter their spleens in all ordinarie matters also: or else it seemed their bowels would burst, therefore the poet devise d a pretty fashioned poeme short and sweete (as we are wont to say) and called it Epigramma in which every mery conceited man might without any long studie or tedious ambage, make his frend spart, and anger his foe, and give a prettie nip, or shew a sharpe conceit in few verses: for this Epigramme is but an inscription or writting made as it were vpon a table, or in a windowe, or vpon the wall or mantell of a chimney in some place of common ressort, where it was allowed every man might come, or be sitting to chat and prate, as now in our tavernes and common tabling houses, where many mery heads meete, and scible with ycke, with chalke, or with a cole such matters as they would every man should know, and defcant vpon. Afterward the same came to be put in paper and in booke, and vfed as ordinarie missives, some of frendship, some of defiance, or as other messages of mirth: Martial was the cheif of this skil among the Latines, and at these days the best Epigrammes we
finde, and of the sharpest conceit are those that have
bene gathered among the reliques of the two muet
Satyres in Rome, Pasquill and Marphorir, which in
time of Sede vacante, when merry conceited men lifted
to gibe and jeft at the dead Pope, or any of his Cardi-
nales, they fastened them upon those Images which now
lie in the open streets, and were tolerated, but after
that terme expired they were inhibited againe. These
inscriptions or Epigrammes at their begining had no
certaine author that would avouch them, some for feare
of blame, if they were ouer faucy or sharpe, others for
modeftie of the writer as was that dislice of Virgil
which he set upon the pallass gate of the emperour
Augustus, which I will recite for the breifnes and quick-
nes of it, and also for another evente that fell out upon the
mater worthy to be remembred. These were the verfes.

Noelis pluit tota, redentur spectacula mane
Divilum imperium cum Ioue Caesar habet.

Which I haue thus Englished,

It raines all night, early the shewes returne
God and Caesar, do rage and rule by turne.

As much to say, God sheweth his power by the night
raines. Caesar his magnificence by the pompes of the
day.

These two verfes were very well liked, and brought
to the Emperours Maiestie, who tooke great pleasure in
them, and willed the author should be known. A
fausie courtier proffered him selfe to be the man, and
had a good reward giuen him: for the Emperour him
selfe was not only learned, but of much munificence to-
ward all learned men: whereupon Virgill seing him
selfe by his ouermuch modeftie defrauded of the reward,
that an impudent had gotten by abufe of his merit,
came the next night, and fastened vpon the same place
this halfe metre, foure times iterated. Thus.

Sic vos non vobis
Sic vos non vobis
Sic vos non vobis
Sic vos non vobis
And there it remained a great while because no man wist what it meant, till Virgill opened the whole fraud by this device. He wrote above the same half metres this whole verse Examsiter.

*Hos ego verticulus faci tuli alter honores.*

And then finished the foure half metres, thus.

+ Síc vos non vobis + Fortis aratra bone
+ Síc vos non vobis + Vellera fertis oves
+ Síc vos non vobis + Mellificatis apes
+ Síc vos non vobis + Indiscatis aues.

And put to his name Publius Virgilius Maro. This matter came by and by to Th'Emperours care, who taking great pleasure in the device called for Virgill, and gave him not only a present reward, with a good allowance of dyet a bonche in court as we vfe to call it: but also held him for ever after vpon larger triall he had made of his learning and vertue in so great reputation, as he vouchsafed to give him the name of a frend (amicus) which among the Romanes was so great an honour and speciall favour, as all such persons were allowed to the Emperours table, or to the Senators who had received them (as frendes) and they were the only men that came ordinarily to their boards, and folaced with them in their chambers, and gardins when none other could be admitted.

**CHAP. XXVIII.**

*Of the poeme called Epitaph used for memoriall of the dead.*

An Epitaph is but a kind of Epigram only applied to the report of the dead persons estate and degree, or of his other good or bad partes, to his commendation or reproach: and is an inscription such as a man may commodiously write or engrave vpon a tombe in few verses, pithie, quicke and tententious for the passer by to perceive, and judge vpon without any long taraunce: So as if it exceede the measure of an Epigram, it is then (if the verse be correspondent) rather an Elegie
then an Epitaph which errour many of these bastard rimers commit, because they be not learned, nor (as we are wont to say) catttes [craftes?] masters, for they make long and tedious discourses, and write them in large tables to be hanged vp in Churches and chauncells ouer the tombes of great men and others, which be so exceeding long as one must haue halfe a dayes leasure to reade one of them, and must be called away before he come halfe to the end, or else be locked into the Church by the Sexten as I my selfe was once serued reading an Epitaph in a certaine cathedrall Church of England. They be ignorant of poesie that call such long tales by the name of Epitaphes, they might better call them Elegies, as I said before, and then ought neither to be engrauen nor hanged vp in tables. I haue seene them neuere thelesse vpon many honorable tombes of these late times erect-ed, which doe rather disgrace then honour either the matter or maker.

**CHAP. XXIX.**

_A certaine auncient forme of poesie by which men did yse to reproch their enemies._

Sfrendes be a rich and joyfull possesision, so be foes a continuall torment and canker to the minde of man, and yet there is no possible meane to auoide this inconuenience, for the best of vs all, and he that thinketh he liues most blameleffe, liues not without enemies, that enuy him for his good parts, or hate him for his euill. There be wife men, and of them the great learned man Plutarch tooke vpon them to perfwade the benefite that men receiue by their enemies, which though it may be true in manner of Paradoxe, yet I finde mans frailtie to be naturally such, and always hath beene, that he cannot conceiue it in his owne case, nor shew that patience and moderation in such greifs, as becommeth the man perfite and accomplisht in all vertue: but either in deede or by word, he will secke reuenge against them that malice him, or practife his harmes,
specially such foes as oppose themselves to a man's loyces. This made the auncient Poetes to invent a meane to rid the gall of all such Vindicatiue men: so as they might be a wrecked of their wrong, and neuer bely their enemie with flaunderous vntruthes. And this was done by a maner of imprecation, or as we call it by cursing and banning of the parties, and wishing all euill to a light uppon them, and though it neuer the sooner happened, yet was it great easment to the boiling stomacke: They were called Dira, such as Virgill made ag[al]nst Battarus, and Ouide against Ibis: we Christians are for bidden to vse such vncharitable fashions, and willed to referre all our revenges to God alone.

CHAP. XXX.
Of short Epigrammes called Poesies.

Here be also other like Epigrammes that were sent vseually for new yeares gifts or to be Printed or put vpon their bankeeting dishes or before plate, or of march paines, and such other dainty meates as by the curtesie and custome every guest might carry from a common feast home with him to his owne house, and were made for the nonce, they were called Nenia or apophraset, and neuer contained about one verse, or two at the most, but the shorter the better, we call them Poesies, and do paint them now a dayes vpon the backe sides of our fruite trenchers of wood, or vse them as devices in rings and armes and about such courtly purposes. So haue we remembred and set forth to your Maiestie very briefly, all the commended fourmes of the auncient Poesie, which we in our vulgare makings do imitate and vse vnder these common names: enterlude, song, ballade, caroll and ditty: borrowing them also from the French al fauing this word (song) which is our naturall Saxon English word. The rest, such as time and vfurpation by custome haue allowed vs out of the primitiue Greeke and Latine, as Comedie, Tragedie, Ode, Epitaphe, Elegie, Epigramme, and other moe.
And we haue purposelly omitted all nice or scholafticall curiosities not meete for your Maiesties contemplation in this our vulgare arte, and what we haue written of the auncient formes of Poemes, we haue taken from the best clerks writing in the same arte. The part that next followeth to wit of proportion, because the Greeks nor Latines never had it in vs nor made any observation, no more then we doe of their feete, we may truly affirme, to have bene the first devisers thereof our selues, as ἀυτοδιδάκτου, and not to have borrowed it of any other by learning or imitation, and thereby trusting to be holden the more excusable if any thing in this our labours happen either to mislike, or to come short of th'authors purpose, because commonly the first attempt in any arte or engine artificial is amendable, and in time by often experiences reformed. And so no doubt may this devise of ours be, by others that shall take the penne in hand after vs.

CHAP. XXXI.

Who in any age have bene the most commended writers in our English Poetie, and the Authors censure giuen upon them.

It appeareth by sundry records of bookes both printed and written, that many of our countrymen have painfully travelled in this part: of whose works some appeare to be but bare translations, other some matters of their owne invention and very commendable, whereof some recitall shall be made in this place, to th'intent chiefly that their names should not be defrauded of such honour as seemeth due to them for having by their thankfull studies so much beautified our English tong, as at this day it will be found our nation is in nothing inferiour to the French or Italian for copie of language, subtilltie of devise, good method and proportion in any forme of poeme, but that they may compare with the most, and perchance passe a great many of them. And I will not reach aboue the
time of king Edward the third, and Richard the second for any that wrote in English meeter: because before their times by reason of the late Normane conquest, which had brought into this Realme much alteration both of our langage and lawes, and there withall a certain martiall barbarousnes, whereby the study of all good learning was so much decayd, as long time after no man or very few entended to write in any laudable science: so as beyond that time there is little or nothing worth commendation to be founde written in this arte. And those of the first age were Chaucer and Gower both of them as I suppose Knightes. After whom followed John Lydgate the monke of Bury, and that nameles, who wrote the Satyre called Piers Plowman, next him followed Harding the Chronicler, then in king Henry th' eight times Skilton, (I wot not for what great worthines) surnamed the Poet Laureat. In the latter end of the fame kings raigne sprong vp a new company of courtly makers, of whom Sir Thomas Wyat th'elder and Henry Earle of Surrey were the two chieftaines, who hauing trauaile into Italie, and there tasted the sweete and flately measures and stile of the Italian Poesie as nouices newly crept out of the schooles of Dante Arioste and Petrarch, they greatly polished our rude and homely maner of vulgar Poesie, from that it had bene before, and for that cause may iustly be sayd the first reformers of our English meeter and stile. In the same time or not long after was the Lord Nicholas Vaux, a man of much facilitie in vulgar makings. Afterward in king Edward the sixtis time came to be in reputation for the fame facultie Thomas Sternehold, who first translated into English certaine Pfalmes of David, and John Hoywood the Epigrammatifi who for the myrth and quicknesse of his conceits more then for any good learning was in him came to be well benefited by the king. But the principall man in this profession at the same time was Maister Edward Ferrys a man of no lesse mirth and felicitie that way, but of much more skil, and magnificence in his meeter, and therefore wraate
for the most part to the stage, in Tragedie and sometimes in Comodie or Enterlude, wherein he gave the king so much good recreation, as he had thereby many good rewardes. In Queenes Maries time flourished aboue any other Doctor Phaer one that was well learned and excellently well translated into English verse Heroicall certaine booke of Virgils Aeneidos. Since him followed Maister Arthure Golding, who with no lesse commendation turned into English metre the Metamorphosis of Ouide, and that other Doctor, who made the supplement to those booke of Virgils Aeneidos, which Maister Phaer left undone. And in her Maiesties time that now is are sprong vp an other crew of Courtly makers Noble men and Gentlemen of her Maiesties owne seruantes, who haue written excellently well as it would appeare if their doings could be found out and made publicke with the rest, of which number is first that noble Gentleman Edward Earle of Oxford. Thomas Lord of Bukhurst, when he was young, Henry Lord Paget, Sir Philip Sydney, Sir Walter Rawleigh, Maister Edward Dyar, Maister Fulke Grevell, Gavton, Britton, Turberuille and a great many other learned Gentlemen, whose names I do not omit for enuiue, but to auoyde tediousnesse, and who haue deferred no little commendation. But of them all particularly this is myne opinion, that Chaucer, with Gower, Lidyatt and Harding for their antiquitie ought to haue the first place, and Chaucer as the most renowned of them all, for the much learning appeareth to be in him aboue any of the rest. And though many of his booke be but bare translatations out of the Latin and French, yet are they wel handled, as his booke of Troilus and Cressiadj, and the Romant of the Rose, whereof he translated but one halfe, the deuice was John de Melunes a French Poet, the Canterbury tales were Chaucer's owne invention as I suppose, and where he sheweth more the naturall of his pleasant wit, then in any other of his worke, his similitudes comparisones and all other descriptions are such as can not be amended. His
meetre Heroicall of *Troilus* and *Cresseid* is very graue and flately, keeping the flasse of feuen, and the verfe of ten, his other verfes of the Canterbury tales be but riding ryme, neuerthelesse very well bocoming the matter of that pleasaunt pilgrimage in which every mans part is playd with much decency. *Gower* sauing for his good and graue moralities, had nothing in him highly to be commended, for his verfe was homely and without good measure, his wordes strained much deale out of the French writers, his ryme wreted, and in his inuention small subtilitie: the applications of his moralities are the best in him, and yet those many times very grossely bestowed, neither doth the substance of his workes sufficiently aunfwere the subtilitie of his titles. *Lydgate* a tranflator onely and no deuiler of that which he wroate, but one that wroate in good verfe. *Harding* a Poet Epick or Historicall, handled himselfe well according to the time and maner of his subiect. He that wrote the Satyr of Piers Ploughman, seemed to haue bene a malcontent of that time, and therefore bent himselfe wholly to taxe the disorders of that age, and specially the pride of the Romane Clergy, of whose fall he seemeth to be a very true Prophet, his verfe is but loose meetre, and his termes hard and obscure, so as in them is little pleasure to be take. *Skelton* a sharpe Satirift, but with more rayling and scoffery then became a Poet Lawreat, such among the Greekes were called *Pantomimi*, with vs Buffons, altogether applying their wits to Scurrillities and other ridiculous matters. *Henry Earle of Surrey* and Sir *Thomas Wyatt*, betweene whom I finde very little difference, I repute them (as before) for the two chief lanternes of light to all others that haue sincé employed their pennes vpon English Poesie, their conceits were looffie, their flites flately, their conuayance cleanly, their termes proper, their meetre sweete and well proportioned, in all imitating very naturally and studiously their Maister Francis Petrarca. The 3rd *Vaux* his commendation lyeth chiefly in the subtilitie of his meetre, and the aptnesse
of his descriptions such as he taketh vpon him to make, namely in sundry of his Songs, wherein he sheweth the counterfeit action very liuely and pleasently. Of the later sort I thinke thus. That for Tragedie, the Lord of Buckhurst, and Maister Edward Ferrys for such doings as I haue sene of theirs do deferue the hyest price: Th'Earle of Oxford and Maister Edwardes of her Maiesties Chappell for Comedy and Enterlude. For Eglogue and pastorall Poesie, Sir Philip Sydney and Maister Challenner, and that other Gentleman who wra the late shepheardes Callender. For dittie and amourous Ode I finde Sir Walter Rawleyghs vayne most loftie, insolent, and passionate. Maister Edward Dyar, for Elegie most sweete, solempe and of high conceit. Gascon for a good meeter and for a plentiful vayne. Phaer and Golding for a learned and well corrected verfe, specially in translation cleare and very faithfully answering their authours intent. Others haue also written with much facillitie, but more commendably perchance if they had not written so much nor so popularly. But last in recitall and first in degree is the Queene our soueraigne Lady, whose learned, delicate, noble Mufe, eaily furmounteth all the rest that haue written before her time or since, for fence, sweetneffe and subtillitie, be it in Ode, Elegie, Epigram, or any other kinde of poeme Heroicke or Lyricke, wherein it shall pleaue her Maiestie to employ her penne, euen by as much oddes as her owne excellent estate and degree exceedeth all the rest of her most humble vassalls.
THE SECOND BOOKE,
OF PROPORTION POETICAL.

CHAP. I.
Of Proportion Poeticall.

T is said by such as profess the Mathematicall sciences, that all things stand by proportion, and that without it nothing could stand to be good or beautiful. The Doctors of our Theologie to the same effect, but in other terms, say: that God made the world by number, measure and weight: some for weight say: tune, and peraduenture better. For weight is a kind of measure or of much conueniency with it: and therefore in their descriptions be alwayes coupled together (statica et metrica) weight and measures. Hereupon it seemeth the Philosopher gathers a triple proportion, to wit, the Arithmetical, the Geometricall, and the Musickall. And by one of these three is euery other proportion guided of the things that have conueniency by relation, as the visible by light colour and shadow: the audible by ritres, times and accents: the odorabile by smelles of sundry temperaments: the tastible by favours to the rate: the tangible by his objectes in this
or that regard. Of all which we leaue to speake, returning to our poetical proportion, which holdeth of the Musical, because as we sayd before Poefie is a skill to speake and write harmonically: and verfes or rime be a kind of Musical utterance, by reason of a certaine congruittie in sounds pleasing the eare, though not perchance so exquisitely as the harmonicall contents of the artificial Musike, consisting in strained tunes, as is the vocal Musike, or that of melodious instruments, as Lutes, Harpes, Regals, Records and such like. And this our proportion Poeticall refeth in five points: Staffe, Measure, Concord, Situation and figure all which shall be spoken of in their places.

CHAP. II.
Of proportion in Staffe.

Staffe in our vulgare Poefie I know not why it should be so called, vnleefe it be for that we understand it for a bearer or supporter of a song or ballad, not vnlike the old weake bodie, that is flayed vp by his staffe, and were not otherwise able to walke or to stand vp-right. The Italian called it Stanzia, as if we should say a resting place: and if we consider well the forme of this Poetical staffe, we shall finde it to be a certaine number of verfes allowed to go altogether and ioyne without any intermission, and doe or should finishe vp all the sentences of the same with a full period, vnleefe it be in som special cases, and there to flay till another staffe follow of like sort: and the shortest staffe containeth not vnder foure verfes, nor the longest aboue ten, if it passe that number it is rather a whole ditty then properly a staffe. Also for the more part the staffes stand rather vpon the euene number of verfes then the odde, though there be of both sorts. The first proportion then of a staffe is by quadrivm or foure verfes. The second of five verfes, and is feldome vfed. The third by sixe or sixe verfes, and is not only most visual, but also very pleasant to th' eare.
The fourth is in seven verses, and is the chief of our ancient proportions vised by any rimer writing any thing of historical or grave poeme, as ye may see in Chaucer and Lidgate th'one writing the loues of Troylus and Creeseida, the other of the fall of Princes: both by them translated not deuised. The first proportion is of eight verses very flatley and Horicke, and which I like better then that of seven, because it receaue better band. The sixt is of nine verses, rare but very grave. The seuenth proportion is of tenne verses, very flately, but in many mens opinion too long: neuertheless of good grace and much grauitie. Of eleuen and twelue I find none ordinary staues vised in any vulgar language, neither doth it serue well to continue any historiall report and ballade, or other song: but is a dittie of it self, and no stafe, yet some moderne writers have vised it but very seldom. Then last of all have ye a proportion to be vised in the number of your staues, as to a caroll and a ballade, to a song, and a round, or virelay. For to an historiall poeme no certain number is limited, but as the matter falls out: also a distick or couple of verses is not to be accompted a stafe, but verses for a continuance as we see in Elegie, Epitaph, Epigramme or such mettres, of plaine concord not harmonically entertangled, as some other songs of more delicate mufick be.

A stafe of four verses containeth in it selfe matter sufficient to make a full periode or complement of sentence, though it do not always so, and therefore may go by diuisions.

A stafe of five verses, is not much vised because he that can not comprehend his periode in four verses, will rather drue it into six then leaue it in five, for that the euene number is more agreeable to the ear then the odd is.

A stafe of sixe verses, is very pleasent to the ear, and also serueth for a greater complement then the inferior staues, which maketh him more commonly to be vised.
A staffe of seven verses, most usuall with our auncient makers, also the staffe of eight, nine and ten of larger complement then the rest, are onely vsed by the later makers, and vnlesse they go with very good bande, do not so well as the inferior staffes. Therefore if ye make your staffe of eight, by two fowers not entertaingled, it is not a huitaine or a staffe of eight, but two quadrains, fo is it in ten verses, not being entertaingled they be but two staffes of siue.

**CHAP. III.**

*Of proportion in measure.*

Eater and measure is all one, for what the Greekes called μέτρον, the Latines call *Mensura*, and is but the quantitie of a verse, either long or short. This quantitie with them consists with the number of their feetes: and with vs in the number of fillables, which are comprehended in every verse, not regarding his feetes, otherwise then that we allow in scanning our verse, two fillables to make one short portion (suppose it a foot) in every verse. And after that fort ye may say, we have feetes in our vulgare rhymes, but that is improperly: for a foote by his fence naturall is a member of office and function, and serveth to three purposes, that is to say, to go, to runne, and to stand still: so as he must be sometimes swift, sometimes slow, sometime vnegally marching or peraduenture steddly. And if our feetes Poeticall want these qualities it can not be says a foot in fence translatiue as here. And this commeth to passe, by reason of the euident motion and flirre, which is perceived in the founding of our wordes not always egall: for some ask longer, some shorter time to be vittered in, and so by the Philosophers definition, flirre is the true measure of time. The Greekes and Latines because their wordes hapned to be of many fillables, and very few of one fillable, it fell out right with them to conceive and also to perceiue, a notable diuerfitie of motion and times in the pronuntiation of their wordes,
and therefore to every hisfillable they allowed two times, and to a trisfillable three times, and to every polisfillable more, according to his quantitie, and their times were some long, some short according as their motions were slow or swift. For the sound of some fillable stayed the eare a great while, and others slid away so quickly, as if they had not bene pronounced, then every fillable being allowed one time, either short or long, it fell out that every trisfillable had foure times, every trisfillable three, and the hisfillable two, by which obturuation every word, not under that lye, as he ranne or stood in a verse, was called by them a foot of such and so many times, namely the hisfillable was either of two long times as the spondeus, or two short, as the pirchius, or of a long and a short as the trocheus, or of a short and a long as the iambus: the like rule did they set upon the word trisfillable, calling him a foot of three times: as the daeinitus of a long and two short: the mollofus of three long, the tribracchus of three short, the amphibracchus of two long and a short, the amphimacer of two short and a long. The word of foure fillables they called a foot of foure times, some or all of them, either long or short: and yet not so content they mounted higher, and because their wordes serued well thereto, they made feete of sixe times: but this proceeded more of curiousitie, then otherwise: for whatsoever footes passe the trisfillable is compounded of his inferior as every number Arithmetical above three, is compounded of the inferior number as twice two make four, but the three is made of one number, videlicet of two and an unitie. Now because our naturall and primitive language of the Saxon English, beares not any wordes (at least very few) of moe fillables then one (for whatsoever we see exceede, commeth to vs by the alterations of our language grown upon many conquistes and otherwise) there could be no such obturuation of times in the sound of our wordes, and for that cause we could not haue the feete which the Greeks and Latines haue in their mettres: but of this stirre and motion of their deuised
feete, nothing can better shew the qualitie then these
runners at common games, who setting forth from the
first goale, one giueth the start speedely and perhaps
before he come half way to th'other goale, decayeth
his pace, as a man weary and fainting: another is slow
at the start, but by amending his pace keepes euen with
his fellow or: perchance gets before him: another one
while gets ground, another while loseth it again, either
in the beginning, or middle of his race, and so proceeds
vnegally sometimes swift somtimes slow as his breath
or forces serve him: another fort there be that plod on,
and will neuer change their pace, whether they win or
lose the game: in this maner doth the Greeke daesilus
begin slowly and keepe on swiflet till th'end, for his
race being devided into three parts, he spends one, and
that is the first slowly, the other twaine swifletly: the
anapstus his two first parts swifletly, his last slowly: the
Molossus spends all three parts of his race slowly and
equally. Bacchus his first part swifletly, and two last parts
slowly. The tribrachus all his three parts swifletly: the
antibrachius his two first partes slowly, his last and third
swifletly: the amphimacer, his first and last part slowly
and his middle part swifletly: the amphibrachus his first
and last parts swifletly but his middle part slowly, and so
of others by like proportion. This was a pretie phanta-
salticall obseruation of them, and yet brought their
metres to haue a maruelous good grace, which was in
Greeke called iobuei: whence we haued erued this word
ryme, but improperly and not wel because we haue no
such feete or times or sturres in our metters, by whose
sympathic, or pleasant conueniencie with th'ear, we
could take any delight: this rithmus of theirs, is not
therefore our ryme, but a certaine musicall numerositie in
utterance, and not a bare number as that of the Arith-
metical computation is, which therefore is not called
rithmus but arithmus. Take this away from them, I
meane the running of their feete, there is nothing of
curiositie among them more then with vs nor yet so
much.
CHAP. III: [IV.]

How many sorts of measures we use in our vulgar.

O returne from rime to our measure againe, it hath bene sayd that according to the number of the syllables contained in every verse, the same is sayd a long or short meeter, and his shortest proportion is of foure syllables, and his longest of twelue, they that use it aboue, passe the bounds of good proportion. And every meeter may be aswel in the odde as in the euen syllable, but better in the euen, and one verse may begin in the euen, and another follow in the odde, and so keepe a commendable proportion. The verse that containeth but two syllables, which may be in one word, is not vusuall: therefore many do deny him to be a verse, sayinge that it is but a foot, and that a meeter can haue no leffe then two feete at the leaff, but I find it otherwise aswell among the best Italian Poets, as also with our vulgar makers, and that two syllables servie wel for a short measure in the first place, and middle, and end of a stiffe: and also in diuers situations and by sundry distances, and is very passionate and of good grace, as shalbe declared more at large in the Chapter of proportion by situation.

The next measure is of two feete or of foure syllables, and then one word tetrasyllable diuided in the middest makes vp the whole meeter, as thus

Réuē rēntē

Or a trisyllable and one monosyllable thus. Soueraine God, or two bisyllables and that is plesant thus, Restore againe, or with foure monosyllables, and that is best of all thus, When I do thinke, I finde no favour in a meeter of three syllables nor in effect in any odde, but they may be used for variety sake, and specially being enterlaced with others the meeter of six syllables is very sweete and delicate as thus.

O God when I behold
This bright heaven so hie
By thine owne hands of old
Contrived so cunningly.

The meter of feuen syllables is not visual, no more is
that of nine and eleuen, yet if they be well compos'd,
that is, their Cesure well appointed, and their last
accent which makes the concord, they are commendable
enough, as in this ditty where one verse is of eight an
other is of feuen, and in the one the accent vpon the
last, in the other vpon the last saue on[e].

The smoakee sighes, the bitter teares
That I in vaine haue wasted
The broken sleepes, the vwoe and feares
That long in me haue lasted
Will be my death, all by thy guilt
And not by my deserving
Since to inconstantly thou wilt
Not love but still beтверuing.

And all the reason why these meeters in all syllable
are allowable is, for that the sharpe accent faileth vpon
the penultima or last saue one syllable of the verse,
which doth so drowne the last, as he seemeth to passe
away in manner vnpronounced, and so make the verse
seeme eu'n: but if the accent fall vpon the last and
leave two flat to finish the verse, it will not seeme so:
for the odnes will more notoriously appeare, as for ex-
ample in the last verse before recited Not love but
still be tweruing; say thus Love it is a maruelous thing.
Both verses be of egall quantitie, vidz. feauen syllables
a piece, and yet the first seemes shorter then the later,
who shewes a more odnesse then the former by reason
of his sharpe accent which is vpon the last syllable, and
makes him more audible then if he had fled away with
a flat accent, as the word tweruing.

Your ordinarie rimers vfe very much their measures
in the odde as nine and eleuen, and the sharpe accent
vpon the last syllable, which therefore makes him go
ill favouredly and like a minstrels musicke. Thus
sayd one in a meeter of eleuen very harshly in mine
care, whether it be for lacke of good rime or of good
reason, or of both I wot not.
Now sucke childe and sleepe childe, thy mothers owne joy
Her only sweete comfort, to drowne all annoy
For beauty surpassing the azured skie
I love thee my darling, as ball of mine eye.

This sort of composition in the odde I like not, vn-
leffe it be holpen by the Cefure or by the accent as I
sayd before.

The meeter of eight is no leffe pleafant then that of
fixe, and the Cefure fals iuft in the middle, as this of
the Earle of Surreyes.

When raging loue, with extreme payne.

The meeter of ten fillables is very flately and Heroi-
call, and must haue his Cefure fall vpon the fourth
fillable, and leave fixe behinde him thus.

I serue at eafe, and gouerne all with woe.

This meeter of twelue fillables the French man
calleth a verfe Alexandrine, and is with our moderne
rimers moft v팔all: with the auncient makers it was
not fo. For before Sir Thomas Wiats time they were
not vied in our vulgar, they be for graue and flately
matters fitter than for any other ditty of pleaure.
Some makers write in verses of foureteene fillables,
giving the Cefure at the first eight, which proportion
is tedious, for the length of the verfe kepeth the eare
too long from his delight, which is to heare the cadence
or the tuneable accent in the ende of the verfe. Neuer-
thelesse that of twelue if his Cefure be iuft in the
middle, and that ye suffer him to ronne at full length,
and do not as the common rimers do, or their Printer
for sparing of paper, cut them of in the middef, wherin they make in two verses but halfe rime. They
do very wel as wrote the Earle of Surrey tranflating
the booke of the preacher.

Salomon Davids fonne, king of Ierusalem.

This verfe is very good Alexandrine, but perchaunce
woulde haue founded more musically, if the first verfe
had bene a diffillable, or two monofillables and not a
trifillable: hauing this sharpe accent vpon the Ante-
penultima as it hath, by which occasion it runnes like a
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Davill, and carries the two later fillables away so speedily as it seemes but one foote in our vulgar measure, and by that meanes makes the verse seeme but of eleuen fillables, which odneffe is nothing pleasant to the eare. Judge some body whether it would haue done better (if it might) haue bene sayd thus,

Robbham Davids sonne king of Ierusalem.

Letting the sharpe accent fall vpon bo, or thus

Restore king Davids sonne vnto Ierusalem.

For now the sharpe accent fallies vpon bo, and so doth it vpon the laft in restore, which was not in th'other verse. But because we haue seemed to make mention of Cesure, and to appoint his place in euery measure, it shall not be amiss to say somewhat more of it, and also of such pauses as are used in vterance, and what commoditie or deleclation they bring either to the speakers or to the hearers.

CHAP. III. [V.]

Of Cesure.

Here is no greater difference betwixt a ciuill and brutish vterance then cleare distinc-
tion of voices: and the moft laudable lan-
guages are alwaies moft plaine and dis-
tinct, and the barbarous moft confuse and indistinct: it is therefore requisite that leasure be taken in pronunciation, such as may make our wordes plaine and moft audible and agreable to the eare: also the breath alketh to be now and then releewed with some pause or stay more or lesse: besides that the very nature of speach (because it goeth by clauses of feuerall construccion and fence) requireth some space betwixt them with intermission of sound, to th'end they may not huddle one vpon another so rudly and so fast that th' eare may not perceiue their difference. For these respects the auncient reformers of language, inuented, three maner of pauses, one of lesse leasure then another, and such feuerall intermisions of sound to serue (besides
easeinment to the breath) for a treble distinction of sentences or parts of speech, as they happened to be more or less perfect in sense. The shortest pause or intermission they called comma as who would say a piece of speech cut off. The second they called colon, not a piece but as it were a member for his larger length, because it occupied twice as much time as the comma. The third they called periodus, for a complement or full pause, and as a resting place and perfection of so much former speech as had been uttered, and from whence they needed not to pass any further unless it were to renew more matter to enlarge the tale. This cannot be better represented than by example of these common travailers by the hie ways, where they seem to allow themselves three manner of staves or easements: one a horseback calling per chance for a cup of beer or wine, and having drunken it up rides away and never lights: about noone he commeth to his Inne, and there bates him selfe and his horse an hour or more: at night when he can conveniently travel no further, he taketh up his lodging, and rests himself till the morrow: from whence he followeth the course of a further voyage, if his business be such. Even so our Poet when he hath made one verse, hath as it were finished one day's journey, and the while easeth him selfe with one bate at the least, which is a Comma or Cefure in the mid way, if the verse be even and not odd, otherwise in some other place, and not iuist in the middle. If there be no Cefure at all, and the verse long, the iuist is the makers skill and hearers delight. Therefore in a verse of twelve syllables the Cefure ought to fall right upon the first syllable: in a verse of eleven upon the first also leaving iuist to follow. In a verse of ten upon the fourth, leaving iuist to follow. In a verse of nine upon the fourth, leaving iuist to follow. In a verse of eight iuist in the middle, that is, upon the fourth. In a verse of seven, either upon the fourth or none at all, the meeter very ill brooking any pause. In a verse of six syllables and under is needfull no Cefure
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at all, because the breath asketh no reliefe: yet if ye giue any \textit{Comma}, it is to make distinction of senfe more than for any thing else: and such \textit{Cesure} must never be made in the middest of any word, if it be well appointed. So may you see that the vfe of these pawses or distinctions is not generally with the vulgar Poet as it is with the Profe writer because the Poetes cheife Musicke lying in his rime or concorde to heare the Simphonic, he maketh all the haft he can to be at an end of his verfe, and delights not in many slayes by the way, and therefore giueth but one \textit{Cesure} to any verfe: and thus much for the founding of a meetre. Neuertheleshe he may vfe in any verfe both his \textit{comma}, \textit{colon}, and \textit{interrogativ} point, as well as in profe. But our auncient rymers, as \textit{Chaucer}, \textit{Lydgate} and others, vfed these \textit{Cesures} either very seldom, or not at all, or else very licentiously, and many times made their meetres (they called them riding ryme) of such vnhapely wordes as would allow no conuenient \textit{Cesure}, and therefore did let their rymes runne out at length, and neuer flayd till they came to the end: which maner though it were not to be misliked in some sort of meetre, yet in everie long verfe the \textit{Cesure} ought to be kept precisly, if it were but to serue as a law to correct the licentiousness of rymers, besides that it pleafeth the eare better, and sheweth more cunning in the maker by following the rule of his restraint. For a rymer that will be tyed to no rules at all, but range as he list, may easilie vter what he will: but such maner of Poesie is called in our vulgar, ryme dogrell, with which rebuke we will in no cafe our maker should be touched. Therfore before all other things let his ryme and concordes be true, cleare and audible with no leffe delight, then almoft the frayned note of a Muficians mouth, and not darke or wrenched by wrong writing as many doe to patch vp their meetres, and so follow in their arte neither rule, reason nor ryme. Much more might be sayd for the vfe of your three pawses, \textit{comma}, \textit{colon}, and \textit{perio}de, for perchance it be not all a matter to vfe many com-
mas, and few, nor colous likewise, or long or short periodes, for it is diuertly vued, by diuers good writers. But because it apperteineth more to the orator or writer in prose then in verfe, I will say no more in it, then thus, that they be vued for a commodious and sensible distinction of clauses in prose, since euery verfe is as it were a clause of it selfe, and limited with a Cefure howsoeuer the fence beare, perfect or imperfect, which difference is observuable betwixt the prose and the meeter.

CHAP. V. [VI.]
Of Proportion in Concord, called Symphonie or rime.

Ecaufe we vse the word rime (though by maner of abusion) yet to helpe that fault againe we apply it in our vulgar Poemie another way very commendably and curiously. For wanting the currantnesse of the Greeke and Latine feete, in stead thereof we make in th' ends of our verfes a certaine tunable found: which anon after with another verfe reasonably distant we accord together in the last fall or cadence: the eare taking pleasure to heare the like tune reported, and to feele his returne. And for this purpose serue the monosyllables of our English Saxons excellently well, becaufe they do naturally and indifferently receive any accent, and in them if they finishe the verfe, refleeth the shrill accent of neccessitie, and fo doth it not in the last of euery bisyllable, nor of euery polysyllable word: but to the purpose, ryme is a borrowed word from the Greeks by the Latines and French, from them by vs Saxon angles, and by abusion as hath bene fayd, and therefore it shall not do amisse to tell what this rithmos was with the Greekes, for what is it with vs hath bene already fayd. There is an accomptable number which we call arithmetical (arithmos) as one, two, three. There is also a musicall or audible number, fashioned by striking of tunes and their sundry times in the utterance of our worodes, as when the voice goeth high or low, or sharpe or
flat, or swift or slow: and this is called rhithmos or numerosis tio, that is to say, a certaine flowing vrtuerance by slipper words and fillables, such as the toung easely vters, and the eare with pleasure receiueth, and which flowing of wordes with much volubilitie smoothly proceeding from the mouth is in some sort harmonical and breedeth to th'ear a great compasion. This point grew by the smooth and delicate running of their feete, which we haue not in our vulgare, though we vie as much as may be the most flowing words and slippery fillables, that we can picke out: yet do not we call that by the name of ryme, as the Greekes did: but do giue the name of ryme onely to our concordes, or tunable consentes in the latter end of our verses, and which concordes the Greekes nor Latines neuer vfed in their Poezie till by the barbarous fouldiers out of the campe, it was brought into the Court and thence to the schoole, as hath bene before remembred: and yet the Greekes and Latines both vfed a maner of speach, by claues of like termination, which they called ηυμωριλλων, and was the nearest that they approched to our ryme: but is not our right concord: so as we in abusing this terme (ryme) be neuertheless excusable applying it to another point in Poezie no lesse curious then their rithme or numerositie which in deede passeth the whole verfe throughout, whereas our concordes keepe but the latter end of euery verfe, or perchaunce the middle and the end in meetres that be long.

CHAP. VI. [VII.]
Of accent, time and slit perceiued evidentely in the distinction of mans voice, and which makes the flowing of a meeter.

owe beacause we haue spoken of accent, time and flirre or motion in wordes, we will set you downe more at large what they be. The auncient Greekes and Latines by reason their speech fell out originally to be fashioned with words of many fillables for the
moft part, it was of necessi
ty that they could not vtt
erly fillable with one like and egall founde, nor in like
space of time, nor with like motion or agility: but that
one must be more suddenly and quickly forfaken, or
longer pawfed vpon then another: or founded with a
higher note and clearer voyce then another, and of
necessitie this diuerfitie of sound, must fall either vpon
the last fillable, or vpon the last faue one, or vpon the
third and could not reach higher to make any notable
difference, it caueth them to giue vnto three different
ounds, three feuerall names: to that which was higheft
lift vp and moft elevate or shrillest in the eare, they
gau the name of the sharpe accent, to the lowest and
moft base because it seemed to fall downe rather then
to rife vp, they gau the name of the heavy accent,
and that other which seemed in part to lift vp and in
part to fall downe, they called the circumflex, or com-
paft accent: and if new termes were not odious, we
might very properly call him the (windabout) for so
is the Greek word. Then bycaufe every thing that by
nature fals down is said heavy, and whatsoeuer natur-
ally mounts vpward is said light, it gaue occasion to
say that there were diuerfities in the motion of the
voice, as swift and flow, which motion also presuppo
tes time, bycaufe time is mensura motus, by th
Philoso
pher: so haue you the caueth of their primitiue inven
tion and vfe in our arte of Poesie, all this by good ob-
eruation we may perceiue in our vulgar wordes if they
be of mo fillables then one, but specially if they be
trissellables, as for example in these wordes [altitude]
and [heauineffe] the sharpe accent falles vpon [al] and [he]
which be the antepenultimaes: the other two fall away
speedily as if they were scarfe founded in this trissell
able [forfaken] the sharp accent fals vpon [fa] which is the
penultima, and in the other two is heauie and obscur.
Againe in these bisillables, endeure, unjure, demure: af-
pire, desyre, retire, your sharpe accent falles vpon the
last fillable: but in words monosillable which be for the
more part our naturall Saxon English, the accent is in-
different, and may be vshed for sharp or flat and heavy at our pleasure. I say Saxon English, for our Norman English alloweth vs very many biffillables, and also trifillables as, reverence, diligence, amorous, desirous, and such like.

CHAP. VII. [VIII.]
Of your Cadences by which your meeter is made Symphonical when they be sweetest and most solemn in a verse.

As the smoothness of your words and fillables running vpon feete of sundrie quantities, make with the Greekes and Latines the body of their verses numerous or Rithmical, so in our vulgar Poesie, and of all other nations at this day, your verses answering eche other by couples, or at larger distances in good [cadence] is it that maketh your meeter symphonical. This cadence is the fall of a verse in every last word with a certaine tunable sound which being matched with another of like sound, do make a [concord.] And the whole cadence is contained sometime in one fillable, sometime in two, or in three at the most: for above the antepenultima there reacheth no accent (which is chief cause of the cadence) vnlesse it be by usurpation in some English words, to which we give a sharpe accent vpon the fourth as, Honorable, matrimonie, patrimonie, miserable, and such other as would neither make a sweete cadence, nor easly find any word of like quantity to match them. And the accented fillable with all the rest vnder him make the cadence, and no fillable aboue, as in these words, Agilitie, facilitie, jubilacion, direction, and these biffillables. Tender, flender, truslie, idlifie, but always the cadence which falleth vpon the last fillable of a verse is sweetest and most commendable: that vpon the penultima more light, and not so pleasant: but falling vpon the antepenultima is most unpleasant of all, because they make your meeter too light and trivial, and are fitter for the Epigrammatist or Comical
Poet then for the Lyrick and Elegiack, which are accompted the sweeter Musickes. But though we haue sayd that (to make good concord) your seuerall verses should haue their cadences like, yet must there be some difference in their orthographie, though not in their sound, as if one cadence be [contraigne] the next [refraine] or one [aspyre] another [respire] this maketh no good concord, because they are all one, but if ye will exchange both these consonants of the accented syllable, or voyde but one of them away, then will your cadences be good and your concord to, as to say, refraine, refraine, remaine: aspyre, desyre, strike: which rule none thelesse is not well obserued by many makers for lacke of good judgement and delicate eare. And this may suffice to shew the vse and nature of your cadences, which are in effect all the sweetnesse and cunning in our vulgar Poesie.

CHAP. VIII. [IX.] How the good maker will not wrench his word to helpe his rime, either by falsifying his accent, or by untrue orthographie.

Now there can not be in a maker a fowler fault, then to falsifie his accent to serue his cadence, or by untrue orthographie to wrench his words to helpe his rime, for it is a signe that such a maker is not copious in his owne language, or (as they are wont to say) not halfe his crafts maister: as for example, if one should rime to this word [Restore] he may not match him with [Doore] or [Poore] for neither of both are of like terminant, either by good orthography or in naturall found, thence such rime is strained, so is it to this word [Ram] to say [came] or to [Beane] [Den] for they found not nor be written a like, and many other like cadences which were superfluous to recite, and are vufall with rude rimmers who obserue not precisely the rules of [profodie] none thelesse in all such cases (if necessitie constrained) it is somewhat more tollerable
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to help the rime by false orthographie, then to leaue an vnpleant dissonance to the eare, by keeping trewe orthographie and looing the rime, as for example it is better to rime [Dore] with [Restore] then in his truer orthographie, which is [Doore] and to this word [De-fire] to say [Fier] then fyre though it be otherwise better written fire. For since the cheife grace of our vulgar Poeties consisteth in the Symphonie, as hath bene already sayd, our maker must not be too licentious in his concords, but fee that they go euens, just and melodious in the eare, and right so in the numerositie or currantnesse of the whole body of his verfe, and in every other of his proportions. For a licentious maker is in truth but a bungler and not a Poet. Such men were in effect the moft part of all your old rimers and specially Gower, who to make vp his rime would for the moft part write his terminant fillable with false orthographie, and many times not sticke to put in a plaine French word for an English, and so by your leaue do many of our common rimers at this day: as he that by all likelyhood, hauing no word at hand to rime to this word [joy] he made his other verfe ende in [Roy] saying very impudently thus,

_O mighty Lord of love, dame Venus onely joy_
_Who art the highest God of any heavenly Roy._

Which word was neuer yet receiued in our language for an English word. Such extreme licentioufnesse is vitally to be banished from our schoole, and better it might haue bene borne with in old riming writers, bycause they lived in a barbarous age, and were graue morall men but very homely Poets, such also as made moft of their workes by translation out of the Latine and French tong, and few or none of their owne engine as may easely be known to them that lift to looke vp on the Poemes of both languages.

Finally as ye may ryme with wordes of all fortes, be they of many fillables or few, so neverthelesse is there a choife by which to make your cadence (before remembred) moft commendable, for some wordes of exceeding great length, which haue bene fetched from the
Latine inkhorne or borrowed of strangers, the vfe of them in ryme is nothing pleasaunt, sauing perchance to the common people, who reioyfe much to be at playes and enterludes, and besides their naturall ignoraunce, haue at all such times their eares so attentive to the matter, and their eyes vpon the shewes of the flage, that they take little heed to the cunning of the rime, and therefore be as well satisfied with that which is groffe, as with any other finer and more delicate.

CHAP. IX. [X.]
Of concorde in long and short measures, and by neare or farre distances, and which of them is most commendable.

Vt this ye must obserue withall, that bycaufe your concordes containe the chief part of Musicke in your meetre, their distances may not be too wide or farre a funder, lest th'eare shoulde loofe the tune, and be de-frauded of his delight, and whensoever ye see any maker vfe large and extraordinary distances, ye must Thynke he doth intende to shew himelyse more artificiall then popular, and yet therein is not to be discommended, for respeects that shalbe remembred in some other place of this booke.

Note also that rime or concorde is not commendably vfed both in the end and middle of a verfe, vnlesse it be in toyes and trifling Poesies, for it sheweth a certaine lightnesse either of the matter or of the makers head, albeit these common rimers vfe it much, for as I sayd before, like as the Symphonie in a verfe of great length, is (as it were) lost by looking after him, and yet may the metre be very graue and flately: fo on the other side doth the ouer busie and too speedy returne of one maner of tune, too much annoy and as it were glut the eare, vnlesse it be in small and popular Musickes song by these Cantabanqui vpon benches and barrels heads where they haue none other audience then boys or countrey fellowes that passe by them in the streete, or
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else by blind harpers or such like tauerne minstrels that giue a fit of mirth for a groat, and their matters being for the most part storie of old time, as the tale of Sir Topas, the reportes of Bevis of Southampton, Guy of Warwicke, Adam Bell, and Clymme of the Clough and such other old Romances or historickall rimes, made purposely for recreation of the common people at Christmase diners and brideales, and in tauerne and alesouses and such other places of base refert, also they be vfed in Carols and rounds and such light or lasciviuous Poemes, which are commonly more commodiously vtted by these buffons or vices in playes then by any other person. Such were the rimes of Skelton (vfurping the name of a Poet Laureat) being in deede but a rude rayling rimer and all his doings ridiculous, he vfed both short diastaunces and short measures pleaing onely the popular eare: in our courtly maker we banish them utterly. Now also haue ye in every song or ditty concorde by compassse and concorde enter tangled and a mixt of both, what that is and how they be vfed shalbe declared in the chapter of proportion by situation.

CHAP. X. [XI.]
Of proportion by situation.

His proportion consisteth in placing of every verse in a staffe or ditty by such reasonable diastaunces, as may best serue the eare for delight, and also to shew the Poets art and variety of Musick, and the proportion is double. One by marshalling the meetes, and limiting their diastaunces having regard to the rime or concorde how they go and returne: another by placing every verse, having a regard to his measure and quantitie onely, and not to his concorde as to set one short metre to three long, or foure short and two long, or a short measure and a long, or of diuers lengths with relation one to another, which maner of Situation, even without respect of the rime, doth alter the nature of
the Poesie, and make it either lighter or grauer, or more merry, or mournfull, and many wayes passionate to the eare and hart of the hearer, seeming for this point that our maker by his meares and concordes of fundry proportions doth counterfeit the harmonical tunes of the vocall and instrumentall Musickes. As the Dorien because his falls, fallyes and compasse be diuers from thofe of the Phrigien, the Phrigien likewise from the Lydien, and all three from the Eidien, Mixidiene and Ionien, mounting and falling from note to note such as be to them peculiar, and with more or lesse leasure or precipitation. Euen so by diuerfitie of placing and scitation of your meares and concords, a short with a long, and by narrow or wide distancies, or thicker or thinner bestowing of them your proportions differ, and breedeth a variable and strange harmonie not onely in the eare, but also in the conceit of them that heare it: whereof this may be an ocular example.

\[
\text{Scitation in} \\
\text{Concord Measure}
\]

Where ye see the concord or rime in the third dis-
tance, and the meare in the fourth, fifth or second
distances, whereof ye may devise as many other as ye
list, so the flaffe be able to beare it. And I let you
downe an ocular example: because ye may the
better conceiue it. Likewise it so falleth out most
times your ocular proportion doeth declare the nature
of the audibie: for if it please the eare well, the same
represented by delineation to the view pleasth the eye
well and \( \text{concuerfo} \); and this is by a natural\( \text{sympathie,} \) betweene the eare and the eye, and betweene tunes
and colours, even as there is the like betweene the
other fences and their obiects of which it apperteineth
not here to speake. Now for the distances visuall
observed in our vulgar Poesie, they be in the first second
third and fourth verse, or if the verse be very short in the first and sixth and in some manner of Musickes farre aboue.

And the first distance for the most part goeth all by distick or couples of verses agreeing in one cadence, and do passe so speedily away and so often returne agayne, as their tunes are never lost, nor out of the ear, one couple supplying another so nye and so suddenly, and this is the most vulgar proportion of distance or situation, such as vfed Chaucer in his Canterbury tales, and Gower in all his workes.

Second distance is, when ye passe over one verse, and ioyne the first and the third, and so continue on till an other like distance fall in, and this is also usuall and common, as.

Third distance is, when your rime falleth upon the first and fourth verse overleaping two, this manner is not so common but pleasant and allowable enough.

In which case the two verses ye leave out are ready to receive their concordes by the same distance or any other ye like better. The fourth distance is by overskipping three verses and lighting vpon the first, this manner is rare and more artificiall then popular, vnless it be in some speciall case, as when the mettres be so little and short as they make no shew of any great delay before they returne, ye shall have example of both.

And these ten little metters make but one Exameter at length.

There be larger distances also, as when the first concord falleth vpon the sixth verse, and is very pleasant if they be ioyned with other distances not so large, as

There be also, of the feuenth, eight, tenth, and twelfth distance, but then they may not go thicke, but two or three such distances ferue to proportion a
whole song, and all betweene
must be of other leffe distances,
and these wide dislaunces serve
for coupling of staves, or for
to declare high and passionate
or graue matter, and also for
art: Petrarch hath giuen vs
examples hereof in his Can-
zonie, and we by lines of fun-
dry lengths and distancs as fol-
loweth,

And all that can be objeeted against this wide dis-
tance is to say that the caye by loosing his concord is
not satisfied. So is in deed the rude and popular caye
but not the learned, and therefore the Poet must know
to whose caye he maketh his rime, and accommodate him-
selvse thereto, and not giue such musick to the rude and
barbarous, as he would to the learned and delicate caye.

There is another sort of proportion vfed by Petrarch
called the Seizino, not riming as other songs do, but
by chusing fixe wordes out of which all the whole
dittie is made, euery of those fixe com-
encing and ending his verse by
course, which restraint to make the dittie
fenisible will try the makers cunning, as thus.

Besides all this there is in Situation of the concords
two other points, one that it go by plaine and cleere
compasse not intangled: another by enterweaung one
with another by knots, or as it were by band, which
is more or leffe busie and curious, all as the maker will
double or redouble his rime or concords, and fet his
distancs farre or nigh, of all which I will giue you
ocular examples, as thus.

Concord in

Plaine compass  Entanglement.
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And first in a **Quadreine** there are but two proportions, for foure verses in this last fort coupled, are but two **Dislices**, and not a staffe **quadreine** or of foure.

The staffe of five hath seuen proportions as,

![Diagram of proportions]

whereof some of them be harsher and unpleasaunter to the ear than other some be.

The **Sixaine** or staffe of fixe hath ten proportions, wherof some be **vfull**, some not vfull, and not so sweet one as another.

![Diagram of proportions]

The staffe of seuen verses hath seuen proportions, whereof one onely is the **vfull** of our vulgar, and kept by our old Poets **Chaucer** and other in their historicall reports and other ditties: as in the last part of them that follow next.

![Diagram of proportions]

The **huitain** or staffe of eight verses, hath eight proportions such as the former staffe, and because he is longer, he hath one more than the **settaine**.

The staffe of nine verses hath yet more then the eight, and the staffe of ten more then the ninth and the twelfth, if such were allowable in ditties, more
then any of them all, by reason of his largeness receiving more compasses and enterweavings, always considered that the very large distances be more artificial, then popularly pleasant, and yet do give great grace and gravity, and move passion and affections more vehemently, as it is well to be observed by Petrarcha his Canzoni.

Now ye may perceive by these proportions before described, that there is a band to be given every verse in a staffe, so as none fall out alone or uncoupled, and this band maketh that the staffe is sayd fast and not loose: euon as ye see in buildings of stone or bricke the mason giueth a band, that is a length to two breadths, and upon necessitie divers other sorts of bands to hold in the worke fast and maintaine the perpendicularitie of the wall: so in any staffe of seuen or eight or more verses, the coupling of the more meeters by rime or concord, is the faster band: the fewer the looser band, and therefore in a huiteine he that puteth four verses in one concord and four in another concord, and in a disaine five, sheweth him selfe more cunning, and also more copious in his owne language. For he that can find two words of concord, can not find four or five or sixe, vnlesse he haue his owne language at will. Sometime also ye are druen of necessitie to close and make band more then ye would, lest otherwise the staffe should fall asunder and seeme two staues: and this is in a staffe of eight and ten verses: whereas without a band in the middle, it would seeme two quadrains or two guintaines, which is an error that many makers slide away with. Yet Chaucer and others in the staffe of seuen and fixe do almost as much a misle, for they shut vp the staffe with a djlicke, concording with none other verse that went before, and maketh but a loose rime, and yet bycause of the double cadence in the last two verses ferue the eare well enough. And as there is in euery staffe, band, given to the verses by concord more or lesse bufie: so is there in some cases a band
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given to every stanza, and that is by one whole verse running alone throughout the ditty or ballad, either in the middle or end of every stanza. The Greeks called such uncoupled verse *Epimorie*, the Latines *Versus intercalaris*. Now touching the situation of measures, there are as many or more proportions of them which I refer to the makers phantasy and choice, contented with two or three ocular examples and no more.

Which manner of proportion by situation of measures giueth more efficacie to the matter oftentimes then the concurrs them selues, and both proportions concurrng together as they needes must, it is of much more beautie and force to the hearers mind.

To finish the learning of this division, I will set you dowe one example of a ditty written extempore with this device, shewing not onely much promptness of wit in the maker, but also great arte and a notable memorie. Make me faith this writer to one of the company, so many strokes or lines with your pen as ye would haue your song containe verfes: and let every line beare his seuerall length, even as ye would haue your verfe of measure. Suppose of foure, five, sixe or eight or more fillables, and set a figure of euerie number at th'end of the line, whereby ye may knowe his measure. Then where you will haue your rime or concord to fall, marke it with a compast stroke or semicircle passing ouer those lines, be they farre or neare in distance, as ye haue seene before described. And because ye shall not thinke the maker hath premeditated beforehand any such fashioned ditty, do ye your selfe make one verfe whether it be of perfect or imperfect sense, and giue it him for a theame to
make all the rest upon: if ye shall perceive the maker do keepe the meaures and rime as ye haue appointed him, and besides do make his dittie senible and en-
issant to the first verse in good reason, then may ye say he is his crafts maister. For if he were not of a plentiful discourse, he could not vpon the sudden shape an entire dittie vpon your imperfect theame or proposition in one verse. And if he were not copious in his language, he could not haue such store of wordes at commandement, as should supply your concords. And if he were not of a marvelous good memory he could not observe the rime and measures after the distances of your limitation, keeping with all grauitie and good sense in the whole dittie.

CHAP. XI. [XII.]
Of Proportion in figure.

Our last proportion is that of figure, so called for that it yields an ocular representation, your meeters being by good symmetrie reduced into certaine Geometricall figures, whereby the maker is restrained to keepe him within his bounds, and sheweth not onely more art, but sheweth also much better for briefenesse and subtiltie of device. And for the same respect are also fittet for the pretie amourets in Court to entertaine their servants and the time withall, their delicate wits requiring some commendable exercice to keepe them from idlenesse. I find not of this proportion vied by any of the Greeke or Latine Poets, or in any vulgar writer, saying of that one forme which they call Anacreons egge. But being in Italie conuerfant with a certaine gentleman, who had long trauaied the Orientall parts of the world, and seene the Courts of the great Princes of China and Tartarie. I being very inquisitive to know of the subtillities of those countreyes, and especially in matter of learning and of their vulgar Poefie, he told me that they are in all their inventions most wittie, and haue the vfe of Poefie or riming, but
do not delight so much as we do in long tedious de-
scriptions, and therefore when they will utter any pretie
conceit, they reduce it into metrical feet, and put it
in forme of a Lozange or square, or such other figure,
and so engraven in gold, filuer or iuorie, and some-
times with letters of ametiff, rubie, emeralde or topas
curiously cemented and peeced together, they sende
them in chaines, bracelets, collars and girdles to their
mistresses to weare for a remembrance. Some fewe
measures compos'd in this sort this gentleman gaue
me, which I translated word for word and as neere as
I could followed both the phrase and the figure, which
is somewhat hard to performe, because of the restraint
of the figure from which ye may not digresse. At the
beginning they wil seeme nothing pleasant to an English
eare, but time and vijage wil make them acceptable
inough, as it doth in all other new guises, be it for wea-
ing of apparell or otherwise. The forms of your Geo-
metrical figures be hereunder represented.

The Lozange called Rombus
The Fuzie or spindle, called Romboides
The Triangle, or Triquet
The Square or quadrangle

The Pillaster, or Cilinder
The Spire or taper, called piramis
The Rondel or Sphere
The egg or figure oval
Of the Lozange.

The Lozange is a most beautiful figure, and fit for this purpose, being in his kind a quadrangle reuered, with his point vpward like to a quarrell of glasse the Greekes and Latines both call it Rombus which may be the cause as I suppose why they also give that name to the fish commonly called the Turbot, who beareth in it that figure, it ought not to containe above thirteenth one and twentie mettres, and the longest furnisheth the middle angle, the rest passeth upward and downward, still abating their lengths by one or two fillables till they come to the point: the Fuzie is of the same nature but that he is sharper and slenderer. I will give you an example or two of those which my Italian friend bestowed upon me, which as neare as I could I translated into the same figure observing the phraze of the Orientall speach word for word.

A great Emperor in Tartary whom they call Can, for his good fortune in the wars and many notable
conquests he had made, was surnamed Temir Cutsclewe, this man loued the Lady Kermesine, who presented him returning from the conquest of Corasoon (a great kingdom adjoyning) with this Lozano made in letters of rubies and diamants entermingled thus

\[\text{Sound}\
\text{O Harpe}\
\text{Shriit lie out}\
\text{Temir the stout}\
\text{Rider who with sharps}\
\text{Trenching blade of bright steels}\
\text{Hath made his fiercest foes to feel}\
\text{All such as wronged him shame or harme}\
\text{The strength of his brann right arme}\
\text{Clenching hard downe unto the eyes}\
\text{The rawskull of his enemies}\
\text{Much honor hath he wonne}\
\text{By doughtie deeds done}\
\text{In Cora soon}\
\text{And all the}\
\text{Worlde}\
\text{Round.}\]

To which Can Temir answerd in Fusie, with letters of Emeralls and Ametists artificially cut and entermingled, thus

\[\text{Fine}\
\text{Sordoballtes}\
\text{Manfully fought}\
\text{In bloody fields}\
\text{With bright blade in hand}\
\text{11th Temir won forst to yeld}\
\text{Many a Captaine strong & stout}\
\text{And many a King his Crownes to vayle,}\
\text{Conquering large countries and land,}\
\text{Yet me her wanne I vi eto rie,}\
\text{I speakes it to my greate glo rie,}\
\text{So deare and joy ful to me,}\
\text{As when I did first con queere thes}\
\text{O Kerme sine, of all myne foes}\
\text{The most cornell, of all myne foes}\
\text{The swerdest, the swerdest}\
\text{My proude Con quest}\
\text{My ri chest prayr}\
\text{O once a daye}\
\text{Lend me thy sight}\
\text{Whose only light}\
\text{Kespes me}\
\text{Alive.}\]

Of the Triangle or Triquet.

The Triangle is an halfe square, Lozange or Fusie parted vpon the croffe angles: and so his bafe being brode and his top narrow, it receaueth mettres of
many sizes one shorter then another: and ye may vse this figure standing or reuered, as thus.

A certaine great Sultan of Persia called Ribuska, enterraynes in loue the Lady Selamour, sent her this triumet reueft pitiously bemoning his estate, all fet in merquery with letters of blew Sapphire and Topas artificially cut and entermingle.

Selamour deare than his owne life,
To thy di tresed wretch captive,
Ri buska whomse late ly erst
Most cru el ly thou forst
With thy dead ly dart,
That paire of starres
Shi ning a farre
Turne from me, to me
That I may unde ye no vse
The smile, the lowre
That lead and drive
Me to die to live
Twise yeathrie
In one
houre.

To which Selamour to make the match egall, and the figure entire, anwered in a standing Triquet richly engrauen with letters of like stuffe.

Power
Of death
Nor of life
Hath Selamour,
With Gods it is rije
To grow and become breath,
I may for pitie perchance
Thy lost libertie we store,
Upon thine othe with this penance,
That while thou livest thou never lose no more.

This condition seeminge to Sultan Ribuska very hard to performe, and cruell to be enioyned him, doeth by another figure in Taper, signifying hope, anwered the Lady Selamour, which dittie for lack of time I translated not.

Of the Spire or Taper called Pyramis.

The Taper is the longest and sharpest triangle that is, and while he mounts vpward he waxeth continually more slender, taking both his figure and name of the fire, whose flame if ye marke it, is alwais pointed, and naturally by his forme couets to clymbe: the Greekes
call him Pyramis of ςτς. The Latines in vfe of Architecture called him Obeliscus, it holdeth the altitude of six ordinary triangles, and in metrifying his base can not well be larger then a metre of six, therefore in his altitude he wil require divers rabates to hold so many sizes of metres as shall serue for his composition, for neare the toppe there wilbe roome little inough for a metre of two fillables, and sometimes of one to finish the point. I haue set you downe one or two examples to try how ye can digest the maner of the deuife.

Her Maiestie, for many parts in her most noble and vertuous nature to be found, resembled to the spire, Ye must beginne both according to the nature of the device.

Skie. 1

Assurd 2
in the
assurde,
And better, [3]
And richer,

Crown and emprir
After an hier
For to aspire 4
Like flame of fire
In forms of spire

To mount on his,
Con it nu at ly
With trauel and aene
Most gretious queen
Ye haue made a vow 5
Shew vs plainly how
Not sained but true,
To every man vs vow,
Shining clear in you
Of so bright an hews,
Even thus vertuous

Vanish out of our sight
Till his fire top be quire
To Taper in the ayre 6
Endemors soft and faire
By his kindly nature
Of tall comely stature
Like as this faire figure

From God the fountaine of all good,
are derived into the world all good things: and vpon her majestie all the good fortunes any worldly creature can be furnished with. Reades downward according to the nature of the device.

1 God
On
Ere

2 From
Above
Sende thow,
Wisdome,
In stie
Cow rage,
Bown tie,

3 And doth gene
At that line,
Life and breath
Harts est helth
Children, wealth
Beauty stength
Restfull aye,
And at length
A mild death,

4 He doeth bestow
All mens fortune
Both high and low
And the best things
That earth can have
Or mankind crave,
Good queenes and kings
Fi nally is the same
Whogane you madam

5 Crown of this Crowne
With yore souverayne
Impug noble right,
Redoubtable might,
Most prosperous reigns
Ever eall re nuevo,
And that your cheifest is
Sure hope of heavens blis.

[The figures at the side, represent the number of syllables. Ed.]
OF PROPORTION. LIB. II.

The Piller, Pillaster or Cilinder.

The Piller is a figure among all the rest of the Geometricall most beautifull, in respect that he is tall and vpright and of one bignesse from the bottom to the toppe. In Architecture he is considered with two accessorie parts, a pedestall or base, and a chapter or head, the body is the shaft. By this figure is signified stay, support, rest, stately and magnificence, your dittie then being reduced into the forme of the Piller, his base will require to beare the breath of a meetre of fix or feuen or eight fillables: the shaft of foure: the chapter egall with the base, of this proportion I will give you one or two examples which may suffice.

Thy Princely port and Maiestie
Is my for rent dei lies,
Thy wit and sense
The streame & sonce
Of e jo quence
And deep discours,
The faire eyes are
My bright loadisstarre,
Thy speache a dart
Piercing my harte,
Thy face a tre,
My loo king glass,
Thy loue ly lookes
My prayer bookes,
Thy pleasant cheer
My sunshine cleare,
Thy ru full sight
My darkes midnit,
Thy will the stent
Of my con tent,
Thy glo rye flour
Of myne ho new,
Thy loue doth gine
The lyfe I lyne,
Thy lyfe is
Mine earthly bliss:
Thy grace & favour in thine eye,
My bodiues soul & souls paradis.

The Roundell or Spheare.

The most excellent of all the figures Geometrical is the round for his many perfections. First becaushe he is euene and smoohe, without any angle, or inter-
ruption, most voluble and apt to turne, and to continue
motion, which is the author of life: he conteyneth in
him the commodious description of every other figure,
and for his ample capacitie doth resembe the world or
vnuers, and for his indefinitenesse hauing no speciall
place of beginning nor end, beareth a similitude with
God and eternitie. This figure hath three principall
partes in his nature and vie much considerable: the
circle, the beame, and the center. The circle is his
largest compasse or circumference: the center is his
middle and indivisible point: the beame is a line
stretching directly from the circle to the center, and
contrariwise from the center to the circle. By this de-
scription our maker may fashion his meetsre in Roundel,
either with the circumference, and that is circlewise, or
from the circumference, that is, like a beame, or by the
circumference, and that is ouerthwart and dyametally
from one side of the circle to the other.

A general resemblance of the Roundell to God, the world
and the Queene.

All and whole, and ever, and one,
Single, simple, else where, alone,
These be counted as Clerkes can tell,
True properties, of the Roundell.
His still turning by consequence
And change, doth breede both life and fence.
Time, measure of stirre and rest,
Is also by his course express.
How swift the circle stirre abowe,
His center point doeth never move:
All things that ever were or be,
Are close in his concavitie.
And though he be, still turne and tost,
No roome there wants nor none is lost.
The Roundell hath no bouch nor angle,
Which may his course play or entangle.
The furtthest part of all his sphære,
Is equally both farre and neare.
So doth none other figure fare
Where natures chattels closed are:
And beyond his wide compass,
There is no body nor no place,
Nor any wit that comprehends,
Where it begins, or where it ends:
And therefore all men doe agree,
That it purports eternitie.
God above the heavens so hie
Is this Roundell, in world the skie,
Vpon earth she, who beares the bell
Of maydes and Queenes, is this Roundell:
All and whole and ever alone,
Single, sans peere, simple, and one.

A speciall and particular resemblance of her Maiestie
to the Roundell.

Ifst her authoritie regall
Is the circle compassing all:
The dominion great and large
Which God hath given to her charge:
Within which most spacious bound
She environs her people round,
Retaining them by oath and liegeance.
Within the pale of true obeyance:
Holding imparked as it were,
Her people like to heards of deere.
Sitting among them in the middles
Where she allowes and bannes and bids
In what fashion she lift and when,
The seruices of all her men.
Out of her breast as from an eye,
Issue the rayses incessantly
Of her iustice, bountie and might
Spreading abroad their beames so bright,
And refleet not, till they atteaine
The fardest part of her domaine.
And makes eche subject clearly see,
What he is bounden for to be.
OF PROPORTION. LIB. II.

To God his Prince and common wealth,
His neighbour, kinred and to himselfe.
The same centre and middle pricke,
Whereo our deedes are drest so thicke,
From all the parts and outmost side
Of her Monarchie large and wide,
Also fro whence reflect these rayes,
Tentie hundred maner of wayses
Where her will is them to convey
Within the circle of her furuey.
So is the Queene of Briton ground,
Beame, circle, center of all my round.

Of the square or quadrangle equilater.
The square is of all other accompted the figure of most soliditie and steadinesse, and for his owne stay and firmitie requireth none other bafe then himselfe, and therefore as the roundell or Spheare is appropriat to the heauens, the Spire to the element of the fire: the Triangle to the ayre, and the Lozange to the water: so is the square for his inconcussable steadinesse likened to the earth, which perchaunce might be the reason that the Prince of Philosophers in his first booke of the Ethicks, termeth a constant minded man, euen egal and direct on all sides, and not easilly overthrowne by every little aduerfitie, hominem quadratum, a square man. Into this figure may ye reduce your ditties by ving no more verses then your verse is of sillables, which will make him fall out square, if ye go aboue it will grow into the figure Trapesion, which is some portion longer then square. I neede not giue you any example, because in good arte all your ditties, Odes and Epigrammes should keepe and not exceede the number of twelue verses, and the longest verse to be of twelue sillables and not aboue, but vnder that number as much as ye will.

The figure Oval.
This figure taketh his name of an egge, and also as it is thought his first origine, and is as it were a bastard or imperfect rounde declining toward a longitude, and
OF PROPORTION. LIB. II.

yet keeping within one line for his periferie or compass as the rounde, and it seemeth that he receiueth this forme not as an imperfection by any impediment unnaturally hindring his rotundtie, but by the wisedome and prudence of nature for the commoditie of generation, in such of her creatures as bring not forth a lively body (as do foure footed beastts) but in flead thereof a certaine quantitie of shapelesse matter contained in a vessell, which after it is fequestred from the dames body receiueth life and perfection, as in the egges of birdes, fishes, and serpents: for the matter being of some quantitie, and to issue out at a narrow place, for the easie passage thereof, it must of necessity beare such shape as might not be sharpe and greevous to passe as an angle, nor so large or obtuse as might not effay some issue out with one part moe then other as the rounde, therefore it must be flenderer in some part, and yet not without a rotundtie and smoothnesse to give the rest an easie delivery. Such is the figure Ouall whom for his antiquitie, dignitie and vfe, I place among the rest of the figures to embelish our proportions: of this fort are divers of Anacreons ditties, and those other of the Grecian Liricks, who wrote wanton amorous deuises, to solace their witts with all, and many times they would (to give it right shape of an egge) devise a word in the midst, and piece out the next verse with the other halfe, as ye may mee by perusing their meeteres.

There are two copies of The Arte of English Poesie in the British Museum: one in the general library, and the other in the Grenville collection. At the beginning of the Grenville copy is written as follows:

This Copy, which had belonged to Ben Jonson and has his autograph on the Title-Page, is likewise remarkable for containing after p. 84 four cancelled leaves of text which, as far as I am informed, are not to be found in any other Copy of the book: yet, those leaves being cancelled, the 85th page certainly does not carry on the sentence which terminates p. 84.

The reason of this last observation is that the cancelled leaves contained exactly 8 pp.; which however did not begin at the top and so be imposed as so many separate pages, but at 14 lines from the bottom; the text running on as in other parts of the book. When these pages were withdrawn there were a corresponding number of lines uncancelled, commencing 'When I wrote,' as on p. 124, at the bottom of the last of them; so that page 85 of ordinary copies was easily completed by the addition of these lines. The cancelled pages are unnumbered.
Of the devise or embleme, and that other which the Greekes call Anagramma, and we the Pysie transposed.

And besides all the remembred points of Metrical proportion, ye have yet two other forts of some affinitie with them, which also first issued out of the Poets head, and whereof the Courtly maker was the principall artificer, hauing many high conceites and curious imaginations, with leasure inough to attend his idle inuentions: and these be the short, quicke and sententious propositions, such as be at these dayes all your deuices of armes and other amorous inscriptions which courtiers use to glie and also to weare in livery for the honour of their ladies, and commonly containe but two or three words of wittie sentence or secrete conceit till they vnfolded or explained by some interpretation. For which cause they be commonly accompanied with a figure or portraict of ocular representation, the words so aptly correspondinge to the subtiltie of the figure, that alweel the eye is therwith recreated as the eare or the mind. The Greekes call it Emblema, the Italiens Impresa, and we, a Deuice, such as a man may put into letters of gold and sende to his mistresses for a token, or cause to be embrodere in stuchions of armes, or in any bordure of a rich garment to guie by his noueltie maruell to the beholder. Such were the figures and inscriptions the Romane Emperours gave in their money and coignes of largesse, and in other great medallies of filuer and gold, as that of the Emperour Augustus, an arrow entangled by the fish Remora, with these words, Fessina lento, signifying that celeritie is to be vfed with deliberation: all great enterprizes being for the most part either ouerthrown with haft or hindred by delay, in which case leasure in
th'aduice, and spee'd in th'execution make a very good match for a glorious succes.

Th'Emperor Heliogabalus by his name alluding to the sunne, which in Greeke is Helios, gaue for his deuice, the cælestial funne, with these words [Solē inuitō] the subtilitie lyeth in the word [solē] which hath a double senfe, viz. to the Sunne, and to him onely.

We our felues attributing that most excellent figure, for his incomparable beauty and light, to the person of our Soueraigne lady altring the mot, made it farre passe that of Th'Emperor Heliogabalus both for subtilitie and multiplicitie of senfe, thus, [Solē nunquām deficienti] to her onely that never failes, viz. in bountie and munificence toward all hers that deferue, or else thus, To her onely whose glorie and good fortune may never decay or wane. And so it inureth as a with by way of refemblance in [Simile diffimile] which is also a subtilitie, likening her Maiestie to the Sunne for his brightnesse, but not to him for his passion, which is ordinarily to go to glade, and sometime to suffer eclipse.

King Edward the thirde, her Maiesties most noble progenitour, first founder of the famous order of the Garter, gae this posie with it. Hony fuit qui mal y penfe, commonly thus Englished, Ill be to him that thinketh ill, but in mine opinion better thus, Difhonored be he, who meanes vnhonorably. There can not be a more excellent duife, nor that could containe larger intendment, nor greater subtilitie, nor (as a man may say) more vertue or Princely generositie. For first he did by it mildly and grauely reprooue the peruers construction of such noble men in his contr, as imputed the kings wearing about his neck the garter of the lady with whom he danced, to some amorous alliance betwixt them, which was not true. He also iustly defended his owne integritie, faued the noble womans good renomme, which by licentious speeches might haue bene empaired, and liberally recompenced her in-
iurie with an honor, such as none could have bin deuiled greater nor more glorious or permanent vpon her and all the posteritie of her house. It inureth also as a worthy lesson and discipline for all Princely personages, whose actions, imaginations, countenances and speeches, shou’d euermore correspond in all truth and honorable simplicitie.

Charles the first Emperor, even in his young years shewing his valour and honorable ambition, gave for his new order, the golden Fleece, vfurping it vpon Prince Iason and his Argonauts rich spoile brought from Cholos. But for his device two pillers with this mot Plus ultra, as one not content to be refrained within the limits that Hercules had set for an uttermost bound to all his travailes, viz. two pillers in the mouth of the strait Gibraltare, but would go further: which came fortunately to passe, and whereof the good success gau’e great commendation to his devise: for by the valiancy of his Captaines before he died he conquered great part of the west Indies, neuer knowne to Hercules or any of our world before.

In the same time (seeming that the heauens and stars had conspir’d to replenish the earth with Princes and governours of great courage, and most famous conquerours) Selim Emperor of Turkie gave for his devise a croissant or new moone, promising to himself increase of glory and enlargement of empire, til he had brought all Asia vnder his subjection, which he reasonably well accomplished. For in leffe then eight yeres which he reign’d, he conquered all Syria and Egypt, and layd it to his dominion. This devise afterward was vfurped by Henry the second French king, with this mot Donec totum compleat orbem, till he be at his full: meaning it not so largely as did Selim, but onely that his friendes should knowe how vnable he was to do them good, and to shew beneficence vntil he attained the crowne of France vnto which he aspired as next succesfour.
Eight cancelled pages, in Ben Jonson's copy.

King *Lear* the twelfth, a valiant and magnanimous prince, who because hee was on every side enuironed with mightie neighbours, and most of them his enemies, to let them perceiue that they should not finde him vnable or vn furnish'd (incafe they should offer any vn-lawfull hostilitie) of sufficient forces of his owne, as well to offende as to defend, and to reuenge an injurie as to repulse it. He gaue for his deuice the Porke's pick with this poifie *fres et loign*, both farre and neare. For the Purrentines nature is, to such as stand aloofe, to dart her prickles from her, and if they come neare her, with the fame as they sticke faft to wound them that hurt her.

But of late yeares in the ranfacke of the Cities of *Cartagena* and *S. Dominico* in the West Indias, manfully put in execution by the provewe of her Maiesties men, there was found a deuice made peraduenture without King *Philips* knowledge, wrought al in massiue copper, a king fitting on horfebacke vpon a *monde* or world, the horfe prauncing forward with his forelegges as if he would leape of, with this inscription, *Non sufficit orbis*, meaning, as it is to be conceaued, that one whole world could not content him. This immeasurable ambition of the Spaniards, if her Maiestie by Gods prouidence, had not with her forces, prouidently flayed and retranch'd, no man knoweth what inconuenience might in time have infused to all the Princes and common wealthis in Christendome, who have founde them felues long annoyed with his excelsiue greatnesse.

*Atilla* king of the Huns, inuading France with an army of 30000. fighting men, as it is reported, thinking ytterly to abbase the glory of the Romane Empire, gaue for his deuice of armes, a sword with a firie point and these words, *Ferro et flamme*, with sword and fire. This very deuice being as ye see onely accomodate to a king or conquerour and not a coillen or any meane
Ouldier, a certaine base man of England being knowne
euen at that time a bricklayer or mason by his science,
gaue for his crest: whom it had better become to beare
a truell full of morter then a sword and fire, which is
onlye the reuenge of a Prince, and lieth not in any
other mans abilitie to performe, vnlesse ye will allow
it to euery poore knaue that is able to set fire on a theacht
house. The heraldes ought to vs great discretion in
such matters: for neither any rule of their arte doth
warrant such absurdities, nor though such a coat or
crest were gained by a prisoner taken in the field, or
by a flag found in some ditch and never fought for (as
many times happens) yet is it no more allowable then
it were to beare the device of Tamerlan an Emperour
in Tartary, who gaue the lightning of heauen, with a
poifie in that language purporting these words, Ira
Dei, which also appeared well to answere his fortune.
For from a flurdlie sheepeheard he became a might
mighty Emperour, and with his innumerable great
armies defoliated so many countreyes and people, as
he might iustly be called [the vrrath of God.]. It
appeared also by his strange ende: for in the midst of
his greatnesse and prosperitie he died sodainly, and
left no child or kinred for a succesflour to so large an
Empire, nor any memory after him more then of his
great puissance and crueltie.

But that of the king of China in the farthest part of
the Orient, though it be not so terrible is no leffe ad-
mirable, and of much sharpsesse and good implication,
worthy for the greatefl king and conqueror: and it is,
two strange serpentes entangled in their amorous
congresse, the leffe creeping with his head into the
greaters mouth, with words purporting [ama et time]
love and feare. Which poifie with maruellous much
reason and subtilitie implieth the dutie of euey
subject to his Prince, and of euey Prince to his
subject, and that without either of them both, no
subject could be sayd entirely to performe his liegeance
nor the Prince his part of lawfull governement. For without feare and loue the soueraigne authority could not be vpholden, nor without iustice and mercy the Prince be renowned and honored of his subiect. All which parts are discouered in this figure: loue by the serpents amorous entwisting: obedience and feare by putting the inferiours head into the others mouth hauing puissance to destroy. On th'other side, iustice in the greater to prepare and manacle death and destrucction to offendours. And if he spare it, then betokeneth it mercie, and a grateful recompence of the loue and obedience which the soueraigne receaueth.

It is also worth the telling, how the king wieldeth the fame in policie, he giueth it in his ordinarie liueries to be warn in every vpper garment of all his noblest men and greatest Magistrats and the rest of his officers and seruants, which are either embroidered vpon the breast and the back with silver or gold or pearle or stone more or lesse richly, according to every mans dignitie and calling, and they may not presume to be seen in publick without them: nor also in any place where by the kings commissioun they vse to fit in iustice, or any other publike affaire, whereby the king is highly both honored and serued, the common people retained in dutie and admiration of his greatness: the noblemen, magistrats and officers every one in his degree so much esteemed and reuerenced, as in their good and loyall seruice they want vnto their persons little lesse honour for the kings sake, then can be almost due or exhibited to the king him selfe.

I could not forbear to adde this foraine example to accomplishe our discourse touching devises. For the beauty and gallantnesse of it, besides the subtilitie of the conceit, and princely pollicy in the vse, more exact then can be remembred in any other of any European Prince, whose devises I will not say but many of them be loftie and ingenious, many of them louely and
EIGHT CANCELLED PAGES, IN BEN JONSON'S COPY.

beautiful, many other ambitious and arrogant, and the chiefe of them terrible and ful of horror to the nature of man, but that any of them be comparable with it, for wit, vertue, grauitie, and if ye lift bruaerie, honour and magnificence, not vfurping vpon the peculiars of the gods. In my conceit there is none to be found.

This may suffice for deuices, a terme which includes in his generality all those other, viz. liueries, cognizances, emblemes, enseigns and imprese. For though the termes be diuers, the viu and intent is but one whether they reft in colour or figure or both, or in word or in muet shew, and that is to infinuat some secret, witie, morall and braue purpofe presented to the beholder, either to recreate his eye, or please his phantasie, or examine his judgement or occupie his braine or to manage his will either by hope or by dread, euer of which respectes be of no little moment to the interest and ornament of the cuuil life: and therefore give them no little commendation. Then having produced fo many worthy and wise founders of thefe deuices, and so many puiffant patrons and protectours of them, I feare no reproch in this diuourse, which otherwise the venimous appetite of enuiie by detraction or scorne would peraduenture not sticke to offer me.

Of the Anagrame, or posie transposed.

Ne other pretie conceit we will impart vnto you and then trouble you with no more, and is also borrowed primituieely of the Poet, or courtly maker, we may terme him, the [posie transposed] or in one word [a transpose] a thing if it be done for pastime and exercise of the wit without superflution commendable enouh and a meete study for Ladies, neither bringing them any great gayne nor any great losse vnlesse it be of idle time. They that viu it for pleasure is to breed one word
out of another not altering any letter nor the number
of them, but onely tranposing of the same, wherupon
many times is produced some grateful newes or matter
to them for whose pleasure and seruice it was intended:
and bicauf there is much difficultie in it, and alto-
gether flandeuth upon hap hazard, it is compted for a
courtly conceit no leffe then the deuice before remem-
bred. _Lycophron_ one of the seuen GREEKE Lyrickes,
who when they met together (as many times they did)
for their excellencie and loyely concorde, were called
the seuen flarres [pleiades] this man was very perfitt
and fortunat in thefe tranposes, and for his delicate
wit and other good parts was greatly fauoured by
Ptolomee king of Egypt and Queene Arsinoe his wife.
He after such sort called the king ἀπομελίτος which is
letter for letter Ptolomæus and Queene Arsinoe, he
called ἤμαν ἥμας, which is Arsinoe, now the subtilitie
lyeth not in the conversion but in the fence in this
that Apomelitos, signifieth in Greek [honey sweet] so was
Ptolomee the sweetest naturéd man in the world both for
countenance and conditions, and Ἰμέρας, signifieth the
the violet or flower of Iuno a stile among the Greekes
for a woman endued with all bewtie and magnificence,
which construction falling out grateful and so truly,exceed-
ingly well pleased the King and the Queene, and got Lycop-
phron no little thanke and benefite at both their hands.
The French Gentlemen haue very sharpe witts and
withall a delicate language, which may very easily be
wrestled to any alteration of words fententious, and
they of late yeares haue taken this pastime vp among
them many times gratifying their Ladies, and often
times the Princes of the Realme, with some such
thankfull noueltie. Whereof one made by François
de Vallois, thus _De façon fuis Roy_, who in deede was
of fashion countenance and flature, besides his regall
vertues a very king, for in a world there could not be
seene a goodlier man of perfon. Another found this
by Henry de Vallois [Roy de nuls hay] a king hated of no man, and was apparant in his conditions and nature, for there was not a Prince of greater affabilitie and manfuetude than he.

I my selfe seing this conceit so well allowed of in Fraunce and Italie, and being informed that her Majeftie tooke pleafure sometymes in decifhring of names, and hearing how diuers Gentlemen of her Court had essayed but with no great felicitie to make some deflctable tranfpofe of her Majefties name, I would needs try my luck, for cunning I now not why I should call it, vnllefe it be for the many and variable applications of fencer, which requireth peraduenture fome wit and discretion more then of euyer vnlearned man and for the purpose I tooke me thefe three worde (if any other in the world) containing in my conceit greatest myfterie, and moft importing good to all them that now be alieue, vnder her noble gouernement.

Elifabet Anglorum Regina.

Which orthographie (becaufe ye fhall not be abufed) is true and not misfaken, for the letter zeta, of the Hebrewes and Greeke and of all other tongues is in truth but a double ff hardly vtttered, and H. is but a note of aspiration onely and no letter, which therefore is by the Greeks omitted. Upon the transpofition I found this to redound.

Multa regnabis ense gloria.

By thy word fhalt thou raigne in great renowne.
Then transposing the word [enfe] it came to be

Multa regnabis fene gloria.

Aged and in much glorie fhall ye raigne.

Both which refultes falling out vpon the very firft marshalling of the letters, without any darkneffe or difficultie, and fo fenfibly and well appropriat to her Majefties person and eftate, and finally fo effectually to mine own with (which is a matter of much moment in fuch eafes) I took them both for a good boding, and very
fatallitie to her Maiestie appointed by Gods providence
for all our comfortes. Also I imputed it for no litle
good luck and glorie to my selfe, to haue pronounced
to her so good and prosperous a fortune, and so thanke-
full newes to all England, which though it cannot be
fayd by this evene any destinie or fatal necessitie, yet
surely is it by all probabillitie of reason, so likely to
come to passe, as any other worldly event of things
that be vncertaine, her Maiestie continuing the course
of her most regal proceedings and vertuous life in all
earnest zeale and godly contemplation of his word,
and in the sincere administration of his terreene iustice,
affigned over to her execution as his Lieutenant upon
earth within the compasse of her dominions.

This also is worth the noting, and I will assure you
of it, that after the first search whereupon this transposet
was fashioned. The same letters being by me toffe
and translaced five hundredth times, I could neuer make
any other, at least of some fence and conformitie to
her Maieties state and the case. If any other man
by trial happen upon a better omination, or what
soever else ye will call it, I will rejoyse to be over-
matched in my deuice, and renounce him all the
thankes and profite of my travaile.

END OF THE CANCELLED PAGES:

The text then immediately follows on thus:—

When I wrate of these deuices, I smiled with my selfe,
thinking that the readers would do so to, and many of
them say, that such trifles as these might well haue
bene spared, condering the world is full inough of
them, and that it is pitie mens heads shoulde be fede
with such vanities as are to NONE edification nor in-
struction, either of morall vertue, or otherwise behooffull
for the common wealth, to whose seruice (fay they) we
are all borne, and not to fill and replenish a whole
world full of idle toyes. To which fort of reprehen-
dours, being either all holy and mortified to the
world, and therefore esteeming nothing that fauoureth
not of Theologie, or altogether graue and worldly, and
therefore caring for nothing but matters of pollicie,
and discourses of estate, or all giuen to thrift and
passing for none art that is not gainefull and lucratiue,
and the sciences of the Law, Phylicke and marchaundise:
for these I will giue none other answere then referre them
to the many trifling poemes of Homer, Ouid, Virgil,
Catullus and other notable writers of former ages, which
were not of any grauitie or serioufnesse, and many of
them full of impudicitie and ribaudrie, as are not these
of ours, nor for any good in the world should haue
euen and yet those trifles are come from many former
siecles vnto our times, vnselcted or condemned or
suffrest by any Pope or Patriarche or other seuer
senfor of the ciuill manners of men, but haue bene in
all ages permitted as the conuenient solaces and recrea-
tions of mans wit. And as I can not denie but these
concepts of mine be trifles: no lesse in very deede be
all the most seriuous studies of man, if we shall meaure
grauitie and lightnesse by the wise man, ballance who
after he had considered of all the profoundest artes
and studies among men, in th'ende cryed out with
this Epyphoneme, Vanitas vanitatum et omnia vanitas.
Whose authoritie if it were not sufficient to make me
believe so, I could be content with Democritus rather
to condeme the vanities of our life by derision, then as
Heraclitus with teares, saynyng with that merrie Greeke
thus,

Omnia sunt rifu, sunt puluis, et omnia nil sunt.
Res hominum cunctae, nam ratione carent.

Thus Englished,

All is but a sifi, all dust, all not worth two peason:
For why in mans matters is neither rime nor reason.

Now passing from these courtly trifles, let vs talke
of our scholastical toyes, that is of the Grammaticall
verifying of the Greeks and Latines and see whether
it might be reduced into our English arte or no.
How if all maner of sodaine innovaions were not very scandalous, specially in the lawes of any langage or arte, the vse of the Greeke and Latine feete might be brought into our vulgar Poesie, and with good grace enough.

Now neuerthelesse albeit we haue before alledged that our vulgar Saxon English standing most vpon wordes monosyllable, and little vpon polysyllables doth hardly admit the vse of those fine inuented feete of the Greeks and Latines, and that for the most part wife and grawe men doe naturally mislike with all sodaine innovaions specially of lawes (and this the law of our auncient English Poesie) and therefore lately before we imputed it to a nice and scholasticall curiositie in such makers as haue sought to bring into our vulgar Poesie some of the auncient feete, to wit the Dactyle into verfes exameters, as he that translated certaine bookes of Virgils Eneidos in such meaures and not uncommendably: if I should now say otherwise it would make me feeme contradictorie to my felse, yet for the information of our yong makers, and pleasure of all others who be delighted in noueltie, and to th'intent we may not feeme by ignorance or overfght to omit any point of subtiltitie, materiall or neceffarie to our vulgar arte, we will in this preffent chapter and by our own idle obfervations shew how one may eaily and commodiously lead all thofe feete of the auncients into our vulgar langage. And if mens eares were not perchaunce to dainty, or their judgementes ouer partiall, would peraduenture nothing at all misbecome our arte, but make in our meetres a more pleasant numerositie then now is. Thusfarre therefore we will aduenture and not beyond, to th'intent to shew some singularitie in our arte that euer man hath not heretofore obferued, and (her maiestie good liking always had) whether we make the common readers to laugh or to lowre, all is
OF PROPORTION. LIB. II.

a matter, since our intent is not so exactly to prosecute
the purpose, nor so earnestly, as to thinke it should by
authority of our owne iudgement be generally applaud
ed at to the discredite of our forefathers maner of vulgar
Poesie, or to the alteration or peraduenture totall de-
struction of the same, which could not stand with any
good discretion or curtesie in vs to attempt, but thus
much I say, that by some leaurable trauell it were no
hard matter to induce all their auncient feete into vie
with vs, and that it should proue very agreeable to the
eare and well according with our ordinary times and
pronunciation, which no man could then unjustly miflike,
and that is to allow euery word *polisshable* one long
time of necessitie, which should be where his sharpe ac-
cent falls in our owne *yeisme* most aptly and naturally,
wherein we would not follow the licence of the Greeks
and Latines, who made not their sharpe accent any
necessary prolongation of their times, but vfed such
fillable sometymes long sometymes short at their plea-
sure. The other fillables of any word where the sharpe
accent fell not, to be accompted of such time and quan-
titie as his *ortographie* would beft beare hauing regard
to himselfe, or to his next neighbour, word, bounding
him on either side, namely to the smoothnes and hard-
nesse of the fillable in his vttterance, which is occasioned
altogether by his *ortographie* and situatuation as in this
word [adtyly] the first fillable for his vsuall and sharpe
accentes fale to be alwayes long, the second for his
flat accents fale to be alwayes short, and the rather
for his *ortographie*, bycause if he goe before another
word commencing with a vowell not letting him to be
eclipsed, his vttterance is easie and currant, in this tri-
fillable [daungevous] the first to be long, th'other two
short for the same causes. In this word [dungeousfence]
the first and laſt to be both long, bycause they receive
both of them the sharpe accent, and the two middle-
moft to be short, in these words [remane] and [reman-
leffe] the time to follow also the accent, so as if it please
better to set the sharpe accent vpon [re] then vpon [dye]
that fillable should be made long and \textit{conuerso}, but in this word \textit{remedileffe} bycause many like better to accent the fillable \textit{me} then the fillable \textit{les} thersfore I leue him for a common fillable to be able to receiue both a long and a short time as occasion shall ferue. The like law I set in these wordes \textit{reucable \& recuperable \& ireucable \& irreucerable} for sometyme it founthes better to saie \textit{reuo cabl\textemdash} then \textit{re vocable, recouer abl\textemdash} then \textit{rcouer abl\textemdash} for this one thing ye mu\textemdash\textit{st} alwayes marke thate if your time fall either by rea\textordmas{fon} of his sharpe accent or otherwise vpon the \textit{penullima}, ye shal finde many other wordes to rime with him, bycause such terminations are not geason, but if the long time fall vpon the \textit{antepenullima} ye shal not finde many wordes to match him in his termination, which is the caufe of his concord or rime, but if you would let your long time by his sharpe accent fall aboue the \textit{antepenullima} as to saie \textit{couverbl\textemdash} ye shal feldome or perchance neuer find one to make vp rime with him vnlesse it be badly and by abus\textemdash, and therefore in all such long \textit{polis\textsubscript{fillables}} ye doe commonly giue two sharpe accents, and thereby reduce him into two feete as in this word \textit{remus n\textsubscript{era}fion} which makes a couple of good \textit{DA\textsubscript{til}s}, and in this word \textit{contributio} which makes a good \textit{fpondeus} and a good \textit{dactill}, and in this word \textit{recapitation} it makes two \textit{dactill}s and a fillable ouerplus to annexeth to the word precedent to helpe pееce vp another foote. But for wordes \textit{monofillables} (as be mo\textsubscript{st} of ours) because in pronouncing them they do of nec\textordmas{eitt}ie retaine a sharpe accent, ye may iuyt\textordmas{li} allow them to be all long if they will so best ferue your turne, and if they be tailed one to another, or th\textordmas{e}one to a \textit{dis\textsubscript{fillable}} or \textit{poly\textsubscript{fillable}} ye ought to allow them that time that best serues your purpose and pleasth your eare mo\textsubscript{st}, and truelyf a\textordmas{n}sweres the nature of the \textit{ortographic} in which I would as neare as I could obserue and keepe the lawes of the Greeke and Latine verifiers, that is to prolong the fillable which is written with double confonants or by diphong or with single confonants that run hard and harf\textordmas{hly} vpon the tou\textsubscript{ng}:
and to shorten all fillables that stand upon vowels, if there were no cause of elision and single consonants and such of them as are most flowing and slipper upon the young as. n.r.t.d.l. and for this purpose to take away all aspirations, and many times the last consonant of a word as the Latine Poetes vfed to do, specially Lucretius and Ennius as to say [finib] for [finius] and so would not I stick to say thus [delite] for [delight] [bye] for [high] and such like, and doth nothing at all impugne the rule I gave before against the wristing of wordes by false orthographie to make vp rime, which may not be falsified. But this omission of letters in the midst of a metre to make him the more slipper, helps the numerofolle and hindres not the rime. But generally the shortening or prolonging of the monofillables dependes much upon the nature of their orthographie which the Latin Grammarians call the rule of position, as for example if I shall say thus.

Nōt mānte dayēs pāst. Twentie dayes after,
This makes a good Dacilil and a good spondeus, but if ye turne them backward it would not do so, as.

Many dayes, not pāst.
And the distick made all of monofillables.

But nōne ēf us trūc mēn ānd frē,
Could finde so great good lucke as he.
Which words serue well to make the verse all spondiacke or iambicke, but not in dacilil, as other words or the same otherwise placed would do, for it were an illfaured dacilil to say.

But nōne ēf, ās āll tʁēve.
Therefore whenfoever your words will not make a smooth dacilil, ye must alter them or their situations, or else turne them to other feete that may better beare their maner of sound and orthographie: or if the word be polyfillable to deuide him, and to make him ferue by pieces, that he could not do whole and entierly. And no doubt by like consideration did the Greece and Latine versifiers fashion all their feete at the first to be of sundry times, and the selfe same fillable to be some-
time long and sometime short for the eares better satisfaction as hath bene before remembred. Now also wheras I said before that our old Saxon English for his many monosyllables did not naturally admit the vse of the ancient feete in our vulgar meaures so aptly as in those languages which flood most upon polysyllables, I sayd it in a sort truly, but now I must recant and confesse that our Normane English which hath grown since William the Conquerour doth admit any of the auncient feete, by reason of the many polysyllables even to fixe and feauen in one word, which we at this day use in our moft ordinarie language: and which corruption hath bene occasioned chiefly by the ppeeuiish affection not of the Normans them selues, but of clerks and scholers or secretaries long since, who not content with the vicial Normane or Saxon word, would convert the very Latine and Greeke word into vulgar French, as to say innumerable for innombrable, reuocable, irreuocable, iradiation, depopulation and such like, which are not natural Normans nor yet French, but altered Latines, and without any imitation at all: which therefore were long time despised for inkehorne termes, and now be reputed the best and moft delicat of any other. Of which and many other causes of corruption of our speach we haue in another place more amply discoursed, but by this mean we may at this day very well receive the auncient feete metricall of the Greeks and Latines fauing thofe that be superfluous as be all the feete aboue the trisyllable, which the old Grammarians idly inuened and distinguifht by speciall names, whereas in deede the fame do fland compounded with the inferiour feete, and therefore some of them were called by the names of didalitius, dispondeus and disambus: all which feete as I say we may be allowed to vse with good discretion and precise choiſe of wordes and with the favourable approbation of readers, and so shall our plat in this one point be larger and much furmount that which Stanhurst first tooke in hand by his exameters dalilicke and sponducicke in the translation of Virgills Enedos, and
such as for a great number of them my flomacke can hardly digest for the ill shapen found of many of his wordes polissable and also his copulation of monofillables supplying the quantitie of a trissible to his intent. And right so in promoting this deuise of ours being (I feare me) much more nyce and affeeted, and therefore more misliked then his, we are to bespeake fauour, first of the delicate eares, then of the rigorous and severe dispositions, lastly to craue pardon of the learned and ancient makers in our vulgar, for if we should seeke in euery point to egall our speach with the Greeke and Latin in their metricall obseruations it could not possible be by vs perfourmed, because their fillables came to be timed some of them long, some of them short not by reason of any evident or apparant cause in writing or founde remaining upon one more then another, for many times they shortned the fillable of sharpe accent and made long that of the flat, and therefore we must needs say, it was in many of their wordes done by preelection in the first Poetes, not having regard altogether to the orthographie, and hardnesse or softnesse of a fillable, consonant, vowell or diphthong, but at their pleasure, or as it fell out: so as he that first put in a verfe this word [Penelope] which might be Homer or some other of his antiquitie, where he made [πε] in both places long and [νε] and [lo] short, he might have made them otherwise and with as good reason, nothing in the world appearing that might move them to make such (preelection) more in th'e one fillable then in the other for pe. ne. and lo. being fillables vocals be egally smooth and current vpon the toung, and might beare as well the long as the short time, but it pleased the Poet otherwise: so he that first shortned, et. in this word cano, and made long tro, in troia, and o, in oris, might have as well done the contrary, but because he that first put them into a verfe, found as it is to be supposed a more sweetnesse in his owne eare to haue them so tymed, therefore all other Poets who followed, were fayne to doe the like, which made
that *Virgil* who came many yeares after the first reception of wordes in their feueral times, was druen of necessitie to accept them in such quantities as they were left him and therefore said.

ärma uē rümque cá nō trō iē qui

primūs ἀb ōrīs.

Neither truely doe I see any other reason in that lawe (though in other rules of shortening and prolonging a fillable there may be reason) but that it standes vpon bare tradition. Such as the *Cabalists* aouch in their myytticall constrictions Theologicall and others, saying that they receaued the same from hand to hand from the first parent *Adam, Abraham* and others, which I will give them leaue alone both to say and beleue for me, thinking rather that they haue bene the idle occupations, or perchaunce the malitious and craftie constrictions of the *Talmudists*, and others of the Hebrue clerks to bring the world into admiration of their lawes and Religion. Now peraduenture with vs Englishmen it be somewhat too late to admit a new invention of feete and times that our forefathers never vfed nor never observed till this day, either in their measures or in their pronunciation, and perchaunce will seeme in vs a presumptuous part to attempt, considering also it would be hard to find many men to like of one mans choyse in the limitation of times and quantities of words, with which not one, but every care is to be pleased and made a particular judge, being most truly sayd, that a multitude or commnialtie is hard to please and easie to offend, and therefore I intend not to proceed any further in this curiositie then to shew some small subtillitie that any other hath not yet done, and not by imitation but by observation, nor to th'in- tent to haue it put in execution in our vulgar Poesie, but to be pleasantly scanned vpon, as are all nouelties so friulous and ridiculous as it.
CHAP. XIII. [XIV.]
A more particular declaration of the metrical feete of the ancient Poets Grecke and Latine and chiefly of the feete of two times.

Heir Gramarians made a great multitude of feete, I wot not to what huge number, and of so many fizes as their wordes were of length, namely fixe fizes, whereas in deed, the metrical feete are but twelve in number, wherof foure only be of two times, and eight of three times, the rest compounds of the premised two forts, even as the Arithnetical numbers above three are made of two and three. And if ye will know how many of these feete will be commodiously receiveed with vs, I say all the whole twelue, for first for the footes spondeus of two long times ye haue these English wordes mörning, midnight, mischâunce, and a number moe whose ortographie may direct your judgement in this point: for your Trocheus of a long and short ye haue these wordes mânër, brökén, tâkén, bôtié, mëmbér, and a great many moe if their last fillables abut not upon the consonant in the beginning of another word, and in these whether they do abut or no wîttle, dîttle, sörrow, mörrow, and such like, which end in a vowel for your iambus of a short and a long, ye haue these wordes [réôre] [réôrfe] [dëstë] [éndûre] and a thousand besides. For your footes pirríchius or of two short fillables ye haue these words [mántë] [môney] [pënte] [silë] and others of that constitution or the like: for your feete of three times and first your dacíll, ye haue these wordes and a number moe pàlënsce, tëmpërance, vvûmânheid, iôltte, dàungëdus, dûttsûl and others. For your molófus, of all three long, ye haue a member [number?] of wordes also and specially most of your participlea aciue, as përsïling, dëspëling, éndëting, and such like in ortographie: for your anapëstus of two short and a long ye haue these words but not many moe, as mænsföld, mënîfêse, rémâ-nënt, hålinêf£. For your footes tribracchus of all three
short, ye haue very few trifillables, because the sharpe accent will always make one of them long by pronunciation, which ells would be by ortographic short as, [mērīty] [minion] and fuch like. For your foote bacchius of a short and two long ye haue these and the like words trifillables [lāmēning] [rēqueśting] [rēnuyncing] [rēpētānce] [ēnūring]. For your foote antibacchius, of two long and a short ye haue these wordes [fōsākēn] [impugnād] and others many: For your amphimacer that is a long a short and a long ye haue these wordes and many moe [ēxellēnt] [ēmiēnt] and spacially such as be propre names of perpons or townes or other things and namely Welsh wordes: for your foote amphibracchius, of a short, a long and a short, ye haue these wordes and many like to these [rēsīfēd] [dēlightfūll] [rēprīfēll] [tnāuntēr] [ēnāmīll] fo as for want of English wordes if your eare be not to daintie and your rules to precifie, ye neede not be without the metrīcall feete of the an cient Poets such as be moost pertinent and not superfluous. This is (ye will perchaunce say) my singular opinion: then ye shall see how well I can maintaine it. Fīrst the quantitie of a word comes either by (preelection) without reason or force as hath bene alledged, and as the an cient Greekes and Latines did in many wordes, but not in all, or by (election) with reason as they did in some, and not a few. And a sound is drawn at length either by the infirmitie of the toung, because the word or fillable is of such letters as hangs long in the palate or lippes ere he will come forth, or because he is accented and tuned hier and sharper then another, whereby he somewhat obscureth the other fillables in the same word that be not accented so high, in both these cases we will eftablish our fillable long, contrariwise the shortning of a fillable is, when his founde or accent happens to be heavy and flat, that is to fall away speedily, and as it were inaudible, or when he is made of such letters as be by nature slipper and voluble and smoothly passe from the mouth. And the vouvell is alwayes more easily deliuered then the con-
Of proportion. Lib. 11.

fonant: and of consonants, the liquide more than the mute, and a single consonant more than a double, and one more than twayne coupled together: all which points were obserued by the Greekes and Latines, and allowed for maximes in versifying. Now if ye will examine these four bissillables [rēmmānt] [rēnāine] [rēndēr] [rēnēt] for an example by which ye may make a general rule, and ye shall finde, that they aunfware our first resolution. Firtl in [remnaut] [ren] bearing the sharpe accent and hauing his consonant allbut vpon another, soundes long. The fillable [naut] being written with two consonants must needs be accompted the same, besides that [nant] by his Latin originall is long, viz [remanēns]. Take this word [remaine] because the last fillable beares the sharpe accent, he is long in the care, and [re] being the first fillable, passing obscurely away with a flat accent is short, besides that [re] by his Latine originall and also by his ortographie is short. This word [render] bearing the sharpe accent vpon [ren] makes it long, the fillable [der] falling away swiftly and being also written with a single consonant or liquide is short and makes the trocheus. This word [rēnēt] hauing both fillables sliding and slipper make the foote Pirrichius, because if he be truly vtted, he beares in maner no sharper accent vpon the one then the other fillable, but be in effect egall in time and tune, as is also the Spondeus. And because they be not written with any hard or harsh consonants, I do allow them both for short fillables, or to be vfed for common, according as their situation and place with other words shall be: and as I haue named to you but onely foure words for an example, so may ye find out by diligent obseruation foure hundred if ye will. But of all your words bissillables the moft part naturally do make the foote Iambus, many the Trocheus, fewer the Spondeus, fewest of all the Pirrichius, because in him the sharpe accent (if ye follow the rules of your accent, as we haue presupposed) doth make a little oddes: and ye shall finde verses made all of monofillables, and do
very well, but lightly they be Iambickes, bycaufe for the
more part the accent falles sharpe vpon euery second
word rather then contrariwise, as this of Sir Thomas
Wiats.

I finde nō peāce and yē mē wārre ls dōne,
I feare and hope, and burne and freefe like ife.
And some verfes where the sharpe accent falles vpon
the firft and third, and so make the verfe wholly Tro-
chaicke, as thus,

Worke not, no nor, with thy friend or foes harme
Try but, truſt not, all that speake thee fo faire.
And some verfes made of monofillables and bifillables
enterlaced as this of th'Earles,

When raging loue with extreme paine
And this

A fairer beast of fresher hue beheld I never none.
And some verfes made all of bifillables and others
all of trifillables, and others of polifillables egally in-
creasing and of diuers quantities, and fundry situations,
as in this of our owne, made to daunt the insolence of
a beautifull woman.

Brittle beauty blossome daily fading
Morne, noone, and eue in age and eke in eld
Dangerous disdainfull pleafantly persuading
Eafe to gripe but combrous to wraid
For fliender bottome hard and heavy abiding
Gay for a while, but little while durable
Suspiicious, incertaine, irreuocable,
O fince thou art by triall not to truſt
Wisedome it is, and it is alfo iust
To fond the flemme before the tree be feld
That is, fince death will drive vs all to duft
To leave thy loue ere that uve be compeld.

In which ye haue your firft verfe all of bifillables
and of the foot trochens. The second all of monofill-
able, and all of the foote Iambus, the third all of tri-
fillables, and all of the foote dacilius, your fourth of one
bifillable, and two monofillables interlarded, the fift of
one monofillable and two bifillables enterlaced, and the
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refl of other fortes and scituations, some by degrees encreaing, some diminishing: which example I haue set downe to let you perceiue what pleasant numero"sy in the measure and disposition of your words in a metre may be contriued by curious wits and these with other like were the obervationes of the Greeke and Latine versifiers.

CHAP. XIII. [XV.]
Of your feet of three times, and first of the Daecil.

Our feete of three times by prescription of the Latine Grammariens are of eight fundry proportions, for some notable difference appearing in euery fillable of three falling in a word of that size: but because aboue the antepenultima there was (among the Latines) none accent audible in any long word, therefore to des"nife any foote of longer measure then of three times was to them but superfluous: because all aboue the number of three are but compounded of their inferior s. Omitting therefore to speake of these larger feete, we say that of all your feete of three times the Daecil is most vsignall and fit for our vulgar meeter, and most agreeable to the eare, specially if ye ouerlade not your verfe with too many of them but here and there enterlace a Jambus or some other foote of two times to give him gravitye and flay, as in this quadrein Trimeter or of three measures.

Rendur âgâme mte libértte
and set your captue frâe
Glorioûs is the victôrte
Conquêours ûîf with lenûtte

Where ye see euery verfe is all of a measure, and yet vnegall in number of fillables: for the second verfe is but of five fillables, where the refl are of eight. But the reason is for that in three of the same verses are two Daecils a pece, which abridge two fillables in euery verfe: and so maketh the longest euen with the shortest. Ye may note besides by the first verfe, how
much better some *bifullable* becommeth to preece out an other longer foote then another word doth: for in place of [*render*] if ye had sayd [*restructure*] it had marred the *Daëtil*, and of necesstie druen him out at length to be a verse *Iambic* of foure feete, because [*render*] is naturally a *Trocheus* and makes the firft two times of a *daëtil*. [*Rerestructure*] is naturally a *Iambus*, and in this place could not possibly haue made a plesant *daëtil*.

Now againe if ye will say to me that these two words [*libertie*] and [*conquerours*] be not precise *Daëtils* by the Latine rule. So much will I confesse to, but since they go currant inough vpon the tongue, and be so vually pronounced, they may passe wel inough for *Daëtils* in our vulgar meeters, and that is inough for me, seeking but to fashion an art, and not to finish it: which time only and custome haue authoritie to do, specially in all cases of language as the Poet hath wittily remembred in this verfe

> *Quem penes arbitrium est et vis et norma loquendi.*

The Earle of Surrey vpon the death of Sir *Thomas Wiat* made among other this verfe *Pentameter* and of ten fillables,

> *What holy graue (alas) vwhat sepulcher*

But if I had the making of him, he should haue bene of eleuen fillables and kept his measure of suffice still, and would so haue runne more plesantly a great deale: for as he is now, though he be euen he seemes odde and defectiue, for not well obseruing the natural accent of every word, and this would haue bene soone holpen by inserting one *monofullable* in the middle of the verfe, and drawing another fillable in the beginning into a *Daëtil*, this word [*holy*] being a good [*Pirricius*] and very well seruing the turne, thus,

> *What holte græue ä lās whāt fit sēpūlchēr.*

Which verfe if ye peruse throughout ye shal finde him after the firft *daëtil* all *Trochaick* and not *Iambic*, nor of any other foot of two times. But perchance if ye would seeme yet more curious, in place of these foure *Trocheus* ye might induce other feete of three times, as
to make the three fillables next following the \textit{dactil}, the fooze \textit{amphimacer} the last word \textit{Sepulcher} the fooze \textit{amphibracus} leaving the other middle word for a \textit{Iambus} thus.

\textit{What holtte gräue ä las what fit Sepulcher.}

If ye aske me further why I make (what) first long and after short in one verse, to that I satisfie you before, that it is by reason of his accent sharpe in one place and flat in another, being a common \textit{monofillable}, that is, apt to receive either accent, and so in the first place receiving aptly the sharpe accent he is made long: afterward receiving the flat accent more aptly then the sharpe, because the fillable precedent [\textit{las}] utterly dislaines him, he is made short and not long, and that with very good melodie, but to have given him the sharpe accent and plucked it from the fillable [\textit{las}] it had bene to any mans eare a great discord: for evermore this word [\textit{alas}] is accented vpon the last, and that lowdly and notoriously as appeareth by all our exclamations vse vnder that terme. The fame Earle of Surrey and Sir \textit{Thomas Wyat} the first reformers and polishers of our vulgar Poësie much affecting the file and measures of the Italian \textit{Petrarcha}, vse the fooze \textit{dactil} very often but not many in one verse, as in these,

\begin{verbatim}
Fülle mantel that in presence of thy liuelte héd,
Shed Caesar's tears upon Pompeius héd.
Th'enëme to life destroï cease of all kinde,
If ahô réus faith in an hart vn stayned,
Myne old deere éné my my froward master.
Thë fürl ouß gone in his moßt ra ging ire.
\end{verbatim}

And many moe which if ye would not allow for \textit{dactils} the verse would halt vnlesse ye would seeme to helpe it contrac ting a fillable by vertue of the figure \textit{Syneresis} which I thinke was newer their meaning, nor in deede would haue bred any pleasure to the eare, but hindred the flowing of the verse. Howsoever ye take it the \textit{dactil} is commendable enoug in our vulgar meetres, but moe plausible of all when he is founded vpon the stage, as in these comicall verses shewing how well it becommeth all noble men and great personages to be
temperat and modest, yea more then any meaner man, thus.

Lêt nó nöbillitie richës ór hëritage
Honöur ór empíre ór earthitie döminën
Bëed òn your heåd ënìe þëuisë ípílnën
That yë mày säfër ñuñch ñnte ñtrëgë.

And in this diftíque taxing the Prelate fymoniaké
flànding all ypon perfect daëlls.

Növ mänë bie mönë yþürëy prëmötën
For mony moones any hant to devotion.

But this advertissement I will glue you withall, that
if ye vë too many daëlls together ye make your
músike too light and of no solemne gruitie such as the
amorous Elegies in court naturally require, being al-
waies either very doleful or passionate as the affections
of louë enforce, in which buñes ye muß make your
choïsé of very few words daëllique, or them that ye
can not refuse, to disflue and breake thém into other
feete by such meanes as it shall be taught hereafter:
but chiefly in your courtly ditties take heede ye vë not
these maner of long polëtäble and specially that ye
finish not your verfe with them as [retribution] \[s\]
[restitution] remuneration [recapitulation] and such like: for
they smatch more the schoole of common players than
of any delicate Poët Lyricke or Elegiacke.

CHAP. XV. [XVI.]

Oall fyoor other feete of three times and hoxw vwell they
vwould fashëon a metere in our vulgar.

All your other feete of three times I find no
vfe of them in our vulgar meeters nor no
sweetenes at all, and yet words inough to
ferue their proportions. So as though
they haue not hitherto bene made arti-
icially, yet noyë by more curious obseruation they
might be. Since all artes grew first by obseruation of
natures proceedings and cuftome. And first your
[Melofus] being of all three long is evidently dis-
couered by this word [permittëng] The [Anapestus] of
two short and a long by this word [fùrious] if the next
OF PROPORTION. LIB. II.

word beginne with a consonant. The foote [Bacchius] of a short and two long by this word [rêstânce] the foote [Antibachius] of two long a short by this word [ônquer-ing] the foote [Amphimacer] of a long a short and a long by this word [ônquer-ing] the foote of [Amphibrachus] of a short a long and a short by this word [rêmêmbér] if a vowel well follow. The foote [Tribrachus] of three short times is very hard to be made by any of our trisyllables vnles they be compounded of the smoothest sort of consonants or fillables vocals, or of three smooth monosyllables, or of some piece of a long polysyllable and after that fort we may with wrestling of words shape the foot [Tribrachus] rather by usurpation then by rule, which nevertheless is allowed in every primitue arte and invention: and so it was by the Greekes and Latines in their first verifying, as if a rule should be set downe that from henceforth these words should be counted all Tribrachus. [ënémie] rêmèdie siânès] mûlîès] pênîès] crûèîte] and such like, or a piece of this long word [rênquêrâble] innûmérâble] râdîte] and others. Of all which manner of apt wordes to make these stranger feet of three times which go not fo currant with our eare as the dactil, the maker should have a good judgement to know them by their manner of orthography and by their accent which serve moft fitly for every foote, or else he shoulde have alwaies a little calender of them apart to vfe readily when he shall neede them. But because in very truth I thinkke them but vaine and superstitious observations nothing at all furthering the pleasant melody of our English meeter, I leaue to speake any more of them and rather with the continuance of our old maner of Poesie, scanning our verse by fillables rather than by feetes, and vning most commonly the word Iambique and sometime the Trochaïke which ye shall discerne by their accents, and now and then a dactill keeping precisely our symphony or rime without any other mincing measures, which an idle inuention head could easilly devife, as the former examples teach.
chap. XVI. [XVII.]

Of your verses perfect and defective, and that which the Græcians called the halfe foot.

The Greekes and Latines vfed verses in the odd fillable of two fortes, which they called Catalepticke and Acatalepticke, that is odd under and odd over the unjust measure of their verse, and we in our vulgar finde many of the like, and specially in the rimes of Sir Thomas Wiat, strained perchaunce out of their originall, made first by Francis Petrarcha: as these

Like unto these, immeasurable mountaines,  
So is my painefull life the burden of ire:  
For hie be they, and hie is my desire  
And I of tears, and they are full of fountains.

Where in your first second and fourth verse, ye may find a fillable superfluous, and though in the first ye will seeme to helpe it, by drawing these three fillables, (im mé sū) into a daëtil, in the rest it can not be so excused, wherefore we must thinke he did it of purpose, by the odd fillable to give greater grace to his metre, and we finde in our old rimes, this odd fillable, sometime placed in the beginning and sometimes in the middle of a verse, and is allowed to go alone and to hang to any other fillable. But this odd fillable in our mettres is not the halfe foote as the Greekes and Latines vfed him in their verses, and called such measure pentimimeris and eptamimeris, but rather is that, which they called the cataleptic or maymed verse. Their hemimeris or halfe foote servved not by licence Poeticall or neccefitie of words, but to bewitifie and exornate the verse by placing one such halfe foote in the middle Cesure, and one other in the end of the verse, as they vfed all their pentameters elegiack: and not by coupling them together, but by accompt to make their verse of an unjust measure and not defective or superfluous: our odd fillable is not altogether of that nature, but is in a maner drowned and supprest
by the flat accent, and shrinks away as it were inaudible and by that meane the odde verse comes almost to be an euene in euery mans hearing. The halfe foote of the aunctents was refereud purposely to an vs, and therefore they gaue such odde fillable, wherefoere he fell the sharper accent, and made by him a notorious pauze as in this pentameter.

Nil mi hi referibas attamen ipsa ve ni.

Which in all make fiuie whole seete, or the verfe Pentameter. We in our vulgar haue not the vs of the like halfe foote.

CHAP. XIII. [XVIII.]
Of the breaking your bissfullables and polyfullables and when it is to be vfed.

Vt whether ye suffer your fillable to receiue his quantitie by his accent, or by his ortography, or whether ye keepe your bissfillable whole or whether ye breake him, all is one to his quantitie, and his time will appeare the selue same still and ought not to be altered by our makers, vnlesse it be when such fillable is allowed to be common and to receiue any of both times, as in the dimeter, made of two fillables enterier.

Extreame desire

The first is a good spondeus, the second a good iambus, and if the same wordes be broken thus it is not so pleadant.

In ex treame de sire

And yet the first makes a iambus, and the second a trocheus ech fillable retayning still his former quantities. And alwaies ye must haue regard to the sweetenes of the meete, so as if your word polyfullable would not found pleasanty whole, ye shoulde for the nonce breake him, which ye may easily do by infering here and there one monosillable among your polyfullables, or by chaunging your word into another place then where he foundes unpleasantly, and by breaking, turne a trocheus to a iambus, or contrariwise: as thus:
Hollow valleys under high mountains
Cragsie clifies bring forth the fairest fountains.

These verses be trochaic, and in mine ear not sweete and harmonical as the iambicque, thus:

Thé hollows be sly goods under high mountains
Thé crags be clifs bring forth thé fairest fountains.

All which verses bee now become iambicque by breaking the first bisyllables, and yet alters not their quantities though the feete be altered: and thus,

Reflection is the heart in his desires
Raving after that reason doth deny.
Which being turned thus makes a new harmonie.
The reflection heart, renues his old desires
Ay raving after that reason doth it deny.

And following this obseruation your meetres being builded with polysyllables will fall diversly out, that is some to be jonadaick, some iambick, others daeithick, others trochaick, and of one mingled with another, as in this verse.

Hauete is thó burdon of Princês ire
The verse is trochaic, but being altered thus, is iambicque.

Ful hauete is thó paife of Princês ire
And as Sir Thomas Wiat song in a verse wholly trochaic, because the wordes do best shape to that soote by their naturall accent, thus,

Farewell love and all thee lawses for ever
And in this ditty of th'Erle of Surries, passing sweete and harmonical, all be Iambick.

When raging loue with extreme paine
So cruelly doth straine my hart,
And that the teares like fluds of raine
Beare witnesse of my wofull smart.

Which beyng disposed otherwise or not broken, would proue all trochaick, but nothing pleasant.

Now furthermore ye are to note, that al your monosyllables may receiue the sharp accent, but not so aptly one as another, as in this verse where they serue well to make him iambicque, but not trochaick.
OF PROPORTION. LIB. II.

God graunt this peace may long endure
Where the sharpe accent failes more tunably vpon
[graunt] [peace] [long] [dure] then it would by conversion, as to accent them thus :
God graunt this peace may long endure,

And yet if ye will ask me the reason, I can not tell it, but that it shapes so to myne eare, and as I thinke to euer other mans. And in this meeter where ye haue whole words bissillable vnbroken, that maintaine (by reason of their accent) fundry feete, yet going one with another be very harmonical.

Where ye see one to be a trocheus another the iambus, and fo entermingled not by election but by constraint of their feuerall accents, which ought not to be altered, yet comes it to passe that many times ye muft of necessitie alter the accent of a fillable, and put him from his naturall place, and then one fillable, of a word polysillable, or one word monosillable, will abide to be made sometimes long, sometimes short, as in this quadreyne of ours playd in a mery moode.

Gliue me mine owne and when I do desire
Glieue others theirs, and nothing that is mine
Nor gliue me that, whero to all men aspire

Then neither gold, nor faire women nor wine.

Where in your first verfe these two words [gliue] and [me] are accented one high th'other low, in the third verfe the same words are accented contrary, and the reason of this exchange is manifest, because the maker playes with these two claues of fundry relations [gliue me] and [gliue others] fo as the monosillable [me] being respectue to the word [others] and inferring a subtletie or wittie implication, ought not to haue the same accent, as when he hath no such respect, as in this distich of ours.

1 rove mē (Madame) ere ye rēprovē
Meeke minds should excūse not ācūse.

In which verfe ye see this word [reproουε] the fillable [prooue] alters his sharpe accent into a flat, for naturally it is long in all his singles and compoundes
OF PROPORTION. Lib. II.

[reproove][approve][disprove] and so is the fillable [cuse] in [excuse][acuse][recuse] yet in these verses by reason one of them doth as it were nicke another, and have a certaine extraordinary fence with all, it behoweth to remove the sharpe accents from whence they are most naturall, to place them where the nicke may be more expressly discouered, and therefore in this verse where no such implication is, nor no relation it is otherwife, as thus.

If ye reproove my constancie
I will excuse you curtelly.

For in this word [reproove] because there is no extraordinary fence to be inferred, he keepeth his sharpe accent upon the fillable [proove] but in the former verses because they seeme to encounter each other, they do thereby merite an audible and plesant alteration of their accents in those fillables that cause the subtillie. Of these maner of niceties ye shall finde in many places of our booke, but specially where we treate of ornament, vnto which we referre you, sauing that we thought good to set downe one example more to solace your mindes with mirth after all these scholasticall preceptes, which can not but bring with them (specially to Courtiers) much tediousnesse, and so to end. In our Comedie intituled Ginecocratia: the king was supposd to be a person very amorous and effeminate, and therefore most ruled his ordinary affaires by the aduise of women either for the loue he bare to their persons or likening he had to their plesant ready witts and utterance. Comes me to the Court one Polemon an honest plaine man of the country, but rich: and having a suite to the king, met by chance with one Phitino, a lourer of wine and a merry companion in Court, and praised him in that he was a stranger that he would vouchsafe to tell him which way he were best to worke to get his suite, and who were most in credit and favor about the king, that he might seeke to them to further his attempt. Phitino perceiving the plainnesse of the man, and that there would be some good done with him, told Polemon
that if he would well consider him for his labor he would
bring him where he should know the truth of all his
demands by the sentence of the Oracle. *Polemon*
gave him twentye crownes, *Philino* brings him into a
place where behind an arras cloth hee himselfe spake
in manner of an Oracle in these meetes, for so did all
the Sybils and Cothsaiers in old times give their answers.

*Your best way to worke - and marke my words well,
Not money: nor many,
Nor any: but any,
Not weemen, but weemen beare the bell.*

*Polemon* wift not what to make of this doubtfull
speech, and not being lawfull to importune the oracle
more then once in one matter, conceyued in his head
the pleasanter construction, and stacke to it: and hau-
ing at home a faire young damself of eightene yeares
old to his daughter, that could very well behaue her
selfe in countenance and also in her language, appareled
her as gay as he could, and brought her to the Court,
where *Philino* harkning daily after the event of this
matter, met him, and recommended his daughter to
the Lords, who perceiuing her great beauty and other
good parts, brought her to the King, to whom he ex-
hibited her fathers supplication, and found so great
faavour in his eye, as without any long delay he obtained
her suit at his hands. *Polemon* by the diligent sollici-
ting of his daughter, wanne his purpoze: *Philino* gat a
good reward and vfed the matter so, as howfoeuer the
oracle had bene construed, he could not haue receiued
blame nor discredit by the success, for every waies it
would haue proved true, whether *Polemons* daughter
had obtayned the suit, or not obtained it. And the
subtiltie lay in the accent and Ortographie of these two
wordes [*any*] and [*weemen*] for [*any*] being diuided
founds [*a nie or neere perfon to the king: and [*weemen*]
being diuided foundes *wee men*, and not [*weemen*]
and so by this meane *Philino* ferued all turns and
shifted himselfe from blame, not vnlike the tale of the
Rattlemouse who in the wares proclaimed betweene
the foure footed beasts, and the birdes, beyng sent for
by the Lyon to be at his musters, excused himselfe for
that he was a foule and flew with winges: and beyng
sent for by the Eagle to ferue him, sayd that he was a
foure footed beast, and by that craftie caiill escaped
the danger of the warres, and shunned the seruice of
both Princes. And euer since sate at home by the
fires side, eating vp the poore husbandmans
baken, halfe loft for lacke of a good
hufwifes looking too.

FINIS.
THE THIRD BOOKE,
OF ORNAMENT.

CHAP. I.
Of Ornament Poetical.

So no doubt the good proportion of any thing doth greatly adorne and commend it and right so our late remembred proportions doe to our vulgar Poesie: so is there yet requisite to the perfection of this arte, another maner of exornation, which reflecth in the fashioning of our makers language and style, to such purpose as it may delight and allure as well the mynde as the eare of the hearers with a certaine noueltie and strange maner of conuayance, disguising it no litle from the ordinary and accustomed: neuerthelesse making it nothing the more vnseemely or misbecomming, but rather decenter and more agreeable to any ciuill eare and vnderstanding. And as we see in these great Madames of honour, be they for personage or otherwise neuer so comely and bewtiful, yet if they want their courtly habillements or at leastwise such other apparell as custome and ciuil-tie haue ordained to couer their naked bodies, would be halfe ashamed or greatly out of countenaunce to be
seen in that fort, and perchance do then thinke themselves more amiable in every mans eye, when they be in their richest attire, suppose of silkes or tyflewes and costly embroderies, then when they go in cloth or in any other plain and simple apparell. Euen so cannot our vulgar Poesie shew it selfe either gallant or gourgeois, if any ymmme be left naked and bare and not clad in his kindly clothes and coulours, such as may conuex them somewhat out of sight, that is from the common course of ordinary speach and capacitie of the vulgar judgement, and yet being artificially handled must needs yeld it much more bwortie and commendation. This ornament we speake of is giuen to it by figures and figuratiue speach, which be the flowers as it were and coulours that a poet seteth vpon his language of arte, as the embroderer doth his stone and perle, or passemens of gold vpon the stuffe of a Princely garment, or as th'excel lent painter bestoweth the rich Orient coulours vpon his table of pourtraite: so neverthelesse as if the same coulours in our arte of Poesie (as well as in thothe other mechanick artes) be not well tempered, or not well layd, or be vised in excesse, or neuer so little disorderd or misplaced, they not onely guie it no maner of grace at all, but rather do disfigure the stuffe and spill the whole workmanship taking away all bewtie and good liking from it, no lesse then if the crimson tainte, which should be laid vpon a Ladies lips, or right in the center of her cheekes should by some ouersight or mishap be applied to her forhead or chinne, it would make (ye would say) but a very ridiculouse bewtie, wherfore the chief praye and cunning of our poet is in the discreet vning of his figures, as the skilfull painters is in the good conueyance of his coulours and shadowing traits of his penfull, with a delectable varietie, by all measure and iust proportion, and in places most aptly to be bestowed.
OF ORNAMENT. LIB. III. 151

CHAP. II.

How our writing and speeches publike ought to be figurative, and if they be not doe greatly disgrace the cause and purpose of the speaker and writer.

But as it hath bene alwayes reputed a great fault to vse figuratiue speaches foolishly and indiscreetly, so is it esteemed no lese an imperfection in mans utterance, to have none vse of figure at all, specially in our writing and speeches publike, making them but as our ordinary talke, then which nothing can be more vnfaouourie and farre from all ciuitie. I remember in the first yeare of Queenes Maries raigne a Knight of Yorkshire was choosen speaker of the Parliament, a good gentleman and wise, in the affaires of his shire, and not vnlearned in the lawes of the Realme, but as well for some lack of his teeth, as for want of language nothing well spoken, which at that time and businesse was most behooffull for him to have bene: this man after he had made his Oration to the Queene; which ye know is of course to be done at the first assembly of both houses; a bencher of the Temple both well learned and very eloquent, returning from the Parliament house asked another gentleman his frend how he liked M. Speakers Oration: mary quoth th'other, me thinks I heard not a better alehouse tale told this seuen yeares. This happened because the good old Knight made no difference betweene an Oration or publike speach to be deliuered to th'eare of a Princes Maieftie and slate of a Realme, then he would haue done of an ordinary tale to be told at his table in the countrey, wherein all men know the oddes is very great. And though graue and wise counsellours in their consultations doe not vse much superfluous eloquence, and also in their judiciall hearings do much mislike all scholasticall rhetoricks: yet in such a case as it may be (and as this Parliament was) if the Lord Chancelour of England or Archbishop of
Canterbury himselfe were to speake, he ought to doe it cunningly and eloquently, which can not be without the vfe of figures: and neuertheless none impeach-ment or blemish to the gravitie of their persons or o: the cause: wherein I report me to them that knew Sir Nicholas Bacon Lord keeper of the great Seale, or the now Lord Treasourer of England, and haue bene conuerfant with their speaches made in the Parliament houfe and Starrechamber. From whose lippes I haue seene to proceede more graue and naturall eloquence, then from all the Oratours of Oxford or Cambridge, but all is as it is handled, and maketh no matter whether the same eloquence be naturall to them or artificiall (though I thinke rather naturall) yet were they knowen to be learned and not vsnskillfull of th'arte, when they were yonger men: and as learning and arte teacheth a schollar to speake, so doth it also teach a counsellour, and awell an old man as a yong, and a man in authoritie, awell as a privie person, and a pleader awell as a preacher, everie man after his fort and calling as best becommeth: and that speach which becommeth one, doth not become another, for maners of speaches, some ferue to work in excelle, some in mediocrity, some to graue purposes, some to light, some to be short and brief, some to be long, some to stirre vp affections, some to pacifie and appease them, and these common despisers of good vterance, which resteth altogether in figuratiue speaches, being well vsed whether it come by nature or by arte or by exercise, they be but certaine groffe ignorance of whom it is truly spoken scientia non habet inimicum nisi ignorantem. I haue come to the Lord Keeper Sir Nicholas Bacon, and found him sitting in his gallery alone with the works of Quintilian before him, in deede he was a most eloquent man, and of rare learning and wisedome, as euer I knew England to breed, and one that ioyed as much in learned men and men of good witts. A Knight of the Queens priuie chamber, once intreated a noble woman of the Court, being in great fauour about her Maiestie (to th'intent
to remove her from a certaine displeasure, which by
sinister opinion she had conceived against a gentleman
his friend) that it would please her to hear him speake
in his own cause, and not to condemne him vpon
his adueraries report: God forbid said she, he is to wife
for me to talke with, let him goe and satisifie such a
man naming him: why quoth the Knight againe, had
your Ladyship rather heare a man talke like a foole or
like a wife man? This was because the Lady was a little
peruers, and not disposed to reforme her selfe by hearing
reason, which none other can so well beate into the
ignorant head, as the well spoken and eloquent man.
And because I am so farre waded into this discourse
of eloquence and figuratiue speaches, I will tell you
what hapned on a time my selfe being present when
certaine Doctours of the ciuil law were heard in a
litigious cause betwixt a man and his wife: before a great
Magistrate who (as they can tell that knew him) was a
man very well learned and graue, but somewhat fowre,
and of no plausible utterance: the gentlemen's chaunce,
was to say: my Lord the simple woman is not so much
to blame as her lewde abettours, who by violent per-
swasions haue lead her into this wilfulness. Quoth
the judge, what neede such eloquent terms in this
place, the gentleman replied, doth your Lordship
mislake the terme, [violent] and me thinkes I speake it to
great purpose: for I am sure she would never haue
done it, but by force of perswasion: and if perswasions
were not very violent, to the minde of man it could not
haue wrought so strange an effect as we read that it
did once in Ægypt, and would haue told the whole
tale at large, if the Magistrate had not passe it ouer
very pleantly. Now to tell you the whole matter as
the gentleman intended, thus it was. There came
into Ægypt a notable Oratour, whose name was
Hegesiæ who inued so much against the incommod-
ities of this transitory life, and so highly commended
death the dispatcher of all evils; as a great number
of his hearers destroyed themselues, some with weapon,
some with poyfon, others by drowning and hanging themselves to be rid out of this vale of misery, in so much as it was feared least many more of the people would have miscaried by occasion of his periswsions, if king Ptolome had not made a publicke proclamation, that the Oratour should auoyde the countrey, and no more be allowed to speake in any matter. Whether now periswsions, may not be said violent and forcible to simple myndes in speciall, I referre it to all mens judgements that heare the story. At least waies, I finde this opinion, confirmed by a pretie deuise or embleme that Lucianus alleageth he saw in the portrait of Hercules within the Citie of Marseills in Prouence: where they had figured a lustie old man with a long chayne tyed by one end at his tong, by the other end at the peoples eares, who flood a farre of and seemed to be drawn to him by the force of that chayne fastned to his tong, as who would say, by force of his periswsions. And to shew more plainly that eloquence is of great force (and not as many men thinke amisse) the propertie and gift of yong men onely, but rather of old men, and a thing which better becommeth hory haires then beardlefe boyes, they seeme to ground it upon this reason: age (fay they and most truly) brings experience, experience bringeth wisedome, long life yeldes long vsf and much exercice of speach, exercise and custome with wisedome, make an assured and voluble utterance: so is it that old men more then any other sott speake most grauely, wisely, assuredly, and plausibly, which partes are all that can be required in perfe eloquence, and so in all deliberations of importance where counsellours are allowed freely to opyne and shew their conceits, good periswsion is no lesse requisite then speach it selfe: for in great purposes to speake and not to be able or likely to perswade, is a vayne thing: now let vs returne backe to say more of this Poeticall ornament.
CHAP. III.
How ornament Poetical is of two sortes according to the
double vertue and efficacie of figures.

This ornament then is of two sortes, one to
satisfie and delight th'eare onely by a
goodly outward shew set vp on the matter
with wordes, and speaches smothly and
tunably running: another by certaine in-
tendments or fense of such wordes and speaches in-
wardly working a stirre to the mynde: that first qualitie
the Greeks called Enargia, of this word argos, because
it gueeth a glorious lustre and light. This latter they
called Energia of ergon, because it wrought with a
strong and vertuous operation; and figure breedeth
them both, some feruing to giue gloffe onely to a lan-
guage, some to gue it efficacie by fense, and so by
that meanes some of them ferue th'eare onely, some
ferue the conceit onely and not th'eare: there be of
them also that ferue both turnes as common feruitours
appointed for th'one and th'other purpose, which shalbe
hereafter spoken of in place: but because we haue
alleaged before that ornament is but the good or rather
bewtifull habite of language or stile, and figurative
speaches the instrument wherewith we burnish our
language fashioning it to this or that meafeure and pro-
portion, whence finally resulteth a long and continuall
phrafe or maner of writing or speach, which we call
by the name of stile: we wil firft speake of language,
then of stile, lastly of figure, and declare their vertue
and differences, and alfo their vfe and best application,
and what portion in exornation euery of them bringeth
to the bewtifying of this Arte.
Of Language.

Peach is not naturall to man fauing for his onely habilitie to speake, and that he is by kinde apt to vttre all his conceits with sounds and voyces diuersified many maner of wayes, by meanes of the many and fit instruments he hath by nature to that purpole, as a broad and voluble tong, thinne and mouable lippes, teeth een and not shagged, thick ranged, a round vaulted pallate, and a long throte, besides an excellent capacitie of wit that maketh him more discipinable and imitattue then any other creature: then as to the forme and action of his speach, it commeth to him by arte and teaching, and by vse or exercife. But after a speach is fully fashioned to the common understanding, and accepted by content of a whole countrey and nation, it is called a language, and receaueth none allowed alteration, but by extraordinary occasions by little and little, as it were insensible bringing in of many corruptions that creepe along with the time: of all which matters, we haue more largely spoken in our bookes of the originals and pedigree of the English tong. Then when I say language, I meane the speach wherein the Poet or maker writeth be it Greek or Latine, or as our case is the vulgar English, and when it is peculiar vnto a countrey it is called the mother speach of that people: the Greekes terme it Idioma: so is ours at this day the Norman English. Before the Conquest of the Normans it was the Anglefaxon, and before that the Britishe, which as some will, is at this day, the Walishe, or as others affirme the Cornish: I for my part thinke neither of both, as they be now spoken and pronounced. This part in our maker or Poet must be heedyly looked vnto, that it be naturall, pure, and the moft vful of all his countrey: and for the same purpole rather that which is spoken in the kings Court, or in the good townes and Cities within
the land, then in the marches and frontiers, or in port
townes, where straungers haunt for traffike fake, or yet
in Vniuersities where Schollers vse much peevish af-
fectation of words out of the primatue languages, or
finally, in any vplandish village or corner of a Realme,
where is no refort but of poore rusticall or vnstrauill
people: neither shall he follow the speach of a craftes
man or carter, or other of the inferiour fort, though he
be inhabitant or bred in the best towne and Citie in
this Realme, for such persons doe abuife good speches
by strange accents or ill shapen foundes, and falfe
ortographie. But he shall follow generally the better
brought vp fort, such as the Greekes call [charientes]
men ciuill and graciously behaououred and bred. Our
maker thersore at these dayes shall not follow Piers
plowman nor Gower nor Lydgate nor yet Chaucer, for
their language is now out of vfe with vs: neither shall
he take the termes of Northern-men, such as they vse
in dayly talke, whether they be noble men or gentle-
men, or of their best clarkes all is a matter: nor in
effect any speach vfed beyond the river of Trent,
though no man can deny but that theirs is the purer
English Saxon at this day, yet it is not fo Courtly nor fo
currant as our Southerne English is, no more is the
far Western mans speach: ye shall therefore take the
vsshall speach of the Court, and that of London and
the shires lying about London within 1x. myles, and
not much aboue. I say not this but that in every
thyre of England there be gentlemen and others that
speake but specially write as good Southerne as we of
Middlesex or Surrey do, but not the common people
of every shire, to whom the gentlemen, and also their
learned clarkes do for the most part condescend, but
herein we are already ruled by th’English Dictionaries
and other bookes written by learned men, and there-
fore it needeth none other direcution in that behalfe.
Albeit peradventure some small admonition be not
impertinent, for we finde in our English writers many
wordes and speches amendable, and ye shall see in
fome many inkhorne termes so ill affected brought in
by men of learning as preachers and schoolemasters:
and many straunge termes of other languages by
Secretaries and Marchaunts and travaillours, and many
darke wordes and not vfuall nor well founding, though
they be dayly spoken in Court. Wherefore great heed
must be taken by our maker in this point that his
choise be good. And peraduenture the writer hereof
be in that behalfe no lesse faultie then any other, vsing
many straunge and vnaccustomed wordes and borrowed
from other languages: and in that respect him selke
no meete Magistrat to reforme the fame errours in
any other person, but since he is not vnwilling to
acknowledge his owne fault, and can the better tell
how to amend it, he may seem a more excusabe cor-
rectour of other mens: he intendeth therefore for an
indifferent way and vnuerfall benefite to taxe him
selke first and before any others.

These be words vfed by th'author in this present
treatise, scientifique, but with some reaason, for it answere-
eth the word mechanicall, which no other word could
have done so properly, for when hee spake of all artifi-
cers which reft either in science or in handy craft, it
followed necessarilie that scientifique should be coupled
with mechanicall: or els neither of both to haue bene
allowed, but in their places: a man of science liberall,
and a handicrafts man, which had not bene so cleanly
a speech as the other Maior-domo: in truth this word
is borrowed of the Spaniard and Italian, and therefore
new and not vfuall, but to them that are acquainted with
the affaires of Court: and so for his iolly magnificence
(as this cafe is) may be accepted among Courtiers, for
whom this is specially written. A man might haue said
in steade of Maior-domo, the French word (maistre
d'hofell) but ilfaouedly, or the right English word
(Lord Steward.) But me thinks for my owne opinion
this word Maior-domo though he be borrowed, is more
acceptable than any of the rest, other men may judge
otherwise. Politien, this word alfo is receiued from the
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Frenchmen, but at this day vfull in Court and with all good Secretaries: and cannot finde an English word to match him, for to haue said a man politique, had not bene so wel: bicaufe in trueth that had bene no more than to haue said a ciuil perfon. Politien is rather a surveyour of ciuilitie than ciuil, and a publique minister or Counsellor in the state. Ye haue also this worde Conduit, a French word, but well allowed of vs, and long since vfull, it foundes somewhat more than this word (leading) for it is applied onely to the leading of a Captaine, and not as a little boy shoulde leade a blinde man, therefore more proper to the case when he faide, conduit of whole armes: ye finde also this word Idiome, taken from the Greekes, yet serwing aptly, when a man wanteth to expresse so much vnles it be in two words, which for plussage to awoide, we are allowed to draw in other words sngle, and as much significative: this word significative is borrowed of the Latine and French, but to vs brought in first by some Noble-mans Secretarie, as I thinke, yet doth so well ferue the turne, as it could not now be spared: and many more like usurped Latine and French words: as, Methode, methodical, placation, function, asubtiling, refining, compendious, prolixe, figuratiue, inuigile. A terme borrowed of our common Lawyers. impression, also a new terme, but well expressing the matter, and more than our English word. These words, Numerous, numerositie, metrical, harmonical, but they cannot be refusd, specially in this place for description of the arte. Alfo ye finde these words, penetrate, penetrable, indignitious, which I cannot see how we may spare them, whatsoever fault wee finde with Ink-horne termes: for our speach wanteth wordes to such fence so well to be vsed: yet in fleade of indignitie, yee haue vnworthinesse: and for penetrate, we may say peere, and that a French terme alfo, or broche, or enter into with violence, but not so well founding as penetrate. Item, fauage, for wilde: obscure, for darke. Item these words, declination, designation, dimention, are scholasticall termes in deedes.
and yet very proper. But peraduenture (and I could bring a reason for it) many other like words borrowed out of the Latin and French, were not so well to be allowed by vs, as these words, audacious, for bold: \textit{facunditie}, for eloquence: \textit{egregious}, for great or notable: \textit{implete}, for replenished: \textit{attemptat}, for attempt: \textit{compatible}, for agreeable in nature, and many more. But herein the noble Poet Horace hath said enough to satisfy vs all in these few verses.

\begin{quote}
\textit{Multa renascentur qua iam ecidere cadent que}
\textit{Quae nunc sunt in honore vocabula si volet uisus}
\textit{Quem penes arbitrium est et vis et norma loquendi.}
\end{quote}

Which I have thus englified, but nothing with so good grace, nor so briefly as the Poet wrote.

\begin{quote}
\textit{Many a word ysfalne shall est arife}
\textit{And such as now bene held in hiefte prife}
\textit{Will fall as fast, when use and custome will}
\textit{Onely vmpiers of speach, for force and skill.}
\end{quote}

\textit{CHAP. V.}
\textit{Of Stile.}

Tile is a constant and continual phrase or tenour of speaking and writing, extending to the whole tale or proceffe of the poeme or historie, and not properly to any peece or member of a tale: but is of words speeches and sentences together, a certaine contriued forme and qualitie, many times naturall to the writer, many times his peculiar by election and arte, and such as either he keepeth by skill, or holdeth on by ignorance, and will not or peraduenture cannot easilly alter into any other. So we say that Ciceroes stile, and Salusts were not one, nor Cesars and Livies, nor Homers and Hesiodus, nor Herodotus and Theucidides, nor Euripides and Ariflophanes, nor Erasmus and Budeus stiles. And because this continuall course and manner of writing or speach sheweth the matter and disposition of the writers minde, more than one or few words or sentences can shew, therefore there be that haue called
file, the image of man [mentis character] for man is but his minde, and as his minde is tempered and qualified, so are his speeches and language at large, and his inward conceits be the mettall of his minde, and his manner of utterance the very warp and woofe of his conceits, more plaine, or busie and intricate, or otherwise affected after the rate. Most men say that not any one point in all Phisognomy is so certain, as to judge a mans manners by his eye: but more assuredly in mine opinion, by his dayly maner of speech and ordinary writing. For if the man be graue, his speech and file is graue: if light-headed, his file and language also light: if the minde be haughtie and haote, the speech and file is also vehement and stirring: if it be colde and temperate, the file is also very modest: if it be humble, or base and mecke, so is also the language and file. And yet peraduenture not altogether so, but that every mans file is for the most part according to the matter and subject of the writer, or so ought to be, and conformable thereunto. Then againe may it be said as well, that men doo chuse their subjects according to the mettal of their minds, and therefore a high minded man chuseth him high and lofty matter to write of. The base courage, matter base and lowe, the meane and modest mind, meane and moderate matters after the rate. Howsoever it be, we finde that vnder these three principall complexions (if I may with leave so terme them) high, meane and base file, there be contained many other humors or qualities of file, as the plaine and obscure, the rough and smoth, the facill and hard, the plentiful and barraine, the rude and eloquent, the strong and feeble, the vehement and cold files, all which in their euill are to be reformed, and the good to be kept and vsed. But generally to have the file decent and comely it behooueth the maker or Poet to follow the nature of his subject, that is if his matter be high and loftie that the file be so to, if meane, the file also to be meane, if base, the file humble and base accordingly: and
they that do otherwise use it, applying to meane matter, hie and loftie style, and to hie matters, style eyther meane or base, and to the base matters, the meane or hie style, do ytterly disgrace their poesie and shew themselues nothing skilfull in their arte, nor hauing regard to the decencie, which is the chiefe praife of any writer. Therefore to ridde all louers of learning from that errour, I will as neere as I can set downe, which matters be hie and loftie, which be but meane, and which be low and base, to the intent the stiles may be fashioned to the matters, and keepe their decorum and good proportion in euery respect: I am not ignorant that many good clerkes be contrary to mine opinion, and say that the loftie stile may be decentely vfed in a meane and base subiect and contrariwise, which I do in parte acknowledge, but with a reaonable qualification. For Homer hath so vfed it in his trifling worke of Batrachomyomachia: that is in his treatise of the warre betwixt the frogs and the mice. Virgill also in his bucolicks, and in his georgicks, whereof the one is counted meane, the other base, that is the husbandmans discourses and the shepheards, but hereunto serueth a reason in my simple conceite: for first to that trifling poeme of Homer, though the frog and the moue be but litle and ridiculous beasts, yet to treat of warre is an high subiect, and a thing in euery respect terrible and daungerous to them that it alights on: and therefore of learned dutie asketh martiall grandiloquence, if it be set forth in his kind and nature of warre, euén betwixt the basest creatures that can be imagined: so also is the Ante or pismiere, and they be but little creeping things, not perfect beasts, but insects, or wormes: yet in describing their nature and instinct, and their manner of life approching to the forme of a common-welth, and their properties not vnlike to the vertues of most excellent gouernors and captains, it asketh a more maiestrie of speach then would the description of an other beastes life or nature, and perchance of many matters pertaining vnto the
bafer sort of men, because it resemeth the historie of
a ciaull regiment, and of them all the chiefe and most
principall which is Monarchie: so also in his bucolicks,
which are but pastorall speaches and the baseft of any
other poeme in their owne proper nature: Virgill vfed
a somewhat swelling flile when he came to infinuate
the birth of Marcellus heire apparant to the Emperour
Auguflus, as child to his father, aspiring by hope and
greatnes of the house, to the succession of the Empire,
and establishment thereof in that familie: whereupon
Virgill could no leffe then to vfe such manner of
flile, whatsoever condition the poeme were of and this
was decent, and no fault or blemish, to confound the
tennors of the fliles for that cause. But now when I
remember me againe that this Eglogue, (for I haue read
it somewhere) was conceiued by Octauian th'Emperour
to be written to the honour of Pollio, a citizen of Rome,
and of no great nobilitie, the same was misliked againe
as an implicatiue, nothing decent nor proportionable
to Pollio his fortunes and calling, in which respect I
might say likewise the slile was not to be such as if it
had bene for the Emperours owne honour, and those
of the bloud imperiall, then which subject there could
not be among the Roman writers an higher nor grauer
to treat vpon: so can I not be removed from mine
opinion, but still me thinks that in all decenecie the slile
ought to conforme with the nature of the subject, otherwise
a writer will seeme to obserue no decorum at all, nor passe
how he fashion his tale to his matter, who doubteth but
he may in the lightest cause speake like a Pope, and in
the grauest matters prate like a parrot, and finde wordes
and phrases ynoough to serue both turnses, and neither of
them commendably, for neither is all that may be written
of Kings and Princes such as ought to keepe a high
slile, nor all that may be written vpon a shepheard to
keepe the low, but according to the matter reported,
if that be of high or bafe nature: for every pety plea-
sure, and yayne delight of a king are not to [be] ac-
compted high matter for the height of his estate, but
meane and perchaunce very bafe and vile: nor fo a
Poet or historiographer, could decently with a high style report the vanities of Nero, the ribaudries of Caligula, the idlenes of Domitian, and the riots of Helio- gabalus. But well the magnanimitie and honorable ambition of Cæsar, the prosperities of Augustus, the grauitie of Tiberius, the bountie of Traiane, the wife-dome of Aurelius, and generally all that which concerned the highest honours of Emperours, their birth, alliaunces, gouernement, exploits in warre and peace, and other publike affaires: for they be matter flately and high, and require a style to be lift vp and aduanced by choyfe of wordes, phrares, sentences, and figures, high, loftie, eloquent, and magnifick in proportion: so be the meane matters, to be caried with all wordes and speaches of smothenesse and pleafant moderation, and finally the base things to be holden within their teder, by a low, myld, and simple maner of vterrance, creeping rather than clyming, and marching rather then mounting vpwardes, with the wings of the flately subiects and style.

CHAP. VI.
Of the high, low, and meane subiects.

The matters therefore that concerne the Gods and divine things are highest of all other to be couched in writing, next to them the noble gests and great fortunes of Princes, and the notable accidents of time, as the greatest affaires of war and peace, these be all high subiects, and therefore are delivered over to the Poets Hymnicks and histori call who be occupied either in divine laudes, or in heroicall reports: the meane matters be those that concerne meane men, their life and busines, as lawyers, gentlemen, and marchants, good hou householders and honest Citizens, and which found neither to matters of flate nor of warre, nor leagues, nor great alliances, but smatch all the common conversation, as of the ciuiller and better sort of men: the base and low matters be the doings of the common artificer, fer-
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uingman, yeoman, groome, husbandman, day-labourer, failer, shepheard, swynard, and such like of homely calling, degree and bringing vp: so that in euer of the fayd three degrees, not the selse fame vertues be egally to be prayfed nor the fame vices, egally to be dispraise[d], nor their loues, mariages, quarel[s], contrac[t[s] and other behauiours, be like high nor do require to be set fourth with the like flile: but euer one in his degree and decencie, which made that all \textit{hymnes} and histories, and Tragedies, were written in the high flile: all Comedies and Enterludes and other common Poeties of loues, and such like in the meane flile, all \textit{Eglogues} and pastorell poemes in the low and bafe flile, otherwisse they had bene ytterly disproporsioned: likewis[e] for the fame cause some phra[s]es and figures be onely peculiar to the high flile, same to the bafe or meane, some common to all three, as shalbe declared more at large hereafter when we come to speake of figure and phra[e]s: also some wordes and speaches and sentences doe become the high flile, that do not become th'other two. And contrariwise, as shalbe said when we talke of wordes and sentences: finall[y] some kinde of meaoure and concorde, doe not be[see]me the high flile, that well become the meane and low, as we have said speaking of concorde and meaoure. But generally the high flile is disgraced and made foolish and ridiculous by all wordes affected, counterfeit, and puffed vp, as it were a windball carrying more countenance then matter, and can not be better resembald then to these midsummer pageants in London, where to make the people wonder are set forth great and vglie Gyants marching as if they were alieue, and armed at all points, but within they are flussed full of browne paper and tow, which the shrewd boyes vnderpeering, do guilefully discouer and turne to a great def[ri]fion: also all darke and vnaccustommed worde[s], or rusticall and homely, and sentences that hold too much of the mery and light, or infamous and vnshamefast are to be accounted of the same fort, for such speaches become not Princes, nor great eflates, nor them that write
of their doings to utter or report and intermingle with
the graue and weightie matters.

CHAP. VII.
Of Figures and figurative speaches.

As figures be the instruments of ornament in
every language, so be they also in a forte
abuses or rather trespasses in speach, becau
cause they passe the ordinary limits of
common utterance, and be occupied of
purpofe to deceive the eare and also the minde, draw-
ing it from plainneffe and simplicitie to a certaine
doubleneffe, whereby our talke is the more guilefull
and abufing, for what els is your Metaphor but an inver-
sion of fence by transport; your allegorie by a duplici-
tie of meaning or diffimulation vnder couert and darke
intendments: one while speaking obscurely and in
riddle called Aenigma: another while by common pro-
erbe or Adage called Parenia: then by merry skoffe
called Ironia: then by bitter tawnt called Sarcastmus:
then by periphrase or circumlocution when all might
be faid in a word or two: then by incredible compar-
ison givning credit, as by your Hyperbole, and many other
waies seeking to inueigle and appassionate the mind:
which thing made the graue judges Areopagites (as I
find written) to forbid all manner of figurative speaches
to be vsed before them in their consistorie of Jus
tice, as meere illusions to the minde, and wretsters of uprigh
t judgement, saying that to allow such manner of forainne
and coulored talke to make the judges affectioned,
were all one as if the carpenter before he began to square
his timber would make his squire [square?] crooked: in
so much as the straite and upright mind of a Judge is
the very rule of justice till it be peruerted by affection,
This no doubt is true and was by them grauely con-
sidered: but in this case because our maker or Poet is
appointed not for a judge, but rather for a pleader, and
that of pleafant and louely caues and nothing perillous,
such as be thofe for the triall of life, limme, or liuely-
hood; and before judges neither sower nor feuer, but
in the care of princely dames, yong ladies, gentlewomen
and courtiers, beyng all for the most part either meeke
of nature, or of pleafant humour, and that all his abuses
tende but to difpoze the hearers to mirth and foliacce by
pleafant conueyance and efficacy of speach, they are
not in truth to be accompted vices but for vertues in
the poetical science very commendable. On the other
side, such trefpafses in speach (whereof there be many)
as geen dolour and difliking to the care and minde, by
any foule indecencie or disproportion of founde, situ-
ation, or fence, they be called and not without cause the
vicious parts or rather heresiies of language: wherefore
the matter refeth much in the definition and accept-
ance of this word [deorum] for whatfoever is fo, cannot
iuiftly be mifliked. In which regref it may come to
paffe that what the Grammarian fetteth downe for a
viciofitee in speach may become a vertue and no vice,
contrariwise his commendec figure may fall into a re-
prochfull fault: the beft and moft affured remedy
whereof is, generally to follow the faying of Bias: ne
quid nimiS. So as in keeping mesure, and not exceed-
ing nor shewing any defect in the vfe of his figures, he
cannot lightly do amife, if he haue besides (as that muft
needes be) a speciall regard to all circumftances of the
perfon, place, time, caufe and purpose he hath in hand,
which being well obferued it easiy auoideth all the re-
cited inconueniences, and maketh now and then very
vice goe for a formall vertue in the exercife of this Arte.

CHAP. VIII.
Sixe points fet downe by our learned forefathers for a
generall regimen of all good vterrorce be it by
mouth or by writing.

But before there had bene yet any precise
oberuation made of figuratiue speeches,
the first learned artificers of language con-
sidered that the bewtie and good grace of
vterrorce refled in no [so] many pointes:
and whatsoever transgressed those limits, they counted it for vicious; and thereupon did set down a manner of regiment in all speech generally to be observed, consisting in sixe pointes. First, they said that there ought to be kept a decent proportion in our writings and speech, which they termed Analogia. Secondly, that it ought to be voluble upon the tongue, and tunable to the eare, which they called Tafis. Thirdly, that it were not tediously long, but briefe and compendious, as the matter might beare, which they called Syntomia. Fourthly, that it should cary an orderly and good construction, which they called Synthofis. Fifthly, that it should be a sound, proper and naturall speech, which they called Ciriologia. Sixly, that it should be liuely and fliring, which they called Tropus. So as it appeareth by this order of theirs, that no vice could be committed in speech, keeping within the bounds of that restraint. But fir, all this being by them very well conceived, there remained a greater difficulty to know what this proportion, volubilitie, good construction, and the rest were, otherwise we could not be ever the more relieved. It was therefore of necessitie that a more curious and particular description should bee made of every manner of speech, either transgressing or agreeing with their said generall prescript. Whereupon it came to passe, that all the commendable parts of speech were set forth by the name of figures, and all the illaudable partes under the name of vices, or vicieties, of both which it shall bee spoken in their places.

CHAP. IX.

How the Greeks first, and afterward the Latines, inuented new names for every figure, which this Author is also enforced to doe in his vulgar.

The Greekes were a happy people for the freedome and liberty of their language, because it was allowed them to inuent any new name that they listed, and to peece many words together to make of
them one entire, much more signification than the single word. So among other things did they to their figurative speeches devise certaine names. The Latines came somewhat behind them in that point, and for want of convenient single words to express that which the Greeks could do by cobling many words together, they were faine to vse the Greekes still, till after many yeaeres that the learned Oratours and good Grammarians among the Romaines, as Cicero, Varro, Quintilian, and others strained themselves to giue the Greeke wordes Latin names, and yet nothing so apt and fitty. The same course are we driven to follow in this description, since we are enforced to call out for the vse of our Poet or maker all the most commendable figures. Now to make them knownen (as behoueth) either we must do it by th'original Greeke name or by the Latine, or by our owne. But when I consider to what fort of Readers I write, and how ill faring the Greeke terme would found, in the English eare, then also how short the Latines come to express manie of the Greeke originals. Finally, how well our language serveth to supplie the full signification of them both, I haue thought it no leffe lawfull, yea peraduenture vnnder licence of the learned, more laudable to vse our owne naturall, if they be well chozen, and of proper signification, than to borrow theirs. So shall not our English Poets, though they be to seeke of the Greeke and Latin languages, lament for lack of knowledge sufficient to the purpose of this arte. And in case any of these new English names giuen by me to any figure, shall happen to offend. I pray that the learned will bee with me and to thinke the straungeneffe thereof proceeds but of noueltie and disauintance with our eares, which in processe of tyme, and by custome will frame very well: and such others as are not learned in the primitiue languages, if they happen to hit vpon any new name of myne (so ridiculous in their opinion) as may moue them to laughter, let such persons, yet assure themselfes that such names go as neare as may
be to their originals, or els serue better to the purpose of the figure then the very originall, refering alwayes, that such new name should not be vnpleasent in our vulgar nor harsh vpon the tong: and where it shall happen otherwise, that it may please the reader to thinke that hardly any other name in our English could be found to serue the turne better. Againe if to aooid the hazard of this blame I shoold haue kept the Greek or Latin still it would haue appeared a little too scholafticall for our makers, and a piece of worke more fit for clerkes then for Courtiers for whose instruction this travaile is taken: and if I should haue left out both the Greeke and Latine name, and put in none of our owne neither: well perchance might the rule of the figure haue bene set downe, but no convenient name to hold him in memory. It was therefore expedient we deuised for every figure of importance his vulgar name, and to ioyne the Greeke or Latine originall with them; after that fort much better satisfying afewel the vulgar as the learned learner, and also the authors owne purpose, which is to make of a rude rimer, a learned and a Courtly Poet.

CHAP. X.
A division of figures, and how they serue in exornation of language.

And because our chiefe purpose herein is for the learning of Ladies and young Gentlewomen, or idle Courtiers, desirous to become skilful in their owne mother tongue, and for their priuate recreation to make now and then ditties of pleasure, thinking for our parte none other science so fit for them and the place as that which teacheth beau semblant, the chiefe profession aforesaid of Courting as of poeie: since to such manner of minde nothing is more comberfome then tedious doctrines and schollarly methodes of discipline, we haue in our owne conceit deuised a new and strange modell of this arte, fitter to please the Court then the schoole,
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and yet not vnnecessary for all such as be willing themselves to become good makers in the vulgar, or to be able to judge of other mens makings: wherefore, intending to follow the course which we haue begun, thus we say: that though the language of our Poet or maker be pure and clene, and not disgraced by such vicious parts as haue bene before remembred in the Chapter of language, be sufficiently pleasing and commendable for the ordinarie use of speech; yet is not the same so well appointed for all purposes of the excellent Poet, as when it is gallantly arrayed in all his colours which figure can set vpon it, therefore we are now further to determine of figures and figurative speeches. Figurative speech is a noueltie of language evidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and writing and figure it selfe is a certaine lively or good grace set vpon wordes, speeches and sentences to some purpose and not in vaine, giving them ornament or efficacie by many manner of alterations in shape, in founde, and also in fonce, sometime by way of surplusage, sometime by defect, sometime by disorder, or mutation, and also by putting into our speeches more pithe and substance, subtletie, quicknesse, efficacie or moderation, in this or that fort tuning and tempering them, by amplification, abridge-ment, opening, closing, enforcing, meekening or other-wise disposing them to the best purpose: whereupon the learned clerks who haue written methodically of this Arte in the two matter languages, Greece and Latine, haue forded all their figures into three rankes, and the first they bestowed vpon the Poet onely: the second vpon the Poet and Oratour indifferently: the third vpon the Oratour alone. And that first sort of figures doth serue th'eare onely and may be therefore called Auricular: your second serues the conceit onely and not th'eare, and may be called sensible, not sensible nor yet sententious: your third fort serues as well th'eare as the conceit and may be called sententious figures, because not only they properly apprentaine to full sentences,
for bewtifying them with a currant and plesant numero-
sitie, but also giuing them efficacie, and enlarging the
whole matter besides with copious amplifications. I
doubt not but some busie carpers will scorne at my new
deuised termes: *auricular* and *fenable*, saying that I
might with better warrant haue vfed in their steads
these words, *orthographicall* or *syntafticall*, which the
learned Grammarians left ready made to our hands,
and do importe as much as th'other that I haue brought,
which thing peraduenture I deny not in part, and
nevertheless for some causies thought them not so
necessarie: but with these maner of men I do willingly
beare, in respect of their laudable endeavour to allow
antiquitie and flie innovation: with like benevolence
I trust they will beare with me writing in the vulgar
speech and seeking by my nouelties to satisfy not the
schoole but the Court: whereas they know very well all
old things foone waxe stale and lothome, and the new
deuises are euery dainty and delicate, the vulgar instruc-
tion requiring also vulgar and communicable termes,
not clerkey or vncothe as are all these of the Greeke
and Latin languages primitiuely receiued, vnlesse they
be qualified or by much vfe and custome allowed and
our eares made acquainted with them. Thus then I
say that *auricular* figures be those which worke altera-
tion in th'eare by found, accent, time, and slippower
volubilitie in utterance, such as for that respect was called
by the ancients numeroitie of speach. And not onely
the whole body of a tale in a poeme or historie may be
made in such fort plesant and agreeable to the eare,
but also every clause by it selue, and every singe word
 carried in a clause, may haue their plesant sweeteness
apart. And so long as this qualitie extendeth but to
the outward tuning of the speach reaching no higher
then th'eare and forcing the mynde little or nothing, it
is that vertue which the Greeks call *Enargia* and is the
office of the *auricular* figures to performe. Therefore
as the members of language at large are whole sentences,
and sentences are compact of clausies, and clausies of
words, and every word of letters and fillables, so is the alteration (be it but of a fillable or letter) much material to the sound and sweetenesse of utterance. Wherefore beginning first at the smallest alterations which rest in letters and fillables, the first sort of our figures auricular we do appoint to single words as they lye in language; the second to clau ses of speech; the third to perfect sentences and to the whole maffe or body of the tale be it poeme or historie written or reported.

CHAP. XI.

Of auricular figures appertaining to single words and working by their divers foundes and audible tunes alteration to the ear onely and not the mynde.

Word as he lieth in course of language is many ways figured and thereby not a little altered in sound, which consequently alters the tune and harmonie of a metter as to the eare. And this alteration is sometimes by adding sometimes by rabbating of a fillable or letter to or from a word either in the beginning, middle or ending byyning or vnioyning of fillables and letters suppreffing or confounding their severall foundes, or by misplacing of a letter, or by cleare exchange of one letter for another, or by wrong ranging of the accent. And your figures of addition or surplus be three, videl. In the beginning, as to say: I-doen, for doon, enianger, for danger, embolden, for bolden.

In the middle, as to say renuers, for reuers, meeterly, for meetly, goldilockes, for goldilockes.

In th'end, as to say [remembrance] for [remembre] [spoken] for [spoke]. And your figures of rabbate be as many, videl.

From the beginning, as to say [twixt for betwixt] [gainsay for againsay:] [ill for euill:]

From the middle, as to say [parauenter for paraun- ture] poverety for povertie] fouraigne for foueraigne] tane for taken.

From the end, as to say [morne for morning] bet for better] and such like.
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Your swallowing or eating vp one letter by another is when two vowels meete, whereof th'ones sound goeth into other, as to say for to attaine p'attaine] for sorrow and smart for' and smart.

Your displacing of a fillable as to say [deier for de-
fire.] fier for fire.

By cleare exchange of one letter or fillable for another, as to say cuermare for cuermore, wrang for wrong: gould for gold: fright for fracht and a hundred moe, which be commonly mifued and strained to make rime.

By wrong ranging the accent of a fillable by which meane a short fillable is made long and a long short as to say fourdaine for foueraine: gratious for gratus: endure for endire: Salomon for Sálon.

These many wayes may our maker alter his wordes, and sometimes it is done for pleasure to giue a better sound, sometimes vpon necessitie, and to make vp the rime. But our maker must take heed that he be not to bold specially in exchange of one letter for another, for vnable vsuall speach and custome allow it, it is a fault and no figure, and because these be figures of the smallest importaunce, I forbeare to giue them any vul-
gar name.

CHAP. XII.
Of Auricular figures pertaining to clauses of speech and by them working no little alteration to the eare.

As your sngle wordes may be manywaies trans-
figured to make the mettare or verfe more tunable and melodious, so also may your whole and entire clauses be in such fort con-
triued by the order of their construction as the eare may receiue a certaine recreation, although the mind for any noueltie of fence be little or nothing affected. And therefore al your figures of grammaticall construction, I accompt them but merely auricular in that they reach no furder then the eare. To which there will appeare some sweete or vnfauery point to
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offer you dole or delight, either by some evident defect, or surplusage, or disorder, or immutation in the same speaks notably altering either the congruitie grammatical, or the fence, or both. And first of those that work by defect, if but one word or some little portion of speech be wanting, it may be supplied by ordinary understanding and virtue of the figure Eclipsis, as to say, *so early a man,* for *are ye* so early a man; he is to be intreated, for he is [easie] to be intreated: I thanke God I am to liue like a Gentleman, for I am [able] to liue, and the Spaniard said in his device of armes *acuerdo silvido,* I remember I forget whereas in right congrutie of speech it should be. I remember [that I [doo] forget. And in a device of our owne *empechement pur a choifon* a let for a surderance whereas it should be said [wfe] a let for a surderance, and a number more like speaches defective, and supplied by common understanding.

But if it be to mo clauces then one, that some such word be supplied to perfit the congruitie or fence of them all, it is by the figure [Zeugma] we call him the [single supplie] because by one word we serue many clauces of one congruitie, and may be likened to the man that serues many maisters at once, but all of one country or kindred: as to say.

Fellows and friends and kinne forsooke me quit.

Here this word forfooke satisfiseth the congruitie and fence of all three clauces, which would require euery of them as much. And as we setting forth her Maiesties regall petigree, saied in this figure of [Single supplie.] *Her groundfires Father and Brother was a King*  
*Her mother a crowned Queene, her Sister and her selfe.*

Whereas ye see this one word [was] serues them all in that they require but one congruitie and fence.

Yet hath this figure of [Single supplie] another property, occasioning him to change now and then his name: by the order of his supplie, for if it be placed
in the forefront of all the severall clauses whom he is to serve as a common seruitour, then is he called by the Greeks *Proszeugma*, by vs the Ringleader: thus

Her beautie pers my eye, her speach mine wosull hart:
Her presence all the powers of my discourse, etc.

Where ye see that this one word [perß] placed in the foreward, satisfieth both in fence and congruitie all those other clauses that followe him.

And if such word of supplie be placed in the middle of all such clauses as he serues:

it is by the Greekes called *Meszeugma*, by vs the [Middlemarcher] thus:

Faire maydes beautie (alack) with yeares it weares away.
And with wether and sicknes, and sorrow as they say.

Where ye see this word [weares] serues one clause before him, and two clauses behind him, in one and the same fence and congruitie. And in this verfe,

*Either the troth or talke nothing at all.*

Where this word [talke] serues the claue before and also behind. But if such supplie be placed after all the clauses, and not before nor in the middle, then is he called by the Greeks *Hypozeugma*, and by vs the [Rerewarder] thus:

*My mates that woont, to kepe me companie,*
*And my neighbours, who dwelt next to my wall,*
*The friends that woare, they would not fike to die*
*In my quarrell: they are fled from me all.*

Where ye see this word [fled from me] serue all the three clauses requiring but one congruitie and fence. But if such want be in fundrie clauses, and of seuerall congruities or fence, and the supplie be made to serue them all, it is by the figure *Sillepsis*, whom for that respect we call the [double supplie]

conceiuing, and, as it were, comprehending vnder one, a supplie of two natures, and may be likened to the man that serues many masters at once, being of strange Countries or kinreds, as in these verses, where the lamenting widow shewed the Pilgrim the graues in which her husband and children lay buried.
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Here my sweete sonnes and daughters all my blisse,
Yonder mine owne deere husband buried is.

Where ye fee one verbe singular supplyeth the plur-
all and singular, and thus
Judge ye louers, if it be strange or no:
My Ladie laughs for joy, and I for wo.

Where ye fee a third persou supplye himselfe and a
first person. And thus,
Madame ye neuer shewed your selfe untrue,
Nor my deserts wold euery suffer you.

Viz. to shew. Where ye fee the moode Indicatiue
supply him selfe and an Infinitue. And the like in
thee other.
I neuer yet faile you in constancie,
Nor neuer doo intend untill I die.

Viz. [to shew.] Thus much for the congruitie, now
for the fence. One wrote thus of a young man, who
flew a villaine that had killed his father, and rauished
his mother.
Thus valiantly and with a manly minde,
And by one feat of everlastinge fame,
This lustie lad fully requited kinde,
His fathers death, and eke his mothers shame.

Where ye fee this word [requite] serve a double
fence: that is to say, to reuenge, and to satisfie. For
the parents injurie was reuenged, and the dutie of
nature performed or satisfied by the childe. But if
this supplie be made to sundrie clauses, or to one clause
sundrie times iterated, and by seuerall words, so as
every clause hath his owne supplie: then
is it called by the Greekes Hyposeuxis, we
Call him the substitute after his originall,
and is a supplie with iteration, as thus:
Into the king she went, and to the king she said,
Mine owne liege Lord behold thy poore handmaid.

Here [went to the king] and [said to the king] be but
one clause iterated with words of sundrie supplie. Or
as in these verses following.
My Ladie gave me, my Ladie wist not vvhat,
Gening me leave to be her Soueraine:
For by such gift my Ladie hath done that,
Which whilst she liues she may not call againe.

Here [my Ladie gau] and [my Ladie vui] be supplies with iteration, by vertue of this figure.

Ye haue another auricular figure of defect, and is when we begin to speake a thing, and breake of in the middle way, as if either it needed no further to be spoken of, or that we were ashamed, or afraide to speake it out. It is also sometimes done by way of threatening, and to shew a moderation of anger. The Greekes call him Apoiopepsis.

Apoiopepsis, or the Figure of silence. I, the figure of silence, or of interruption, indifferently.

If we doo interrupt our speech for feare, this may be an example, where as one durst not make the true report as it was, but said halfe way for feare of offence, thus:

He saide you were, I dare not tell you plaine:
For words once out, never returne againe.

If it be for shame, or that the speaker supposse it would be indecent to tell all, then thus: as he that said to his swete hart, whom he checked for secretly whispering with a suspected person.

And did ye not come by his chamber dore?
And tell him that: goe to, I say no more.

If it be for anger or by way of manace or to shew a moderation of wrath as the graue and difcreeter sort of men do, then thus.

If I take you with such another cafl
I sweare by God, but let this be the last.

Thinking to haue saide further viz. I will punish you.
If it be for none of all these causes but upon some sodaine occasion that moues a man to breake of his tale, then thus.

He told me all at large: lo yonnder is the man
Let him selfe tell the tale that best tell can.

This figure is fit for phantafticall heads and such as be sodaine or lacke memorie. I know one of good
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learning that greatly blemisheth his discretion with this manner of speech: for if he be in the gravest matter of the world talking, he will upon the sodaine for the flying of a bird ouerthwart the way, or some other such sleight cause, interrupt his tale and neuer returne to it againe.

Ye haue yet another manner of speech purporting at the first bluf a defect which afterward is supplied, the Greekes call him Prolepsis, we the Propounder, or the Explaner which ye will: because he workes both effectes, as thus, where in certaine verses we describe the triumphant enter-view of two great Princesses thus.

These two great Queens, came marching hand in hand,
Into the hall, where stole of Princes stand:
And people of all countreys to behold,
Coronis all clad, in purple cloth of gold:
Celia in robes, of siller tisew white,
With rich rubies, and pearlles all bedight.

Here ye see the first proposition in a fort defeuue
and of imperfect fence, till ye come by division to explane and enlarge it, but if we should follow the original right, we ought rather to call him the foresaller, for like as he that standes in the market way, and takes all vp before it come to the market in grosse and sells it by retaile, so by this manner of speech our maker fettas down before all the matter by a brief proposition, and afterward explains it by a division more particularly.

By this other example it appeares also.

Then deare lady I pray you let it bee,
That our long love may lead us to agree:
Me since I may not wed you to my wife,
To serve you as a mistresse all my life:
Ye that may not me for your husband haue,
To clayme me for your servaunt and your slawe.
CHAP. XII\[1\].
Of your figures Auricular vworking by disorder.

Of all the risch-speaches which wrought by disorder the Greekes gaue a
general name \[Hyperbaton\] as much to say as the \[trespasser\]
and because such disorder may be committed many ways it receive th fundry particulars
under him, whereof some are onely proper to the Greekes
and Latines and not to vs, other some ordinarie in our
maner of speaches, but so foule and intollerable as I
will not seeme to place them among the figures, but do raunche them as they deserve among the vicious or
faultie speaches.

Your first figure of tollerable disorder is \[Parenthesis\]
or by an English name the \[Parenthesis\] and
is when ye will seeme for larger information
or some other purpoce, to peace or grafte
in the midde\[\textit{f} of your tale an unnecessary parcell of
speach, which neverthelesse may be thence without any
detriment to the rest. The figure is so common that
it needeth none example, neverthelesse because we are
to teache Ladies and Gentlemens to know their
schoole points and termes appertaining to the Art, we
may not refuse to yeeld examples even in the plainest
cases, as that of maister Diars very aptly.

But now my Deere (for so my loue makes me to call you still)
That loue I say, that unlawful loue, that produceth all this ill.

Also in our Eglogue intituled \[Elphine\], which we
made being but eightene yeares old, to king \textit{Edward}
the fift a Prince of great hope, we furnished that the
Pilot of a ship answering the King, being inquisitive
and defirous to know all the parts of the ship and
tackle, what they were, and to what use they serued,
ving this inferrion or Parenthesis.

\textit{Souveraigne Lord (for vwhy a greater name}
\textit{To one on earth no mortall tongue can frame}
\textit{No fatoe fite can give the prouifd perne:}
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To one on earth conuerfand among men.
And so proceeds to ansverse the kings question?
The fhippe thou feest fayling in sea fo large, etc.

This infertion is very long and utterly impertinent to the principall matter, and makes a great gappe in the tale, neuerthelesse is no disgrace but rather a bewtie and to very good purpose, but you must not vfe such infertions often nor to thick, nor thofe that bee very long as this of ours, for it will breede great confusion to haue the tale fo much interrupted.

Ye haue another manner of disordered speach, when ye misplace your words or clauifes and fet that before which should be behind, et à conserva, we Hisleron proteron.

call it in English prouerbe, the cart before the horfe, the Greeks call it Hisleron proteron, Preposterous.

we name it the Preposterous, and if it be not too much vfed is tollerable inough, and many times scarce perceiueable, vnleffe the fence be thereby made very abfurde: as he that described his manner of departure from his miftrefle, said thus not much to be misliked.

I kifh her cherry lip and tooke my leau.

For I tooke my leau and kifh her: And yet I cannot well say whether a man vse to kifh before hee take his leau, or take his leau before he kifh, or that it be all one busines. It feemes the taking leau is by vling some speach, intreating licence of departure: the kifh a knitting vp of the farewell, and as it were a testimoniall of the licence without which here in England one may not prefume of courtesie to depart, let yong Courtiers decide this controuerfe. One describing his landing vpon a strange coaft, sayd thus preposterously. When we had climbe the clifs, and were a shore,

Whereas he should haue fayd by good order.

When we were come a shore and climed had the clifs

For one must be on land ere he can clime. And as another fayd:

My dame that bred me vp and bare me in her vvombe.

Whereas the bearing is before the bringing vp. All your other figures of disorder becaufe they rather feeme
deformities then beatiess of language, for so many of them as be notoriously vndecet, and make no good harmony, I place them in the Chapter of vices hereafter following.

CHAP. XIII.

Of your figures Auricular that worke by Surplusage.

Our figures auricular that worke by surplusage, such of them as be materiall and of importance to the fence or beatiess of your language, I referre them to the harmonicall speaches of oratours among the figures rhetoricall, as be those of repetition, and iteration or amplification. All other sorts of surplusage, I account rather vicious then figuratiue, and therefore not melodious as shalbe remembred in the chapter of vicieties or faultie speaches.

CHAP. XV.

Of auricular figures working by exchange.

Our figures that worke auricularly by exchange, were more observabule to the Greekes and Latines for the brauneness of their language, ouer that our is, and for the multiplicite of their Grammaticall accidents, or verball affects, as I may terme them, that is to say, their divers cafes, moods, tenses, genders, with variable terminations, by reason whereof, they changed not the very word, but kept the word, and changed the shape of him onely, vning one case for another, or tense, or person, or gender, or number, or moode. We, hauing no such varietie of accidents, have little or no vfe of this figure. They called it Enallage.

But another sort of exchange which they had, and very pretie, we doe likewise vfe, not changinge one word for another, by their accidents or cafes, as the Enallage: nor by the places, as the [Preposicous] but changing their true construction and application, whereby the fence is quite
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peruerted and made very absurd: as, he that should say, for tell me troth and lie not, lie me troth and tell not. For come dine with me and slay not, come slay with me and dine not.

A certaine piteous louer, to moue his mistres to compassion, wrote among other amorous verses, this one.

Madame, I set your eyes before mine vows.

For, mine woes before your eyes, spoken to th'intent to winne fauour in her sight.

But that was pretie of a certaine forrie man of law, that gaue his Client but bad counsell, and yet found fault with his fee, and said: my fee, good frend, hath deferued better counfel. Good matter, quoth the Client, if your selfe had not faid so, I would neuer haue beleueed it: but now I thinke as you doo. The man of law perceiuing his error, I tell thee (quoth he) my counfel hath deferued a better fee. Yet of all others was that a moost ridiculous, but very true exchange, which the yeoman of London vsed with his Sergeant at the Mace, who said he would goe into the countrie, and make merry a day or two, while his man plyed his busines at home: an example of it you shall finde in our Enterlude entituled Lustie London: the Sergeant, for sparing of horf-hire, said he would goe with the Carrier on foote. That is not for your worship, faide his yeoman, wherunto the Sergeant replied.

I voot vwhat I meane John, it is for to slay
And company the knaue Carrier, for loosing my vway.

The yeoman thinking it good manner to soothe his Sergeant, said againe.

I meane vwhat I vvoet Sir, your best is to hie,
And carrie a knaue vvith you for companie.

Ye see a notorious exchange of the construction, and application of the words in this: I vvoet vwhat I meane; and I meane vwhat I vvoot, and in the other, company the knaue Carrier, and carrie a knaue in your company. The Greekes call this figure [Hipallage] the Latins Submutatio, we in our vulgar may call him the [underchange] but I had rather have him called the [Change-
nothing at all swerving from his originall, and much more aptly to the purpose, and pleasanter to beare in memory: specially for your Ladies and pretie mistresses in Court, for whose learning I write, because it is a terme often in their mouthes, and alluding to the opinion of Nursetes, who are wont to say, that the Fayries vfe to steale the fairest children out of their cradles, and put other ill fauoured in their places, which they called changelings, or Elfs: so, if ye mark, doeth our Poet, or maker play with his wordes, vning a wrong construction for a right, and an absurd for a sensible, by manner of exchange.

CHAP. XVI.
Of some other figures which because they serve chiefly to make the meters tunable and melodious, and affect not the minde but very little, be placed among the auraliar.

He Greckes vfed a manner of speech or writing in their proses, that went by clauses, finishing the words of like tone, and might be by vning like cases, tenes, and other points of consonance, which they called Omoioioteleon, and is that wherein they neerest approached to our vulgar ryme, and may thus be expressed.

Weeping creeping beseeching I vvan,
The loue at length of Lady Lucian.

Or thus if we speake in prose and not in metre.
Mischances ought not to be lamented,
But rather by wisdome in time prevented:
For such misshapes as be remedieffe,
To forowe them it is but foolishness:
Yet are we all so frayle of nature,
As to be greeued with everie displeasure.

The cracking Scotts as the Cronicle reportes at a certaine time made this bald rime vpon the English-men.

Long beards hartleffe,
Painted hooedes vileffe:
Gay coates gracelesse,
Make all England thriffllesse.

Which is no perfect rime in deed, but clauses finishing in the self same tune: for a rime of good symphonie should not conclude his concords with one and the same terminant fillable, as _less_, _less_, _less_, but with divers and like terminants, as _lefs_, _prefs_, _mef_; as was before declared in the chapter of your cadences, and your clauses in prose should neither finish with the same nor with the like terminants, but with the contrary as hath bene shewed before in the booke of proportions; yet many vfe it otherwise, neglecting the Poeticall harmonie and skill. And th'Eare of _Surrey_ with Syr _Thomas Wyat_, the most excellent makers of their time, more peradventure respecting the fitness and ponderosity of their wordes than the true cadence or symphonie, were very licencious in this point. We call this figure following the originall, the _like loofe_ alluding to th'Archer's terme who is not said to finish the feate of his shot before he giue the loofe, and deliuer his arrow from his bow, in which respect we vfe to say marke the loofe of a thing for marke the end of it.

Ye do by another figure notably affect th'eare when ye make euery word of the verse to begin with a like letter, as for example in this verse written in an Epithaphe of our making.

_Time tried his truth his trauailes and his trust,
And time to late tried his integritie._

It is a figure much vfed by our common rimer, and doth well if ye may not too much vfed, for then it falleth into the vice which shalbe hereafter spoken of called Tautologia.

Ye haue another sort of speach in a maner defeetive because it wants good band or coupling, and is the figure _Asyndeton_ we call him _loofe language_ and doth not a little alter th'eare as thus.

_I saw it, I said it, I will seperate it._
Caesar the Dictator upon the victorie hee obtained against Pharnax king of Bithinia shewing the celeritie of his conquest, wrote home to the Senate in this tenour of speach no lesse swift and speedy then his victorie.

Veni, vidi, vici,
I came, I saw, I overcame.

Meaning thus I was no sooner come and beheld them but the victorie fell on my side.

The Prince of Orenge for his devise of Armes in banner displayed against the Duke of Alua and the Spaniards in the Low-countrey vsed the like maner of speach.

Pro Rege, pro lege, pro grege,
For the king, for the commons, for the country lawves.

It is a figure to be vsed when we will seeme to make haft, or to be earnest, and these examples with a number more be spoked by the figure of [lofe language.]

Quite contrary to this ye haue another maner of construction which they called [Polisindeton]

or the Coople clause.

we may call him the [couple clause] for that every clause is knit and coupled together with a conjunctive thus.

And I saw it, and I say it and I
Will voweare it to be true.

So might the Poesie of Caesar haue bene altered thus.

I came, and I saw, and I overcame.

One wrote these verses after the same sort.

For in her mynde no thought there is,
But how she may be true twis:
And tenders thee and all thy heale,
And wvisheth both thy health and sveale:
And is thine owne, and so she sayes,
And cares for thee ten thousand wvayes.

Ye haue another maner of speach drawn out at length and going all after one tenure and with an imprefit fence till you come to the last word or verse which concludes the whole premisfes with a perfitt fence and full period, the
Greeks call it *Irmus*, I call him the *long loofe* thus appearing in a ditty of Sir Thomas Wyatt where he describes the divers distempers of his bed.

*The restlesse state reuener of my smart,*  
*The labours false increasing my sorrow:*  
*The bodies ease and troubles of my hart,*  
*Quietour of mynde mine unquiet foe:*  
*Forgetter of paine rememberer of woe,*  
*The place of sleepe wherein I do but wake:*  
*Besprent with teares my bed I thee forfake.*

Ye see here how ye can gather no perfection of fence in all this ditty till ye come to the last verfe in these wordes *my bed I thee forfake.* And in another Sonet of Petrarca which was thus Englished by the saine Sir Thomas Wyatt.

*If weaker care if fodaie pale collour,*  
*If many fighes with little speach to plaine:*  
*Now ioy now woe, if they my ioyes distaine,*  
*For hope of small, if much to feare therefore,*  
*Be signe of love then do I love againe.*

Here all the whole fence of the ditty is suspended till ye come to the last three wordes, *then do I love againe,* which finiseth the song with a full and perfite fence.

When ye will speake giuing every person or thing besides his proper name a qualitie by way of addition whether it be of good or of bad it is a figuratiue speach of audible alteration, so is it also of fence as to say.

*Fierce Achilles, wise Nestor wilie Ulysses,*  
*Diana the chaft and thou louely Venus:*  
*With thy blind boy that almoft newe mifses,*  
*But hits our hartes when he leuds at us.*

Or thus commending the Isle of great Britaine.

*Albion huge of Westerne Ilands all,*  
*Sayle of sweete ayre and of good flore:*  
*God send we fee thy glory newe fall,*  
*But rather dayly to grow more and more.*

Or as we fang of our Soueraigne Lady giuing her these Attributes besides her proper name.
Elizabeth regent of the great Britaine Ille,
Honour of all regents and of Queenes.

But if we speake thus not expressing her proper
name Elizabeth, vide.

The English Diana, the great Briton mayde.

Then it is not by Epitheton or figure of Attribution
but by the figures Antonomasia, or Periphrasis.

Ye haue yet another manner of speach when ye will
seeme to make two of one not thereunto
constrained, which therefore we call the figure
of Twynnes, the Grekes Endiadis thus.

Not you say dame your lours nor your lookes.

For [your louring lookes.] And as one of our ordi-
nary rimeres faid.

Of fortune nor her frowning face,
I am nothing agast.

In stead, of [fortunes frowning face.] One praying
the Neapolitans for good men at armes, faid by the
figure of Twynnes thus.

A proud people and wise and valiant,
Fiercely fighting with horfes and with barbes:
By whose provves the Romain Prince did daunt,
Wild Africaines and the lavicke Alarbes:
The Nubiens marching with their armes cartes,
And fleating a farre with victim and with darts.

Where ye see this figure of Twynnes twice vide,
one when he faid horfes and barbes for barbed horfes:
againe when he faith with victim and with darts for
venymous darts.

CHAP. XVI[1].
Of the figures which we call Sensible, because they alter
and affect the minde by alteration of fence,
and fist in single wordes.

He eare haunding receiued his due satisfaction
by the auricular figures, now must the
minde also be serued, with his naturall
delight by figures sensible such as by al-
teration of intendmentes affect the cour-
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age, and geue a good liking to the conceit. And first, single words haue their fense and vnderstanding altered and figured many wayes, to wit, by transport, abuse, crosse-naming, new naming, change of name. This will seeme very darke to you, vnlesse it be otherwise explained more particularly: and first of Metaphora, or the Figure of transport. There is a kinde of wresting of a single word from his owne right signification, to another not so naturall, but yet of some affinitie or conueniencie with it, as to say, I cannot digest your vnkinde words, for I cannot take them in good part: or as the man of law saide, I seale you not, for I vnderland not your case, because he had not his fee in his hand. Or as another saide to a mouthy Aduocate, why darkest thou at me so sore? Or to call the top of a tree, or of a hill, the crowne of a tree or of a hill: for in deede crowne is the highest ornament of a Princes head, made like a clofe garland, or els the top of a mans head, where the haire windes about, and becaufe such terme is not applyed naturally to a tree, or to a hill, but is transported from a mans head to a hill or tree, therefore it is called by metaphore, or the figure of transport. And three causes moves vs to vse this figure, one for neceffitie or want of a better word, thus:

As the drye ground that thirstes after a showr
Seems to reioyce when it iswell wet,
And speedily brings forth both grasse and flour,
If lacke of sunne or season do not let.

Here for want of an apter and more naturall word to declare the drye temper of the earth, it is saide to thirst and to rejoyce, which is onely proper to liuing creatures, and yet being fo inuered, doth not fo much sweurue from the true fense, but that euery man can easilie conceive the meaning thereof.

Againe, we vse it for pleasure and ornament of our speach, as thus in an Epitaph of owne making, to the honourable memorie of a deere friend, Sir John Throgmorton, knight, Iustice of Chester, and a man of many commendable vertues.
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Whom vertue rerd, enuy hath overthrown,
And lodged full low, under this marble stone:
Ne never were his values so well known,
Whilst he lived here, as now that he is gone.

Here these words, rered, overthrown, and lodged, are
inverted, and metaphorically applyed, not upon ne-
ceessitie, but for ornament onely, afterward againe in
these verfes.

No funne by day that ever saw him rest
Free from the toyles of his so busie charge,
No night that harbourd rankor in his breast,
Nor merry mood, made reason runne at large.

In these verfes the inuerion or metaphore, lyeth in
these words, saw, harbourd, run: which naturally are
applyed to liuing things, and not to infensible: as, the
funne, or the night: and yet they approach to neere,
and so conuenuently, as the speeche is thereby made
more commendable. Againe, in more verfes of the
same Epitaph, thus.

His head a source of grauitie and fence,
His memory a shop of civill arte:
His tongue a flame of fugred eloquence,
Wisdom and meeknes lay mingled in his harte,

In which verfes ye see that these words, source, shop,
flame, fugred, are inuered from their owne signification
to another, not altogether fo naturall, but of much
affinitie with it.

Then also do we it sometimes to enforce a fence
and make the word more significatiue: as thus,

I burne in loue, I freeze in deadly hate
I swimme in hope, and sink in deepe dispaire.

These examples I haue the willinger giuen you to
set foorth the nature and use of your figure metaphore,
which of any other being choisily made, is the most
commendable and most common.

Catachresis, or the Figure of abuse.

But if for lacke of naturall and proper
 terme or worde we take another, neither
naturall nor proper and do vntruly applie
it to the thing which we would seeme to expresse, and
without any luft inconueniency, it is not then spoken by this figure Metaphore or of inversion as before, but by plaine abuse, as he that bad his man go into his library and set him his bowe and arrowes, for in deede there was never a booke there to be found, or as one should in reproch say to a poore man, thou raskall knaue, where raskall is properly the hunters term giuen to young deere, leane and out of season, and not to people: or as one said very pretily in this verle.

I lent my loue to losse, and gaged my life in vaine.

Whereas this worde lent is properly of mony or some such other thing, as men do commonly borrow, for vfe to be repayed againe, and being applied to loue is vitally abused, and yet very commendably spoken by vertue of this figure. For he that loueth and is not beloued againe, hath no lese wrong, than he that lendeth and is never repayed.

Now doth this vnderstanding or secrct conceyt reach many times to the only nomination of persons or things in their names, as of men, or mountaines, seas, countries and such like,

Metonymia, or the Mismamer.

in which respect the wrong naming, or otherwise naming of them then is due, carieth not onely an alteration of fence but a necelitie of intendment figuratiuely, as when we call loue by the name of Venus, fleshly luft by the name of Cupid, bicaufe they were supposed by the auncient poets to be authors and kindlers of loue and luft: Vulcan for fire, Ceres for bread: Bacchus for wine by the same reason; also if one should say to a skilfull craftsman knownen for a glutton or common drunkard, that had spent all his goods on riot and delicate fare.

Thy hands they made thee rich, thy paltat made thee poore.

It is ment, his trauaille and arte made him wealtie, his riotous life had made him a beggar: and as one that boasted of his housekeeping, said that never a yeare passe d over his head, that he drank not in his house evry moneth foure tonnes of beere, and one hoghead of wine, meaning not the caskes or vessels,
but that quantitie which they conteyned. These and such other speaches, where ye take the name of the Author for the thing it selfe; or the thing containing, for that which is contained, and in many other cases do as it were wrong name the person or the thing. So neverthelesse as it may be vnderflood, it is by the figure metonymia, or misnamer.

And if this manner of naming persons or things be not by way of misnaming as before, but by a convenient difference, and such as is true or esteemed and likely to be true, it is then called not metonimia, but antonomasia, or the Surname, (not the misnamer, which might extend to any other thing as well as to a person) as he that would say: not king Philip of Spaine, but the Westerne king, because his dominion lieth the furthest West of any Christen prince: and the French king the great Valois, because so is the name of his house, or the Queene of England, The maiden Queene, for that is her highest peculiar among all the Queenes of the world, or as we said in one of our Partheniades, the Bryton mayde, because she is the most great and famous mayden of all Britayne: thus,

But in chaste filie, am borne as I weene
To blazon forth the Bryton mayden Queene.

So did our forefathers call Henry the first, Beauclerke, Edmund Ironside, Richard euer de lion: Edward the Confessor, and we of her Maiestie Elisabeth the peable.

Then also is the fence figuratiue when we devise a new name to any thing consonant, as neere as we can to the nature thereof, as to say: flashing of lightning, clashing of blades, clinking of fetters, clinking of mony: and as the poet Virgil said of the founding a trumpet, ta-ratant, tara-tarata, or as we giue special names to the voices of dombe beasts, as to say, a horfe neigheth, a lyon brayes, a swine grunts, a hen cackleth, a dogge howles, and a hundrith mo such new names as any man hath libertie to
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deuife, so it be fittie for the thing which he couets to expresse.

Your Epitheton or qualifier, whereof we spake before, placing him among the figures auricular, now because he serues also to alter and enforce the fence, we will say somewhat more of him in this place, and do conclude that he must be apt and proper for the thing he is added vnto, and not disagreeable or repugnant, as one that saith: darke distaine, and miserable pride, very abfurdy, for distaine or distained things cannot be said darke, but rather bright and cleere, because they be beholden and much looked vpon, and pride is rather enuied then pitied or miserable, vnlesse it be in Christian charitie, which helpeth not the terme in this case. Some of our vulgar writers take great pleasure in giuing Epithets and do it almost to every word which may receive them, and should not be so, ye though they were never so propre and apt, for sometimes wordes suffered to go single, do giue greater fence and grace than words qualified by attributions do.

But the fence is much altered and the hearers conceit strangely entangled by the figure Meta
telepsis, which I call the farset, as when we had rather fetch a word a great way off then to vse one nerer hand to expresse the matter awuel and plainer. And it seemeth the deuifer of this figure, had a desire to please women rather then men: for we vse to say by manner of Prouerbe: things farrefet and deare bought are good for Ladies: so in this manner of speach we vse it, leaping ouer the heads of a great many words, we take one that is furdeft off, to utte our matter by: as Medea cursing hir first acquaintance with prince Jafon, who had very vnkindly forlaken her, said:

Woe worth the mountaine that the mafe bare
Which was the first causer of all my care.

Where she might awell haue said, woe worth our first meeting, or woe worth the time that Jafon arrived with his shipp at my fathers citte in Colchos, when he
tooke me away with him, and not so farre off as to
curse the mountaine that bare the pinetree, that made
the mast, that bare the failles, that the ship failed with,
which caried her away. A pleasant Gentleman came
into a Ladies nursery, and saw her for her owne plea-
sure rocking of her young child in the cradle, and said
to her:

I speake it Madame without any mocke,
Many a such cradell may I see you rocke.

Gods paffion hourefo said shee, would thou haue me
beare my children yet, no Madame quoth the Gen-
tleman, but I would haue you liue long, that ye might
the better pleasure your friends, for his meaning was that
as every cradle signifed a new borne child, and every
child the leasure of one yeares birth, and many yeares
a long life: so by wishing her to rocke many cradels of
her owne, he wished her long life. Virgil said:

Post multas mea regna videns miror arisfas.

Thus in English.

After many a flubble shall I come
And wonder at the sight of my kingdom.

By flubble the Poet understood yeares, for haruests
come last once every yeare, at least wayes with vs in
Europe. This is spoken by the figure of farre-set.

Metaphys.

And one notable meane to affect the minde, is to

Emphasis,

or the

Renforcer.

inforce the fence of any thing by a word of

more than ordinary efficacie, and neuerthe-

les is not apparant, but as it were, secretly

implied, as he that said thus of a faire Lady.

O rare beautie, 8 grace, and courtese.

And by a very euill man thus.

O sinne it selfe, not wretch, but wretchednes.

Whereas if he had said thus, O gratious, courteous

and beautifull woman: and, O sinfull and wretched man,
it had bene all to one effect, yet not with such force

and efficacie, to speake by the denominatiue, as by the

thing it selfe.

As by the former figure we vse to enforce our fence,
so by another we temper our fence with wordes of such moderation, as in appareance it abateth it but not in deede, and is by the figure Liptote, which therefore I call the Moderator, and becomes vs many times better to speake in that form qualified, than if we speake it by more forcible termes, and neuertheless is equipollent in fence, thus.

I know you hate me not, nor wish me any ill.

Meaning in deede that he loued him very well and dearely, and yet the words do not expresse so much, though they purport so much. Or if you would fay, I am not ignorant, for I know well enowth. Such a man is no foole, meaning in deede that he is a very wise man.

But if such moderation of words tend to flattery, or soothing, or excusing, it is by the figure Paradisatole, which therefor nothing improperly we call the Curry-sauell, as when we make the best of a bad thing, or turne a signification to the more plausible fence: as, to call an vnthrift, a liberall Gentleman: the foolish-hardy, valiant or courageous: the niggard, thirsty: a great riot, or outrage, an youthfull pranke, and such like termes: moderating and abating the force of the matter by craft, and for a pleasing purpose, as appeareth by these verses of ours, teaching in what cases it may commendably be used by Courtiers.*

But if you diminish and abase a thing by way of spight and mallice, as it were to deprauce it, such speach is by the figure Meiotics or the disabler spoken of hereafter in the place of sententious figures.

A great mountaine as bigge as a molehill,
A heavy burthen perdy, as a pound of fethers.

But if ye abase your thing or matter by ignorance or errour in the chiose of your word, then is it by vicious maner of speach called Tapinosis, whereof ye shall haue examples in the chapter of vices hereafter folowing.

* These verses of the Author do not appear in the Text. — Ed.
Then againe if we vsue such a word (as many times we doe) by which we drive the hearer to conceive more or leffe or beyond or other-wise then the letter expresseth, and it be not by vertue of the former figures Metaphore and Abafe and the rest, the Greeks then call it Syneddoche, the Latines sub intellectio or vnderstanding, for by part we are enforced to vnderstand the whole, by the whole part, by many things one thing, by one, many, by a thing precedent, a thing consequent, and generally one thing out of another by maner of contrariety to the word which is spoken, aliud ex alio, which because it seemeth to aske a good, quick, and pregnant capacitie, and is not for an ordinarie or dull wit so to do, I chose to call him the figure not onely of conceit after the Greece originall, but also of quick conceite. As for example we will give none because we will speake of him againe in another place, where he is ranged among the figures fenfable appertaining to clauses.

CHAP. XVIII.

Of fenfable figures altering and affeting the mynde by alteration of sense or intendentis in whole clauses or speaches.

For the last remembred figures the sense of single wordes is altered, so by these that follow is that of whole and enterie speach: and first by the Courtly figure Allegoria, which is when we speake one thing and thinke another, and that our wordes and our meanings meeete not. The vse of this figure is so large, and his vertue of so great efficacie as it is supposéd no man can pleasantly utter and perfwade without it, but in effect is sure neruer or very fellodme to thrive and propper in the world, that cannot skilfully put in vre, in somuch as not onely every common Courtier, but also the grauest Counsellour, yea and the most noble and wisest Prince of them all are many times enforced to vse it, by example (fay they) of the great Emperour
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who had it visually in his mouth to say, *Qui nescit dissimulare nescit regnare.* Of this figure therefore which for his duplicity we call the figure of false semblant or dissimulation] we will speake first as of the chief ringleader and captaine of all other figures, either in the Poeticall or oratorie science.

And ye shall know that we may dissemble, I meane speake otherwise then we thinke, in earnest as well as in sport, vnder couert and darke terms, and in learned and apparant speaches, in short sentences, and by long ambage and circumstance of wordes, and finally aswell when we lye as when we tell truth. 'To be short every speach wrestled from his owne naturall signification to another not altogether so naturall is a kinde of dissimulation, because the wordes beare contrary countenaunce to th'intent. But properly and in his principall vertue *Allegoria* is when we do speake in fence translatiue and wrestled from the owne signification, neuertheless applied to another not altogether contrary, but hauing much conueniencie with it as before we said of the metaphor: as for example if we should call the common wealth, a shipp; the Prince a Pilot, the Counsellours mariners, the stormes warres, the calme and [hauen] peace, this is spoken all in allegorie: and because such inuerion of fence in one single worde is by the figure *Metaphore*, of whom we spake before, and this manner of inuerion extending to whole and large speaches, it maketh the figure *allegorie* to be called a long and perpetuall Metaphore. A noble man after a whole yeares absence from his ladie, sent to know how she did, and whether she remaind affected toward him as she was when he left her.

*Lonely Lady I long full sore to heare,
If ye remaine the same, I left you the last yeare.*

To whom she answered in allegorie other two verses:

*My loving Lorde I well that ye wist,
The thread is shown, that never shall untwist.*

Meaning, that her loue was so stedfaст and constant
toward him as no time or occasion could alter it. Virgil in his shepheardly poems called _Eglogues_ vfed as rustcall but fit allegorie for the purpose thus:

_Claudite iam rivos pueri sat prata biberunt._

Which I Englifh thus:

Stop vp your streames (my lads) the medes have drunk their

As much to say, leave of now, yee have talked of the matter inough: for the shepheards guife in many places is by opening certaine fluces to water their pastures, so as when they are wet inough they shut them againe: this application is full Allegoricke.

Ye haue another manner of Allegorie not full, but mixt, as he that wraate thus:

_The cloudes of care haue coured all my coste,_
_The stormes of strife, do threaten to appeare:_
_The waves of woe, wherein my ship is toste._
_Haue broke the banks, where lay my life fo deere._
_Chippes of ill chance, are fallen amidst my choife,_
_To marre the minde that ment for to rejoyce._

I call him not a full Allegorie, but mixt, because he discouers withall what the _cloud, storme, wawe, and the rest_ are, which in a full allegorie should not be discouered, but left at large to the readers judgement and conie<e>ture.

We diffemble againe vnder couert and darke speaches, when we speake by way of riddle _Enigma_ or the _Riddle_ of which the fence can hardly be picked out, but by the parties owne asfoile, as he that said:

_It is my mother well I wot,_
_And yet the daughter that I begot._

Meaning it by the _ise_ which is made of frozen water, the same being molten by the funne or fire, makes water againe.

My mother had an old woman in her nurferie, who in the winter nights would put vs forth many pretie riddles, whereof this is one:

_I haue a thing and rough it is_  
_And in the midf a hole I wis:_

_Digitized by Google_
There came a young man with his ginne,
And he put it a handful in.

The good old Gentlewoman would tell vs that were children how it was meant by a surd glooue. Some other naughtie body would peraduenture haue confirued it not halfe so mannerly. The riddle is pretie but that it holds too much of the Cachemphanton or soule speach and may be drawen to a reprobate fence.

We dissemble after a fort, when we speake by common proverbs, or, as we vfe to call them, old saied sawes, as thus:

As the olde cocke crowes so dooth the chick:
A bad Coote that cannot his owne fingers lick.

Meaning by the first, that the young learne by the olde, either to be good or euill in their behauours: by the seconde, that he is not to be counted a wise man, who being in authority, and having the administartion of many good and great things, will not serue his owne turne and his friends wilest he may, and many such proverbiaall speaches: as Totness is turned French, for a strange alteration: Skarborow warning, for a sodaine commandement, allowing no respect or delay to be thinke a man of his busines. Note neuerthelesse a diuerfitie, for the two last examples be proverbs, the two first proverbiaall speaches.

Ye doe likewise dissemble, when ye speake in derision or mockerie, and that may be many waies: as sometime in sportal, sometime in earneit, and priuily, and aptely, and pleafantly, and bitterly: but first by the figure Ironia, which we call the dreie mock: as he that said to a bragging Ruffian, that threatened he would kill and slay, no doubt you are a good man of your hands: or, as it was saied by a French king, to one that praid his reward, shewing how he had bene cut in the face at a certain battell fought in his seruice: ye may see, quoth the king, what it is to runne away and looke backwards. And as Alphonfo king of Naples, saied to one that proffred to take his ring when he washt before dinner,
this will serve another well: meaning that the Gentlemen had another time taken them, and because the king forgot to ask for them, neuer reforted his ring againie.

Sarsasamus, or the Bitter taunt. as Charles the first Emperor aunswered the Duke of Arskot, beseeching him recumence of service done at the siege of Renty, against Henry the French king, where the Duke was taken prifoner, and afterward escaped clad like a Coliar. Thou wert taken, quoth the Emperour, like a coward, and escaped like a Coliar, wherefore get thee home and liue vpon thine owne. Or as king Henry the eighth fayd to one of his priy chamber, who sued for Sir Anthony Roufe, a knight of Norfolke that his Maiestie would be good vnto him, for that he was an ill begger. Quoth the king againe, if he be ashamed to beg, we are ashamed to geue. Or as Charles the first Emperor, havynge taken in battaile John Frederike Duke of Saxen, with the Lantgraue of Heffen and others: this Duke being a man of monfrous bignesse and corpulence, after the Emperor had seene the prifoners, saied to those that were about him, I haue gone a hunting many times, yet neuer tooke I such a swine before.

Asteismus. or the Merry scoffe. otherwise The ciuill test.

Or when we speake by manner of pleasantry, or mery scoffe, that is by a kinde of mock, whereof the fence is farre fett, and without any gall or offence. The Greekes call it Asteismus we may terme it the ciuill left, because it is a mirth very full of ciuilitie, and such as the most ciuill men doe vse. As Cato said to one that had geuen him a good knock on the head with a long peece of timber he bare on his shoulder, and then bad him beware: what (quoth Cato) wilt thou strike me againe? for ye know, a warning should be geuen before a man have receiued harme, and not after. And as king Edward the first, being of young yeres, but olde in wit, faide to one of his priuie chamber, who sued for a pardon for one that was condemned for a robberie,
telling the king that it was but a small trifle, not past 
sixteen shillings matter which he had taken: quoth 
the king againe, but I warrant you the fellow was sor-
rie it had not bene sixteene pound: meaning how the 
malesactors intent was as euill in that trifle, as if it had 
bene a greater summe of money. In these examples if 
ye marke there is no grieue or offence minisfred as in 
those other before, and yet are very wittie, and spoken 
in plaine derision.

The Emperor Charles the fift was a man of very few 
words, and delighted little in talke. His brother king 
Ferdinando being a man of more pleefant discouerfe, 
sitting at the table with him, said, I pray your Maiestie 
be not so silent, but let vs talke a little. What neede 
that brother, quoth the Emperor, since you haue 
words enough for vs both.

Or when we give a mocke with a scornefull countenance 
as in some siniling fort looking aside or by drawing the 
lippe awry, or shrinking vp the nose; the 
Greeks called it Micerismus, we may terme 
it a fleering frumpe, as he that said to one 
whose wordes he beleued not, no doubt Sir of that. 
This fleering frumpe is one of the Courtly graces of 
hicke the scorner.

Or when we deride by plaine and flat 
contradiction, as he that saw a dwarfe go 
in the streete said to his companion that 
walked with him: See yonder gyant: and to a Negro 
or woman blackemoore, in good nooth ye are a faire 
one, we may call it the broad floute.

Or when ye give a mocke vnnder smooth and lowly 
wordes as he that hard one call him all to nought and 
fay, thou art sure to be hanged ere thou dye: quoth 
th'other very forberly. Sir I know your maiership 
speakes but in left, the Greeks call it (cha-
riensimus) we may call it the priuy nippe, 
or a myld and appeasing mockery: all 
these heouldiers to the figure allegoria and fight vnnder 
the banner of diffimulation.
Neuerthelesse ye haue yet twor three other figures that
match a spic of the same fals fsemblant,
but in another sort and maner of phrase,
whereof one is when we speake in the su-
perlatiue and beyond the limites of credit,
that is by the figure which the Greeks call
Hiperbole, the Latines Dementiens or the lying figure. I
for his inmoderate excesse call him the ouer reacher right
with his originall or [loue lyar] and me thinks not
amisse: now when I speake that which neither I my
selfe thinke to be true, nor would haue any other body
beleeue, it must needs be a great dissimulation, be-
cause I meane nothing lesse then that I speake, and this
maner of speach is vfed, when either we would greatly
advauce or greatly abase the reputation of any thing or
perfon, and must be vfed very discreetly, or els it will
seeme odisous, for although a praye or other report
may be allowed beyond credit, it may not be beyond
all measure, specially in the proseman, as he that was
speake in a Parliament of king Henry the eighths
raigne, in his Oration which ye know is of ordinary to
be made before the Prince at the first assembly of both
houfes, [fh]ould seeme to praye his Maiestie thus. What
should I go about to recite your Maiesties innumerabule
vertues, even as much as if I tooke vpon me to num-
ber the flarres of the skie, or to tell the sands of the
sea. This Hiperbole was both ultra fudem and also ultra
modum, and therefore of a graue and wife Counsellour
made the speake to be accompted a groffe flatteriing
foole: peraduenture if he had vfed it thus, it had bene
tetter and neuerthelesse a lye too, but a more moderate
lye and no lesse to the purpose of the kings commend-
ation, thus. I am not able with any wordes sufficiently
to expresse your Maiesties regall vertues, your kingly
merites also towards vs your people and realme are so
exceeding many, as your prayeises therefore are infinite,
your honour and renowne euerafting: And yet all
this if we shal measure it by the rule of exact veritie,
is but an vntruth, yet a more cleanlye commendation
then was maister Speakers. Neuerthelesse as I said before if we fall a praying, specially of our mistrefles vertue, bewtie, or other good parts, we be allowed now and then to ouer-reach a little by way of comparison as he that said thus in prayse of his Lady.

_Give place ye loyers here before,
That spent your boasts and braggs in vaine:
My Ladies bewtie passeth more,
The best of your I dare well fayne:
Then doth the sunne the candle light,
Or brightest day the darkest night._

And as a certaine noble Gentlewomen lamenting at the vnkindnesse of her lover said very pretily in this figure.

_But since it will no better be,
My teares shall never blin:
To moist the earth in such degree,
That I may drowne therein:
That by my death all men may say,
Lo weemen are as true as they._

Then haue ye the figure _Periphrasis_, holding somewhat of the dissembler, by reason of a secret intent not appearing by the words, as when we go about the bush, and will not in one or a few words expresse that thing which we desire to haue known, but do chose rather to do it by many words, as we our selues wrote of our Soueraigne Lady thus:

_Whom Princes servue, and Realmes obey,
And greatest of Bryton kings begot:
She came abroade euon yesterdays,
When such as saw her, knew her not._

And the reft that followeth, meaning her Maistries person, which we would seeme to hide leauing her name vnspoken, to the intent the reader shoule geffe at it: neuerthelesse vpon the matter did so manifeelly discose it, as any simple judgement might easily perceiue by whom it was ment, that is by Lady _Elizabeth_, _Queene of England and daughter to king Henry the eight,_
and therein refleth the dissimulation. It is one of the gallantest figures among the poetes so it be vfed discreetly and in his right kinde, but many of these makers that be not halfe their craftes maisters, do very often abuse it and also many waies. For if the thing or person they go about to describe by circumstance, be by the writers imprudence otherwise bewrayed, it lootheth the grace of a figure, as he that said:

*The tenth of March when Aries receiued,*

*Dan Phæbus raiseth his horned heade.*

Intending to describe the spring of the yeare, which every man knoweth of himselfe, hearing the day of March named: the verses be very good the figure nought worth, if it were meant in *Periphrase* for the matter, that is the seacon of the yeare which should haue bene courtly disclosed by ambage, was by and by blabbéd out by naming the day of the moneth, and fo the purpose of the figure disappoincted, peraduenture it had bin better to haue said thus:

*The month and daie when Aries receiued,*

*Dan Phæbus raiseth his horned head.*

For now there remaineth for the Reader somewhat to studie and geffe vpon, and yet the spring time to the learned judgment sufficiently expressed.

The Noble Earle of Surrey wrote thus:

*In winters iust returne, when Boreas gan his raigne,*

*And every tree unclothed him fast as nature taught them plaine.*

I would faine learne of some good maker, whether the Earle spake this in figure of *Periphrase* or not, for mine owne opinion I thinke that if he ment to describe the winter seacon, he would not haue disclosed it fo broadly, as to say winter at the first word, for that had bene against the rules of arte, and without any good judgement: which in so learned and excellent a personage we ought not to suspeéct, we say therefore that for winter it is no *Periphrase* but language at large: we say for all that, hauing regard to the seconde verfe that followeth it is a *Periphrase*, seeming that thereby he
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intended to shew in what part of the winter his loues
gave him anguish, that is in the time which we call the
fall of the leafe, which begins in the moneth of October,
and stands very well with the figure to be vented in that
fort notwithstanding winter be named before, for winter
hath many parts: such namely as do not shake of the
leafe, nor vnclot the trees as here is mentioned: thus
may ye judge as I do, that this noble Erle wraie
excellently well and to purpose. Moreover, when a
maker will seeme to vse circumlocution to set forth any
thing pleasantly and figuratiuely, yet no leffe plaine to
a ripe reader, then if it were named expressly, and
when all is done, no man can perceyue it to be the
thing intended. This is a foule overlight in any
writer as did a good fellow, who weening to shew his
cunning, would needs by periphrase expresse the realme
of Scotland in no leffe then eight verses, and when he
had faid all, no man could imagine it to be spoken of
Scotland: and did besides many other faults in his
verse, so deadly belie the matter by his description, as
it would pitie any good maker to heare it.

Now for the shudding vp of this Chapter, Synecdoche,
or the Figure of quick
will I remember you farther of that manner of speech which the Greekes call Synecdoche, conceite.
and we the figure of [quicke conceite] who for the reasons before allledged, may be put vnder the speeches
allegoricall, because of the darkenes and duplicitie of
his fence: as when one would tell me how the French
king was ouerthrown at Saint Quintans, I am enforced
to think that it was not the king himselfe in person,
but the Confable of Fraunce with the French kings
power. Or if one would say, the towne of Andwerpe
were famished, it is not so to be taken, but of the
people of the towne of Andwerp, and this conceit
being drawen aside, and (as it were) from one thing to
another, it encombers the minde with a certaine
imagination what it may be that is meant, and not ex-
pressed: as he that faide to a young gentlewoman, who
was in her chamber making her selfe vnready.
Mistrefse wil ye geue me leaue to vnlace your peticote, meaning (perchance) the other thing that might follow such vnlaeing. In the olde time, whosoever was allowed to vndoe his Ladies girdle, he might lie with her all night: wherfore, the taking of a womans maydenhead away, was said to vndoo her girdle. *Virgineam diffoluit sonam*, faith the Poet, conceiuing out of a thing precedent, a thing subsequent. This may suffice for the knowledge of this figure [quicke conceit.]

**CHAP. XIX.**

Of Figures sententious, otherwise called Rhetoricall.

If our presupposall be true, that the Poet is of all other the most auncient Orator, as he that by good and pleasaunt perwa- fions first reduced the wilde and beastly people into publicke societys and ciuilitie of life, insinuating into them, vnder fictions with sweete and coloured speeches, many wholesome lessons and doctrines, then no doubt there is nothing so fitte for him, as to be furnisshed with all the figures that be Rhetoricall, and such as do most beautifie language with eloquence and sententioufnes. Therfore, since we haue already allowed to our maker his auricular figures, and also his *senfable*, by which all the words and claues of his meeters are made as well tunable to the eare, as flirring to the minde, we are now or order to beflow vpon him thofe other figures which may execute both offices, and all at once to beautifie and geue fence and sententioufnes to the whole language at large. So as if we should intreate our maker to play also the Orator, and whether it be to pleade, or to praife, or to aduise, that in all three cases he may vtter, and also pervade both copiouf and vehemently.

And your figures rhetorical, besides their remembred ordinarie vertues, that is, sententioufnes, and copious amplification, or enlargement of language, doe also conteine a certaine sweete and melodious manner of speech, in which respect, they may, after a fort, be said
auricular: because the eare is no leffe rauished with their currant tune, than the mind is with their fententiousnes. For the eare is properly but an instrument of conueyance for the minde, to apprehend the fence by the sound. And our speeche is made melodious or harmonicall, not onely by strawed tunes, as thofe of Mufick, but also by chofe of smoothe words: and thus, or thus, marshalling them in their comeliest construction and order, and afwell by sometymes sparing, sometymes spending them more or leffe liberally, and carrying or transporting of them farther off or neerer, setting them with sundry relations, and variable formes, in the miniftery and vfe of words, doe breede no little alteration in man. For to lay truely, what els is man but his minde? which, whosoeuer haue skil to compass, and make yeeling and flexible, what may not he command the body to perfourme? He therefore that hath vanquished the minde of man, hath made the greatest and most glorious conquest. But the minde is not assailable vntilfe it be by sensible approches, whereof the audible is of greatest force for instruction or discipline: the visible, for apprehension of exterior knowledges as the Philosopher faith. Therefore the well tuning of your words and clauses to the delight of the eare, maketh your information no leffe plausible to the minde than to the eare: no though you filled them with neuer so much fence and fententiousnes. Then alfo must the whole tale (if it tende to perswaision) beare his iuist and reasonable meaure, being rather with the largest, than with the scarceft. For like as one or two drops of water perce not the flint flone, but many and often droppings doo: so cannot a few words (be they neuer so pithie or fententious) in all cases and to all manner of mindes, make so deepe an impression, as a more multitude of words to the purpose discreetely, and without superfluitie vttred: the minde being no leffe vanquished with large loade of speech, than the limmes are with heauie burden. Sweetenes of speeche, sentence, and amplification, are threfore necessarie to an
excellent Orator and Poet, he may in no wise be spared from any of them.

And first of all others your figure that worketh by iteration or repetition of one word or clause doth much alter and affect the eare and also the mynde of the hearer, and therefore is counted a very braue figure both with the Poets and rhetoriicins, and this repetition may be in feuen fortes.

Repetition in the first degree we call the figure of Anaphora, or the Figure of Report. According to the Greeke original, and is when we make one word begin, and as they are wont to say, lead the daunce to many verses in fute, as thus.

To thinke on death it is a miserie,
To think on life it is a vanitie:
To thinke on the world verily it is,
To thinke that heare man hath no perfet bliss.

And this written by Sir Walter Raleigh of his great-est mistresse in most excellent verses.

In vayne mine eyes in vaine you wast your teares,
In vayne my sighs the smokes of my despaires:
In vayne you search the earth and heauens aboue,
In vayne ye seeke, for fortune keeps my loue.

Or as the buffon in our enterlude called Lustie London said very knauishly and like himspelfe.

Many a faire laffe in London towne,
Many a barndie basket borne vp and downe:
Many a broker in a thridbare gowne.
Many a bankrowte scarce worth a crowne.

In London.

Ye haue another sort of repetition quite contrary to the former when ye make one word finishe many verses in fute, and that which is harder, to finishe many clauses in the midde of your verses or dittie (for to make them finishe the verfe in our vulgar it shold hinder the rime) and because I do finde fewe of our English makers write this figure, I haue set you down two little ditties which our selues in our yonger yeares played vpon the Antistrope, for fo is
the figures name in Greeke: one vpon the mutable loue of a Lady, another vpon the meritorious loue of Christ our Saviour, thus.

*Her lowly lookes, that gaue life to my loue,*
*With spitefull speach, curtisnesse and crueltie:*
*She kild my loue, let her rigour remoue,*
*Her cherefull lights and speaches of pitie,*
*Revive my loue: anone with great disdain,*
*She shunes my loue, and after by a traine,*
*She seekes my loue, and faith she loues me most,*
*But being her loue, so lightly wonne and lost:*
*I longd not for her loue, for well I thought,*
*Firme is the loue, if it be as it ought.*

The second vpon the merites of Christes passion toward mankind, thus,

*Our Christ the sonne of God, chief authour of all good,*
*Was he by his allmight, that first created man:*
*And with the costly price, of his most precious bloud,*
*He that redeemed man: and by his instance van*
*Grace in the sight of God, his only father deare,*
*And reconciled man: and to make man his peer*
*Made himselfe very man: brief to conclude the case,*
*This Christ both God and man, he all and onely is:*
*The man brings man to God and to all heauens blisse.*

The Greekes call this figure Antifrophe, the Latines, *conuersio,* I following the originall call him the counter-turne, becaufe he turns counter in the midde of every metre.

Take me the two former figures and put them into one, and it is that which the Greekes call *sympleche,* the Latines *complexio,* or *dupliicatio,* and is a maner of repetition, when one and the selfword doth begin and end many verfes in fute and so wrappes vp both the former figures in one, as he that sportingly complained of his vntruflie mistresse, thus.

*Who made me shent for her loues fake?*
*Myne owne mistresse.*
*Who would not seeme my part to take.*
*Myne owne mistresse.*
What made me first so well content
Her curtseie.
What makes me now so sore repent
Her crueltie.

The Greekes name this figure Symptoleche, the Latins Complexio, perchance for that he seemes to hold in and to wrap vp the verses by reduplication, so as nothing can fall out. I had rather call him the figure of replie.

Ye haue another sort of repetition when with the worde by which you finishe your verse, ye beginne the next verse with the same, as thus:

Comorte it is for man to haue a wife,
Wife chaste, and wife, and lowly all her life.

Or thus:

Your beautie was the cause of my first love,
Looke while I live, that I may fore repent.

The Greeks call this figure Anadiplosis, I call him the Redouble as the originall beares.

Ye haue an other forte of repetition, when ye make one worde both beginne and end your verse, which therefore I call the slow retourne, otherwise the Echo sound, as thus:

Much must he be beloved, that loueth much,
Feare many must he needs, whom many feare.

Vnlesse I called him the echo sound, I could not tell what name to give him, vnlesse it were the slow retourne.

Ye haue another sort of repetition when in one verse or clausel of a verse, ye iterate one word without any intermission, as thus:

It was Maryne, Maryne that wrought mine woe.
And this bemoaning the departure of a deere friend.
The chiefest staffe of mine assured stay,
With no smal griefe, is gon, is gon away.
And that of Sir Walter Raleigs very sweet.

With wisdomes eyes had but blind fortune seen,
Than had my looue, my looue for euer beeene.
The Greeks call him *Epizeuxis*, the Latines *Subieunction*, we may call him the *underlay*, me thinks if we regard his manner of iteration, and would depart from the originall, we might very properly, in our vulgar and for pleasure call him the *cuckowspell*, for right as the cuckow repeats his lay, which is but one manner of note, and doth not insert any other tune betwixt, and sometimes for haft flammers out two or three of them one immediately after another, as *cuck, cuck, cuckow*, so doth the figure *Epizeuxis* in the former verses, *Maryne, Maryne*, without any intermission at all.

Yet haue ye one forte of repetition, which we call the *doubler*, and is as the next before, a speedie iteration of one word, but with some little intermission by inserting one or two words betweene, as in a most excellent dittie written by Sir *Walter Raleigh* these two closing verses:

Yet when I sawe my selfe to you was true,
I loued my selfe, bycause my selfe loued you.

And this spoken in common Proverbe.

An ape wylbe an ape, by kinde as they say,
Though that ye clad him all in purple array.

Or as we once sported vpon a fellowes name who was called *Woodcock*, and for an ill part he had plaied entreated fauour by his friend.

*I praye you intreate no more for the man, Woodcocke wylbe a woodcocke do what ye can.*

Now also be there many other forties of repetition if a man would vfe them, but are nothing commendable, and therefore are not obserued in good poeie, as a vulgar rimer who doubled one word in the end of every verfe, thus:

*adieu, adieu, my face, my face.*

And an other that did the like in the beginning of his verfe, thus:

*To loue him and loue him, as sinners should doo.*

These repetitions be not figuratiue but phantastical, for a figure is ever vfed to a purpose, either of beautie or of efficacie: and these last recited be to no purpose,
for neither can ye say that it vrges affection, nor that it beautifieth or enforceth the fence, nor hath any other subtletie in it, and therfore is a very foolish impertinency of speech, and not a figure.

Ye haue a figure by which ye play with a couple of words or names much resembling, and because the one feemes to answere th’other by manner of illusion, and doth, as it were, nick him, I call him the Nicknamer. If any other man can geue him a fitter English name, I will not be angrie, but I am sure mine is very neere the originall fence of the Prosonomasia, and is rather a by-name geuen in sport, than a surname geuen of any earnest purpose. As, Tiberius the Emperor, because he was a great drinker of wine, they called him by way of derision to his owne name, Callius Biberius Nero, in sheade of Claudius Tiberius Nero: and so a lusting frier that wrote against Erasmus, called him by resemblance to his own name, Errans mus, and are mainteyned by this figure Prosonomasia, or the Nicknamer. But every name geuen in sport or by way of a surname, if it do not resemble the true, is not by this figure, as, the Emperor of Greece, who was surnamed Constantinus Cepronymus, because he befit the fount at the time he was christened: and so ye may see the difference betwixt the figures Antonomasia and Prosonomasia. Now when such resemblance happens between words of another nature, and not upon mens names, yet doeth the Poet or maker finde pretie sport to play with them in his verse, spesially the Comicall Poet and the Epigrammatist. Sir Philip Sidney in a ditty plaide very pretily with these two words, Loue and liue, thus.

And all my life I will confesse,
The liue I loue, I loue the liue.

And we in our Enterlude called the woer, plaide with these two words, lubber and lower, thus, the countrey clowne came and woed a young maide of the Citie, and being agreeued to come so oft, and not to haue his answere, saide to the old nurse very impatiently.
Ich pray you good mother tell our young dame.
Whence I am come and what is my name,
I cannot come a going every day.
Quoth the nurfe.
They be lubbers not lovers that so use to say.
Or as one replied to his mistrefse charging him with some disloyaltie towards her.
Prove me madame ere ye fall to reprooue,
Meke minde should rather excuse than accuse.

Here the words prove and reprooue, excuse and accuse, do pleasantly encounter, and (as it were) mock one another by their much resemblance: and this is by the figure Profonomatia, as well as if they were mens proper names, alluding to each other.

Then haue ye a figure which the Latines call Traductio, and I the tranlacer: which is when ye turne and tranlace a word into many sundry shapes as the Tailor doth his garment, and after that fort do play with him in your dittie: as thus,

Who lives in love his life is full of feares,
To lose his love, liuelode or libertie
But liuely sprites that young and recklesse be,
Thinks that there is no living like to theirs.

Or as one who much gloried in his owne wit, whom Persius taxed in a verse very pithily and pleasantly, thus.

Seire tuum nihil est nisi te scire, hoc sciat alter.
Which I have turned into English, not so briefly, but more at large of purpose the better to declare the nature of the figure: as thus,

Thou vveenes thy vvit nought vvorth if other vveet it not
As vveel as thou thy selfe, but o thing vwell I vvoet,
Who so in earnest vveenes, he doth in mine aduise,
Shew himselfe vvitlisse, or more vveitie than vwise.

Here ye see how in the former rime this word life is tranlaced into liue, liuing, liuely, liuelode: and in
the latter rime this word wit is translated into weete, weene, wotte, witlefe, witty and wife: which come all from one original.

Antiphona, ye have a figuratiue speach which the Greeks cal Antiphona, I name him the Response, and is when we will seeme to aske a queftion to th'intent we will anfwere it our felues, and is a figure of argument and also of amplification. Of argument, because proponing fuch matter as our aduerfarie might obiect and then to anfwere it our felues, we do vnfurniſh and preuent him of fuch helpe as he would otherwife haue vfed for himfelfe: then because fuch obiection and anfwere fpend much language it ferues as well to amplifie and enlarge our tale. Thus for example.

Wylie vworldling come tell me I thee pray,
Wherein hopeft thou, that makes thee fo to fowell?
Riches? alack it taries not a day,
But where fortune the fickle lift to dwell:
In thy children? how hardie fhalt thou finde,
Them all at once, good and thristie and kinde:
Thy wife? o faire but fraile mettall to truft,
Servants? what theuees? what treachours and iniuft?
Honour porchance? it refles in other men:
Glorie? a smoake: but wherein hopeft thou then?
In Gods iuflice? and by what merite tell?
In his mercy? o now thou speakest vvel,
But thy lewd life hath loft his loue and grace,
Daunting all hope to put dispaire in place.

We read that Crates the Philofopher Cinicke in respect of the manifold diffcommodities of mans life, held opinion that it was best for man neuer to haue bene borne or foone after to dye, [Optimum non nafi vel cito mori] of whom ceritaire verifes are left written in Greeke which I haue Englifhed, thus.

What life is the liefest? the needy is full of woe and awe,
The wealthie full of brawle and brabbles of the law:
To be a married man? how much art thou beguilde,
Seeking thy refl by carke, for houshold wife and child:
To till it is a toyle, to grafe some honest gaine,
But such as gotten is with great hazard and paine:
The fayler of his shipp, the marchant of his ware,
The foullier in armes, how full of dread and care?
A shrewd wife brings thee bate, winne not and never thrive,
Children a charge, childelesse the greatest lacke alius:
Youth wiselss is and fraile, age sicklie and forlorne,
Then better to dye soone, or never to be borne.

Metrodorus the Philosopher Stoick was of a contrary
opinion reueringe all the former suppositions against
Crates, thus.

What life lifs ye to lead? in good Citie and towne
Is wonne both wit and wealth, Court gets vs great renowne:

Countyke keeps vs in hale, and quietnesse of mynd, [find:
Where holesome aires and exercize and pretie sports we
Traffick it turnes to gaine, by land and eke by seas,
The land-borne liues safe, the forreiners at his ease:
Houholder hath his home, the roge romes with delight,
And makes noe merry meales, then doth the Lordly wight:
Wed and thou haft a bed, of folace and of ioy,
Wed not and haue a bed, of rest without annoy:
The seted soule is safe, sweete is the soule at large,
Children they are a flore, no children are no charge,
Lustie and gay is youth, old age honourd and wife:
Then not to dye or be vnborne, is best in myne aduise.

Edward Earle of Oxford a moft noble and learned
Gentleman made in this figure of responce an emble
of desire otherwise called Cupide which from his excel-
lescencie and wit, I set downe some part of the verfes,
for example.

When wert thou borne desire?
In pompe and pryme of May,
By whom sweete boy wert thou begot?
By good conceit men say,
Tell me who was thy nurfe?
Fresh youth in fugred ioy.
What was thy meate and dayly foode?
Sad fishe with great annoy.
What hadst thou then to drinke?
Vnfaymed lowers teares.
What cradle wert thou rocked in?
In hope deuoyde of feares.

Ye haue another figure which me thinkes may well
be called (not much fweruing from his
Synecisis,
or the
Crosse copling)
it takes me two contrary words, and tieth
them as it were in a pare of couples, and so makes
them agree like good fellowes, as I saw once in
Fraunce a wolfe coupled with a maflisse, and a foxe
with a hounde. Thus it is.
The niggards fault and the unthrfts is all one,
For neither of them both knoweth how to vse his owne.
Or thus.
The couteous miser, of all his goods ill got,
Awell wants that he hath, as that he hath not.

In this figure of the Crosse-couple we wrae for a forlorn lowre complaining of his mistresse crueltie these
verfes among other.
Thus for your sake I dayly dye,
And do but seeme to live in deed:
Thus is my blissse but miserie,
My lucrfe loffe without your meede.

Ye haue another figure which by his
nature we may call the Rebound, alluding
to the tennis ball which being smitten
with the racket reboundes backe againe, and where
the laft figure before played with two worde somewhat
like, this playeth with one word written all alike but
carrying divers fences as thus.
The maide that foone married is, foone marred is.
Or thus better becaufe married and marred be different
in one letter.
To pray for you ever I cannot refuse,
To pray vpon you I shoule you much abuse.

Or as we once spoertd vpon a countrey fellow who
came to runne for the best game, and was by his
occupation a dyer and had very bigge swelling legges.
OF ORNAMENT. L.I.B. III.

He is but courte to runne a courte,
Whose shanks are bigger then his thye:
Yet is his luche a little worse,
That often dies before he dye.

Where ye see this word courte and dye, vsed in diuers fences, one giuing the Rebounde vpon thother.

Ye have a figure which as well by his Greeke and Latine originals, and also by allusion to the maner of a mans gate or going may be called the marching figure, for after the first steppe all the rest proceede by double the space, and so in our speach one word proceeds double to the first that was spoken, and goeth as it were by strides or paces; it may awell be called the dying figure, for Clymax is as much to say as a ladder, as in one of our Epitaphes shewing how a very meane man by his wisedome and good fortune came to great estate and dignitie.

His vertue made him wise, his wisedome brought him wealth,
His wealth won many friends, his friends made much suppy:
Of aidses in weale and woe in sicknesse and in health,
Thus came he from a low, to sit in seate so hye.

Or as lhean de Mehune the French Poet.
Peace makes plentie, plentie makes pride,
Pride breeds quarrell, and quarrell brings warre:
Warre brings spoile, and spoile pouertie,
Pouertie pacience, and pacience peace:
So peace brings warre, and warre brings peace.

Ye have a figure which takes a couple of words to play with in a verse, and by making them to change and shifte one into others place they do very pretily exchange and shifte the fence, as thus.

We dwell not here to build us boures,
And halles for pleasure and good cheare:
But halles we build for us and ours,
To dwell in them whilst we are here.
Meaning that we dwell not here to build, but we build to dwell, as we liue not to eate, but eate to liue, or thus.

We wish not peace to maintaine cruel warre,
But we make warre to maintaine vs in peace.

Or thus,
If Poetie be, as some have said,
A speaking picture to the eye:
Then is a picture not denied,
To be a mute Poetie.

Or as the Philosopher Musonius wrote.
With pleasure if we worke unhonestly and ill,
The pleasure passeth, the bad it bideth still:
Well if we worke with trauail and with pains,
The paine passeth and still the good remaines.

A wittie fellow in Rome wraete under the Image of Cæsar the Dicťator these two verses in Latine, which because they are spoken by this figure of Counter-chaunge I haue turned into a couple of English verses very well keeping the grace of the figure.

Brutus for calling out of kings, was first of Consuls past,
Cæsar for calling Consuls out, is of our kings the last.

Cato of any Senatour not onely the grassest but also the promptest and wittiest in any ciuill fcoffe, misliking greatly the engroiling of offices in Rome that one man should haue many at once, and a great number goe without that were as able men, saide thus by Counter-chaunge.

It seemes your offices are very little worth,
Or very few of you worthy of offices.

Again:
In trifles earnest as any man can bee,
In earnest matters no such trifier as thee.

Yee haue another figure much like to the Sarcaſmus, or bitter taunt wee spake of before: and is when with proud and insolent words, we doo vpbraide a man, or reede him as we terme it: for which caufe the Latines also call it Infultatio, I choose to name him the Reproachfull or
scorned, as when Queene Dido saw, that for all her
great loue and entertainments bestowed upon Æneas,
he would needs depart, and follow the Oracle of his
deftinies, the brake out in a great rage and said very
disdainfully.

_Hye thee, and by the wild waues and the wind,
Seeke Italie and Realmes for thee to raigne,
If piteous Gods have power amidst the mayne,
On ragged rocks thy penance thou maist find._

Or as the poet Tuvenall reproched the covetous
Merchant, who for lucres sake pass'd on no perill
either by land or sea, thus:

_Goe now and gue thy life unto the winde,
Trusting vnto a piece of bruckle wood,
Foure inches from thy death or feauen good
The thickest planke for shipboard that we finde._

Ye haue another figure very pleafant and fit for
amplification, which to anfwer the Greeke
terne, we may call the encounter, but fol-
lowing the Latine name by reafon of his
contentious nature, we may call him the Quarreller,
for so be all such perffons as delight in taking the con-
trary part of whatsoever fhall be fpoken: when I was
a schole at Oxford they called euery fuch one
Johannes ad oppofitum.

_Good haue I doone you, much, harme did I never none,
Ready to ioy your gaines, your loffes to bemone,
Why therefore shoule you grutch fo fore at my welfare:
Who only bred your bliffe, and never caufed your care._

Or as it is in these two verses where one speaking
of Cupids bowe, deciphered thereby the nature of fen-
sual loue, whose beginning is more pleafant than the
end, thus allegorically and by antitheton.

_His bent is sweete, his loofe is somewhat fowre,
In ioy begun, ends oft in woefull howre._

Maffer Dian in this quarrelling figure.

_Nor loue hath now the force, on me which it ones had,
Your frownes can neither make me mourn, nor fauors
make me glad._
Ifocrates the Greek Oratour was a little too full of this figure, and so was the Spaniard that wrote the life of Marcus Aurelius, and many of our moderne writers in vulgar, vse it in exceed and incurre the vice of fond affectionation: otherwife the figure is very commendable.

In this quarrelling figure we once plaid this merry Epigrame of an importune and shrewd wife, thus:

My neighbour hath a wife, not fit to make him thrive,
But good to kill a quicke man, or make a dead reuive.
So shrewd she is for God, so cunning and so wife,
To counter with her goodman, and all by contraries.
For when he is merry, she lurketh and she lours,
When he is sad she finges, or laughs it out by houres.
Bid her be still her tongue to talke shall never cease,
When she should speake and pleasce, for spight she holds her
Bid spare and she will spend, bid spend she spares as fast,
What first ye would have done, be sure it shall be last.
Say go, she comes, say come, she goes, and leaves him all alone.

Her husband (as I thinke) calles her ourthwart Ione.

There is a kinde of figurative speach when we aske many questions and looke for none answere, speaking indeed by interrogation, which we might as well say by affirmation.

This figure I call the Questioner or inquisition, as when Medea excusing her great crueltie vied in the murder of her owne children which she had by Iason, said:

Was I able to make them I praine you tell, And am I not able to marre them all as well?

Or as another wrote very commendably.

Why stieue I with the streame, or hoppe against the hill, Or seareh that never can be found, and loose my labour still?

Cato vnderstanding that the Senate had appointed three citizens of Rome for embassadours to the king of Bithinia, whereof one had the Gowte, another the Meigrim, the third very little courage or discretion to be empoyed in any such businesse, saide by way of skoffe in this figure.
Must not (trov ye) this message be vuell sped,
That hath neither heart, nor heed, nor heed?
And as a great Prince did answer her fuitour,
who distrusting in her fawours toward him, praised his owne confancie in these verses.

No fortune base or frayle can alter me:
To whome she in this figure repeting his words:
No fortune base or frayle can alter thee.
And can so blind a witch so conquere mee?

The figure of exclamation, I call him [the outerie]
because it uttereth our minde by all such
words as do shew any extreme passion,
whether it be by way of exclamation or
crying out, admiration or wondering, imprecation or
curling, obtelation or taking God and the world to
witness, or any such like as declare an impotent af-
fection, as Chaucer of the Lady Creseide by exclama-
tion.

O foppe of sorrow soonken into care,
O sayrife Creseide, for now and euermare.

Or as Gascoigne wrote very passionatly and well to
purpose.

Ay me the dayes that I in dole consume,
Alas the nights which witnesse vwell mine vvoe:
O vrongfull vworld vvhich makest my fancie fume,
Fie fickle fortune, fie, fie thou art my foe:
Out and alas fo frowward is my chance,
No nights nor dayes, nor vworldes can me auance.

Petrarch in a fonet which Sir Thomas Wiat Eng-
lishe excellently well, saith in this figure by way of
imprecation and obtelation: thus,

Perdie I said it not,
Nor neuer thought to doo:
Afwell as I ye wot,
I haue no power thereto:

"And if I did the lot
That first did me enchaine,
May neuer flake the knot
But straite it to my paine."
OF ORNAMENT. LIB. III.

"And if I did each thing,
That may do harme or woe:
Continually may ring,
My harte where so I goe.
"Report may alwaies ring:
Of shame on me for aye,
If in my hart did spring,
The wordes that you doo say.
"And if I did each starre,
That is in heauen above.

And so forth, &c.

We vsue sometimes to proceede all by single words,
without any close or coupling, sauing that
a little pause or comma is given to every word. This figure for pleasure may be
called in our vulgar the cutted comma, for that there cannot be a shorter diuision then at every words end. The
Greekes in their language call it shor language, as thus.

Envy, malice, flattery, disdaine,
Avarice, deceit, falshe, filthy gaine.

If this loofe language be vsed, not in single words,
but in long clauses, it is called Astoodon, and in both
cases we utter in that fashion, when either we be ear-nest, or would seeme to make haft.

Ye haue another figure which we may call the figure
of euen, because it goeth by clauses of egall
quantitie, and not very long, but yet not
so short as the cutted comma: and they
gue good grace to a dittie, but specially to a prose.
In this figure we once wrote in a melancholike humor
these verfes.

The good is geason, and short is his abode,
The bad bides long, and easie to be found:
Our life is loathsome, our sinnes a heavy lode,
Conscience a curt judge, remorse a priuie goade.
Disease, age and death still in our eare they round,
That hence we must the sickly and the sound:
Treading the steps that our forefathers trood,
Rich, poore, holy, wise, all flesh it goes to ground.
OF ORNAMENT. LIB. III.

In a prose there should not be vfed at once of such
euen clauses past three or foure at the most.

When so ever we multiply our speech by many
words or clauses of one fence, the Greekes
call it Sinonimia, as who would say,
like or consentent names: the Latines
hauing no fitte terme to giue him, called it by a name
of euent, for (said they) many words of one nature and
fence, one of them doth expound another. And
therefore they called this figure the [Interpreter] I for
my part had rather call him the figure of [store] be-
cause plenty of one manner of thing in our vulgar we
call fo. Æneas asking whether his Captaine Orontes
were dead or aliue, vfed this store of speeches all to
one purpose.

Is he alive,
Is he as I left him queuing and quick,
And hath he not yet given up the ghost,
Among the rest of those that I have lost?

Or if it be in single words, then thus.
What is become of that beautifull face,
Those lovely looks, that favour amiable,
Those sweete features, and visage full of grace,
That countenance which is alone able
To kill and cure?

Ye see that all these words, face, looks, favour,
features, visage, countenance, are in fence all but one.
Which store, neuerthelesse, doeth much beautifie and
inlarge the matter. So said another.

My faith, my hope, my trust, my God and eke my guide,
Stretch forth thy hand to save the soule, whatsoever the
body bide.

Here faith, hope and trust be words of one effect,
allowed to vs by this figure of store.

Otherwhiles we speake and be sorry for it, as if we
had not wel spoken, so that we feeme to
call in our word againe, and to put in an-
other fitter for the purpose: for which re-
spects the Greekes called this manner of speech the
figure of repentance: then for that vpon repentance commonly follows amendment, the Latins called it the figure of correction, in that the speaker feemeth to reforme that which was fait amisse. I following the Greeke originall, choose to call him the penitent, or repentant: and singing in honor of the mayden Queene, meaning to praise her for her greatnesse of courage, overhooting myselfe, called it first by the name of pride: then fearing least fault might be found with that terme, by and by turned this word pride to praise: resembling her Maiestie to the Lion, being her owne noble armory, which by a flye construction purporteth magnanimitie. Thus in the latter end of a Parthemiade.

O peereles you, or els no one alive,

"Your pride serveth you to fease them all alone:
"Not pride madame, but praise of the lion.
To conquer all and be conquered by none.

And in another Parthemiade thus infinuating her Maiesties great constancy in refusall of all marriages offered her, thus:

"Her heart is hid none may it see,
"Marble or flinte folke vocene it be.

Which may impoy rigour and cruelty, than correcteth it thus.

Not flinte I trouwe I am a liar,
But Siderite that feeleth no fire.

By which is intended, that it proceeded of a cold and chaft complexion not easily allured to loue.

We haue another manner of speeche much like to the repentant, but doth not as the same recant or venay a word that hath bene saide before, putting another fitter in his place, but having spoken any thing to depraine the matter or partie, he denieth it not, but as it were helpeth it againe by another more fauousable speach: and so feemeth to make amends, for which cause it is called by the original name in both languages, the Reompenecer, as he that was merily asked the question, whether his wife were not a shrew as well as others
of his neighbours wiues, answered in this figure as pleasantly, for he could not well deny it.

_I must needs say, that my wife is a shrew,
But such a huswife as I know but a fece._

Another in his first preposition giuing a very faint commendation to the Courtiers life, weaning to make him amends, made it worser by a second proposition, thus:

_The Courtiers life full delicate it is,
But where no wiue man will ever set his bliss._

And an other speaking to the incoragement of youth in studie and to be come excellent in letters and armes, saide thus:

_Many are the paines and perils to be past,
But great is the gaine and glory at the last._

Our poet in his short ditties, but specially playing the Epigrammatifiit will vse to conclude and shut vp his Epigram with a verfe or two, spoken in such fort, as it may seeme a manner of allowance to all the premisles, and that with a joyfull approbation, which the Latines call _Acclamatio_, we therefore call this figure the _furcloxe_ or _consenting close_, as Virgill when he had largely spoken of Prince _Eneas_ his successe and fortunes concluded with this close.

_Tanta molis erat Romanam condere gentem._

In English thus:

_So huge a pece of worke it was and so hie,
To reare the house of Romane progenie._

_Sir Philip Sidney_ very pretily clofed vp a dittie in this fort.

_What medicine then, can such diseafe remove,
Where loue breeds hate, and hate engenders loue._

And we in _Partheniade_ written of her Maiestie, declaring to what perils vertue is generally subjicet, and applying that fortune to her selfe, clofed it vp with this _Epiphoneme._

_Than if there bee,
Any so cancard hart to grutch,
At your glories: my Queene: in vaine,_
Repining at your fatale reign:
It is for that they feel too much,
Of your bounty.

As who would say her owne ouernuch lenity and
goodness, made her ill willers the more bold and pre-
sumptuous.

Lucetius Carus the philosopher and poet inueighing
fore against the abuses of the superstitious religion of
the Gentils, and recompting the wicked fact of king
Agamemnon in sacrificing his only daughter Iphigenia,
being a young damsell of excellent bewtie, to th'intent
to please the wrathfull gods, hinderers of his naviga-
tion, after he had said all, closed it vp in this one
verse, spoken in Epiphonea.

Tantum religio potuit suadere malorum.

In English thus:

Lo what an outrage, could cause to be done,
The peevish scruple of blinde religion.

It happens many times that to urge and

or the

Auctor.

enforce the matter we speake of, we go
still mounting by degrees and encreaing
our speach with wordes or with sentences of more
weight one then another, and is a figure of great both
efficacie and ornament, as he that declaring the great
calamite of an infortunate prince, said thus:

He lost besides his children and his wife,
His realme, renowne, liege, libertie and life.

By which it appeareth that to any noble Prince the
loffe of his estate ought not to be so grieved, as of
his honour, nor any of them both like to the lacke of
his libertie, but that life is the dearest detriment of
any other. We call this figure by the Greeke originall
the Auctor or figure of encrease because every word
that is spoken is one of more weight then another.
And as we lamented the cruelty of an inexorable and
unfaithfull mistresse.

If by the lawes of love it be a fault,
The faithfull friend, in absence to forget:
But if it be (once do thy heart but halt,)
A secret sinne: what forset is so great:
As by despite in view of every eye,
The solemn vows oft frowne with teares so falt,
And holy Leages fastfeald with hand and hart:
For to repeale and breake so wiffully?
But now (alas) without all iust desart,
My lot is for my troth and much good wvill,
To reape disdain, hatred and rude refuse,
Or if ye would work me some greater ill:
And of myne earned ioyes to seeke no part,
What els is this (o cruell) but to vse,
Thy murdring knife the guiltlesse bloud to spill.

Where ye see how she is charged first with a fault,
then with a secret sinne, afterward with a foule forset,
lust of all with a moft cruell and bloudy deede. And
thus againe in a certaine louers complaint made to the
like effect.

They say it is a ruth to see thy lover neede,
But you can see me vtepe, but you can see me bleed:
And never shrinke nor shame, ne shed no teare at all,
You make my wounds your selfe, and fill them vp with gall:
Yea you can see me sound, and faint for want of breath,
And gape and groane for life, and struggle still with death,
What can you now do more, save by your maydenhead,
Then for to flea me quicke, or shrop me being dead.

In these verfes you see how one crueltie surmounts
another by degrees till it come to the very slaughter
and beyond, for it is thought a despite done to a dead
carkas to be an evidence of greater crueltie then to
haue killed him.

After the Auancer followeth the abbafer
working by wordes and sentences of ex-
tenuation or diminution. Whereupon we
call him the Disabler or figure of Extenuation: and
this extenuation is vfed to diuers purpofes, sometimes
for modefties fake, and to auoide the opinion of arro-
gancie, speaking of our felues or of ours, as he that
disabled himselfe to his mistrefse, thus.

Not all the skill I haue to speake or do,
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Which litte is God wot (set love apart:\)
Liveloe nor life, and put them both thereto,
Can counterpeis the due of your defart.

It may be alfo done for despite to bring our aduer-
faries in contempt, as he that fayd by one (commended
for a very braue fouldier) difabling him fcornefully,
thus.

A iollie man (forfeoth) and fit for the warre,
Good at hand grippes, better to fight a farre:
Whom bright weapon in shew as it is faid,
Yea his owne shade, hath often made afraide.

The subtilitie of the scoffe lieth in thefe Latin wordes
[eminus et cominus pugnare]. Alfo we vfe this kind
of Extenuation when we take in hand to comfort or
cheare any perillous enterprife, making a great matter
feeme small, and of litle difficultie, and is much vfed
by captains in the warre, when they (to giue courage
to their fouldiers) will feeme to difable the perfons
of their enemies, and abafe their forces, and make light
of euerie thing that might be a discouragement to the
attempt, as Hanniball did in his Oration to his fouldiers,
when they should come to passe the Alpes to
enter Italie, and for sharpneffe of the weather, and
fteepneffe of the mountaines their hearts began to faile
them.

We vfe it againe to excufe a fault, and to make an
offence feeme leffe then it is, by giuing a terme more
fauorable and of leffe vehementie then the troth re-
quires, as to fay of a great robbery, that it was but a
piltry matter: of an arrant ruffian that he is a tall
fellow of his hands: of a prodigall foole, that he is a
kind hearted man: of a notorious vnthrift, a luftie
youth, and fuch like phrafe of extenuation, which fall
more aptly to the office of the figure Curry fauell
before remembred.

And we vfe the like termes by way of pleafant fami-
iliaritie, and as it were for a Courtly maner of fpeach
with our egalls or inferiours, as to call a young Gentle-
woman Mall for Mary, Nell for Elner: Jack for John,
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Robin for Robert: or any other like affected termes spoken of pleasure, as in our triumphals calling familiarly upon our Muse, I called her Moppe.

But wilt thou writ,
My little muse, my prettie moppe:
If we shall aligates change our stoppe,
Choose me a sweet.

Understanding by this word [Moppe] a little pretty Lady, or tender young thing. For so we call little fishes, that be not come to their full growth [moppes], as whiting moppes, gurnard moppes.

Also such termes are used to be given in derision and for a kind of contempt, as when we say Lording for Lord, and as the Spaniard calles an Earle of small revenue Contadiuo: the Italian calleth the poore man, by contempt pouerachio, or pouerino, the little beast animalculo or animaluchio, and such like diminutives appertaining to this figure, the [Disabler] more ordinary in other languages than in our vulgar.

This figure of retire holds part with the propounder of which we spake before (prolepsis) because of the refumption of a former proposition uttered in generalitie to explicate the same better by a particular diuision. But their difference is, in that the propounder refumes but the matter only. This [retire] refumes both the matter and the termes, and is therefore accompted one of the figures of repetition, and in that respect may be called by his originall Greeke name the [Refounded] or the [retire], for this word [odor] ferues both fences refound and retire. The use of this figure, is seen in this dittie following,

Love hope and death, do stirre in me much strife,
As never man but I lead such a life:
For burning love doth wound my heart to death:
And when death comes at call of inward grief,
Cold lingering hope doth feed my fainting breath:
Against my will, and yeelds my wound relief,
So that I live, and yet my life is such:
As never death could grieve me halfe so much.
Then have ye a manner of speach, not so figurative as fit for argumentation, and worketh not unlike the dilemma of the Logicians, because he proposeth two or more matters entirely, and doth as it were set downe the whole tale or rekonning of an argument and then clear every part by it self, as thus.

It can not be but nigholdship or neede,
Made him attempt this foule and wicked deed:
Nigholdship not, for alwayes he was free,
Nor neede, for who doth not his richesse fee?

Or as one that entreated for a faire young maide who was taken by the watch in London and carried to Bridewell to be punished.

Novo gentil: Sirs let this young maide alone,
For either she hath grace or els she hath none:
If she haue grace, she may in time repent,
If she have none what bootes her punishment.

Or as another pleaded his deferts with his mistresse.

Were it for grace, or els in hope of gaine,
To say of my deferts, it is but vaine:
For well in minde, in case ye do them beare,
To tell them oft, it should but irke your care:
Be they forgot: as likely should I faile, [faile.
To winne vwith wordes, ywhere deedes can not pre-

Then have ye a figure very meete for Orators or eloquent persuaders such as our maker or

Perissima, or the Distributer. Poet muft in some cases shew him selfe to be, and is when we may conueniently vutter a matter in one enterior speach or proposition and will rather do it pecemeale and by distribution of every part for amplification fake, as for example he that might say, a house was outrageously plucked downe: will not be satisified so to say, but rather will speake it in this sort: they first undermined the groundfils, they beate downe the walles, they vnfloored the loftes, they vntiled it and pulled downe the roofe. For so in deede is a house pulled downe by circumstances, which this figure of distribution doth fet forth every one apart,
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and therefore I name him the distributor according to his originall, as wrate the Tisane Poet in a Sonet which Sir Thomas Wyat translated with very good grace, thus.

Set me where the sunne doth parch the greene,
Or where his beames do not dissolve the sse:
In temperate heat where he is felt and seen,
In presence preft of people mad or wise:
Set me in hie or yet in low degree,
In longest night or in the shorted day:
In clearest skie, or where clouds thickest bee,
In lustie youth or when my heares are gray:
Set me in heaven, in earth or els in hell,
In hill or dale or in the foming flood:
Thrall or at large, alius wherefo I dwell,
Sicke or in health, in euill fame or good:
Hers will I be, and onely with this thought,
Content my selfe, although my chaunce be naught.
All which might haue bene said in these two verfes.

Set me wherefoeuer ye vould,
I am and vould be yours fill.

The zealous Poet writing in prayse of the maiden Queene would not feeme to wrap vp all her most excellent parts in a few words them entierly comprehending, but did it by a distributor or merismus in the negative for the better grace, thus.

Not your beaute, most gracious soueraine,
Nor maidenly lookes, mainteind writhe maiestie:
Your flately port, which doth not match but flaine,
For your presence, your palleace and your traine,
All Princes Courts, mine eye could ever see:
Not your quicke vuits, your sober governaunce:
Your cleare forseth, your faithful memorie,
So sweete features, in so flaid countenaunce:
Not languages, with plentuous utterance,
So able to discoure, and entertaine:
Not noble race, farre beyond Ceasars raigne,
Runne in right line, and blood of noited kings:
Not large empire, armyes, trefurs, doyaine,
Lustie lineries, of fortunes dearest darlings:
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Not all the skilles, fit for a Princely dame,
Your learned Muse, with use and studie brings.
Not true honour, ne that immortall fame
Of mayden raigte, your only owne renowne.
And no Queens els, yet such as yeeldes your name
Greater glory than doeth your treble crowne.
And then concludes thus.

Not any one of all these honord parts
Your Princely hapes, and habites that do move,
And as it were, enforcell all the hearts
Of Christen kings to quarrell for your love.
But to possesse, at once all the good
Arte and engine, and every starre above
Fortune or kinde, could farre in flesh and bloud,
Was forse enough to make so many strainue
For your person, which in our world stooie
By all confts the mimonf mayde to woe.

Where ye see that all the parts of her commendation
which were particularly remembred in twenty verfes
before, are wrapt vp in the two verfes of this laft part,
videl.

Not any one of all your honord parts,
Those Princely hapts and habites, &c.
This figure serves for amplification, and alfo for
ornament, and to enforce perfwasion mightely. Sir
Geoffrey Chaucer, father of our English Poets, hath
thefe verfes following the distributor.

When faith failes in Priestes faues,
And Lords heftes are holden for lawes,
And robberie is tane for purchase,
And lechery for folace.
Then fhall the Realme of Albion
Be brought to great confusion.

Where he might have said as much in these words:
when vice abounds, and vertue decayeth in Albion,
then &c. And as another said,

When Prince for his people is wakefull and wife,
Peeres ayding with armes, Counsellors with aduife,
Magistratate sincerely using his charge,
People pref to obey, nor let to runne at large,
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Prelate of holy life, and with devotion
Preferring pietie before promotion,
Priest still preaching, and praying for our heale:
Then blessed is the state of a common-weale.

All which might have been said in these few words, when every man in charge and authority doeth his duty, and executeth his function well, then is the common-wealth happy.

The Greek Poets who made musicall ditties to be sung to the lute or harpe, did use to linke their staves together with one verfe running throughout the whole song by equal distance, and was, for the most part, the first verse of the stave, which kept so good fence and conformity with the whole, as his often repetition did give it greater grace. They called such linking verse Epimene, the Latines versus intercalaris, and we may term him the Loue-burden, following the original, or if it please you, the long repeat: in one respect because that one verse alone beareth the whole burden of the song according to the original: in another respect, for that it comes by large distances to be often repeated, as in this ditty made by the noble knight Sir Philip Sidney,

My true love hath my heart and I have his,
By just exchange one for another given:
I hold his deare, and mine he cannot misbe,
There never was a better bargain driven.

My true love hath my heart and I have his.
My heart in me keepe him and me in one,
My heart in him his thoughts and fences guides:
He loves my heart, for once it was his owne,
I cherish his because in me it bides.

My true love hath my heart, and I have his.

Many times our Poet is caried by some occasion to report of a thing that is marvelous, and then he will seeme not to speake it simply but with some signe of admiration, as in our enterlude called the Woer.

I woonder much to see so many husbands thrive,
That have but little wit, before they come to wine:
For one will easily weene who so hath little wit,
His wife to teach it him, were a thing much vnfit.
Or as Cato the Romane Senatour said one day
merily to his companion that walked with him, pointing
his finger to a yong vnthrif in the streete who
lately before fold his patrimonie, of a goodly quantitie
of falt marthes, lying neere vnto Capua shore.
Now is it not, a wonder to behold,
Yonder gallant skarce twenty winter old,
By might (marke ye) able to doo more?
Than the mayne sea that batters on his shore?
For what the waues could never wash away,
This proper youth hath washed in a day.

Not much vnlike the vonderer have ye another
figure called the doubtfull, because oftentimes we will seeme to cast perils, and make doubt of things when by a plaine manner
of speech wee might affirm or deny him, as thus of a cruell mother who murdred her owne child.
Whether the cruell mother were more to blame,
Or the shrewd childe come of so cruel a dame:
Or whether some smatch of the fathers blood,
Whose kinne were neuer kinde, nor neuer good.
Mooved her thereto, &c.

This manner of speech is vfed when we will not
seeme, either for manner fake or to avoid tediouhness, to trouble the judge or hearer
with all that we could say, but haung said
inough already, we referre the rest to their considera-

The fine and subtill perfwader when his intent is to
flinge his aduerfary, or els to declare his mind
in broad and liberal speeches, which might
breede offence or scandall, he will seeme
to bespeake pardon before hand, whereby his licen-
tiouhnes may be the better borne withall, as he that said:
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If my speech hap to offend you any way,
Think it their fault, that force me so to say.

Not much unlike to the figure of reference, is there another with some little diuerfitie which we call _impartener_, because many times in pleading and persuading, we thinke it a very good pollicie to acquaint our judge or hearer or very aduerfarie with some part of our Counfell and advice, and to aske their opinion, as who would say they could not otherwise thinke of the matter then we do. As he that had tolde a long tale before certaine noble women, of a matter somewhat in honour touching the Sex.

_Tell me faire Ladies, if the case were your owne,_
_So foule a fault would you have it be knowne?_
_Maister Gorge in this figure, said very sweetly._
_All you who read these lines and skanne of my defart,_
_Judge whether was more good, my hap or els my hart._
The good Orator vseth a manner of speach in his perswafion and is when all that should seeme to make against him being spoken by th'other side, he will first admit it, and in th'end auoid all for his better advantaage, and this figure is much vfed by our English pleaders in the Star-chamber and Chancery, which they call to confesse and auoid, if it be in case of crime or injury, and is a very good way. For when the matter is so plaine that it cannot be denied or trauerfed, it is good that it be iuufified by confessall and auoidance. I call it the figure of admittance. As we once wraete to the reproofe of a Ladies faire but crueltie.

_I know your witte, I know your pleafant tongue,_
_Your some sweete smailes, your some, but louely lowrs:_
_A beautie to enamour olde and yong._
_Thofe chaft desires, that noble minde of yours,_
_And that chiefe part whence all your honor springs,_
_A grace to entertaine the greatest kings._
_All this I know: but finne it is to fee,_
_So faire partes spilt by too much crueltie._
In many cases we are driven for better persuasion to tell the cause that move vs to say thus or thus; or else when we would fortify our allegations by rendering reasons to every one, this assignation of cause the Greeks called Etiologia, which if we might without scorne of a new invented terme call [Tell cause] it were right according to the Greek original: and I pray you why should we not? and with as good authority as the Greeks? Sir Thomas Smith, her Maiesties principal Secretary, and a man of great learning and gravity, seeking to give an English word to this Greek word ἔγαρσις called it Spitted, or wedspite. Master Secretary Wilson gaving an English name to his arte of Logicke, called it Wiccryst, me thinke I may be bolde with like liberty to call the figure Etiologia [Tell cause.] And this manner of speech is always contemned, with these words, for, because, and such other confirmatiues. The Latines having no fitte name to give it in one single word, gave it no name at all, but by circumlocution. We also call him the reason-rendrer, and leave the right English word [Tell cause] much better answering the Greek original. Aristotle was most excellent in use of this figure, for he never proposeth any allegation, or makes any surmise, but he yeelds a reason or cause to fortifie and proue it, which gues it great credit. For example ye may take these verses, first pointing, than confirming by similitudes.

When fortune shall haue spit out all her gall,
I tryst good luck shall be to me all round.
For I haue seene a shipp in hauen fell,
After the storme had broke both maste and shroude.

And this.
Good is the thing that move us to defire,
That is to joy the beauty we behold:
Els were we louers as in an endlesse fire,
Always burning and ever chill a cold.

And in these verses.
Accused though I be without defart,
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Sith none can proue beleue it not for true:
For never yet since first ye had my hart,
Entended I to false or be untrue.
And in this Diftique.
And for her beauties praife, no wight that with her
warres: \[the flars.
For where she comes she shewes her selfe like sun among
And in this other dittie of ours where the louer com-
plaines of his Ladies crueltie, rendering for every sur-
mife a reason, and by telling the cause, seeketh (as it
were) to get credit, thus.

Cruel you be who can say nay,
Since ye delight in others wo:
Unwise am I, ye may well say,
For that I have, honoured you so.
But blamelesse I, who could not chuse,
To be enchanted by your eye:
But ye to blame, thus to refuse
My servuce, and to let me die.

Sometimes our error is so manifest, or we
be so hardly profet with our adversaries, as we
cannot deny the fault layd vnto our charge:
in which case it is good policie to excuse it by some al-
lowable pretext, as did one whom his mistresse burdened
with some vnkinde speeches which he had past of her, thus.

I said it: but by lapfe of lying tongue,
When furie and iust grieue my heart opprest:
I sayd it: as ye fee, both fraile and young,
When your rigour had ranckled in my brest.
The cruel wound that smarled me so fore,
Pardon therefore (sweete forrow) or at leaft
Bear with mine youth that never fell before,
Leaft your offence encreafe my grieue the more.

And againe in thefe,
I spake amyff I cannot it deny
But caus’d by your great discourtesy:
And if I said that which I now repent,
And said it not, but by misgovernement
Of youthfull yeres, your selfe that are so young.
Pardon for once this error of my tongue,
And thinke amends can never come to late:
Love may be curst, but love can never hate.

Speaking before of the figure [Synecdoche] wee called
him [Quicke conceit] because he inured in
a single word onely by way of intendment
or large meaning, but such as was speedily
discovered by every quicke wit, as by the halfe to
understand the whole, and many other ways appearing
by the examples. But by this figure [Noema] the ob-
escurity of the fence lieth not in a single word, but in an
entire speech, whereof we do not so easily conceive the
meaning, but as it were by coniecture, because it is
wittie and subtile or darke, which makes me therefore
call him in our vulgar the [Close conceit] as he that said
by himself and his wife, I thanke God in fortie winters
that we haue liued together, neuer any of our neigh-
bours set vs at one, meaning that they neuer fell out
in all that space, which had bene the directer speech
and more apt, and yet by intendment amounts all to
one, being neuertheelasse dissemblable and in effect
contrary. Pawlet Lord Treasourer of England, and
first Marques of Winchester, with the like subtile speech
gave a quippe to Sir William Gyfford, who had married
the Marques sifter, and all her life time could neuer
love her nor like of her company, but when she was
death made the greatest moane for her in the world,
and with teares and much lamentation vterred his
grieve to the L. Treasourer, o good brother quoth the
Marques, I am right forie to see you now loue my sifter so well, meaning that he shewed his loue too late,
and shoule haue done it while she was a liue.

A great counsellour somewhat forgetting his modestie,
vied these words: Gods lady I reckon my selfe as
good a man as he you talke of, and yet I am not able
to do so. Yea sir quoth the party, your L. is too good
to be a man, I would ye were a Saint, meaning he
would he were dead, for none are shrined for Saints
before they be dead.
The Logician vseth a definition to express the truth or nature of every thing by his true kinde and difference, as to say wisedome is a prudent and wittie foresight and consideration of humane or worldly actions with their euentes. This definition is Logicaill. The Oratour vseth another maner of definition, thus: Is this wisedome? no it is a certaine subtil skill knauish craftie wit, it is no industrie as ye call it, but a certaine busie brainfsicknesse, for industrie is a liuely and vnweried search and occupation in honest things, egernesse is an appetite in base and smal matters.

It serueth many times to great purpose to preuent our adueraries arguments, and take vpyn vs to know before what our judge or aduerfary or hearer thinketh, and that we will feeme to vtter it before it be spoken or alleaged by them, in respect of which boldnesse to enter so deeply into another mans conceit or consience, and to be so priuie of another mans mynde, gaue caufe that this figure was called the [presumptuous]. I will also call him the figure of presupposall or the presvener, for by reasone we suppose before what may be said, or perchaunce would be said by our aduerfary, or any other, we do preuent them of their aduantage, and do catch the ball (as they are wont to say) before it come to the ground.

It is also very many times vsed for a good pollicie in pleading or perfwasion to make wise as if we set but light of the matter, and that therefore we do passe it over slightely when in deede we do then intend most effectuall and defpightfully if it be ineuctiue to remember it: it is also when we will not feeme to know a thing, and yet we know it well inough, and may be likened to the maner of women, who as the common saying is, will say nay and take it.

*I hold my peace and will not say for shame,
The much untruth of that vncliuill dame:*
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For if I should her coullours kindly blaze,
It would so make the chaste cares amaze, &c.

It is said by maner of a proverbiaall speach that he
who finds himselfe well should not wagge,
euen so the perfwader finding a substantiall
point in his matter to serue his purpose,
should dwell vpon that point longer then vpon any
other lesse assured, and wse all endeavour to maintaine
that one, and as it were to make his chief aboad there-
upon, for which cause I name him the figure of aboad,
according to the Latine name: Some take it not but
for a courte of argument and therefore hardly may one
give any examples thereof.

Now as arte and good pollicy in perfwasion bids vs
to abide and not to stirre from the point of
our most aduantage, but the same to enforce and tarry vpon with all possible argu-
ment, so doth discretion will vs sometimes to flit from one matter to another, as a thing
meete to be forfaken, and another entered vpon, I call
him therefore the fittting figure, or figure of remove, like
as the other before was called the figure of aboade.

Euen so againe, as it is wisdome for a perfwader to
tarrie and make his aboad as long as he
may conueniently without tediousnes to the
hearer, vpon his chiefe proofes or points of
the caufe tending to his aduantage, and likewise to de-
part againe when time serues, and goe to a new matter
feruing the purpose aswell. So is it requisite many
times for him to talke farre from the principall matter,
and as it were to range aside, to th'intent by such ex-
traordinary meane to induce or inferre other matter,
aswell or better seruing the principal purpose, and
neuertheles in feafton to returne home where he first
strayed out. This maner of speech is termed the figure
of digression by the Latines, following the Greeke or-
ginall, we also call him the straggler by allusion to the
fouldier that marches out of his array, or by those that
keepe no order in their marche, as the battailes well
ranged do: of this figure there need be geuen no example.

Occasion offers many times that our maker as an oratour, or perfwader, or pleader should go roundly to worke, and by a quick and swift argument dispatch his perfwasion, and as they are woont to say not to stand all day trifing to no purpose, but to rid it out of the way quickly. This is done by a manner of speech, both figuratiue and argumentatiue, when we do briefly set downe all our best reasons suruing the purpose, and reiect all of them fauing one, which we accept to satisfie the cause: as he that in a litigious case for land would proue it not the aduerfaries, but his clients.

No man can say its his by heritace,  
Nor by Legacie, or Teflatours deuise:  
Nor that it came by purchas or engage,  
Nor from his Prince for any good seruice.  
Then needs must it be his by very wrong,  
Which he hath ofred this poore plaintife so long.

Though we might call this figure very well and properly the [Paragon] yet dare I not so to doe for feare of the Courtiers enuy, who will have no man vse that terme but after a courtly manner, that is, in prayfing of horfes, haukes, hounds, pearles, diamonds, rubies, eredodes, and other precious stones: specially of faire women whose excellencie is discovered by paragonizing or feting one to another, which moued the zealous Poet, speaking of the mayden Queene, to call her the paragon of Queenes. This considered, I will let our figure enjoy his beft beknowen name, and call him stil in all ordinarie caves the figure of comparifon: as when a man will seeme to make things appeare good or bad, or better or worfe, or more or leffe excellent, either vpon spite or for pleasure, or any other good affectiue, then he fets the leffe by the greater, or the greater to the leffe, the equal to his equall, and by fuch confronting of them together, driues out the true odds that is betwixt them, and makes it better appeare,
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as when we fang of our Soueraigne Lady thus, in the twentieth Partheniade.

As falcon fares to buffards fight,
As egges eyes to owulates fight,
As fierce faker to coward kite,
As brightest noone to darkest night:
As summer sunne exceedeth farre,
The moone and every other starre:
So farre my Princesse praiye doeth passe,
The famous Queene that ever was.

And in the eightene Partheniade thus.

Set rich rubie to red esmayle,
The rauens plume to peacocks tayle,
Lay me the larkes to lizards eyes,
The duskie cloude to azure skie,
Set shallow brookes to surging seas,
An orient pearle to a white peafe:

&c. Concluding.

There shall no leffe an ods be feene
In mine from every other Queene.

We are sometimes occasioned in our tale to report
	Dialogismus, some speech from another mans mouth, as

	or the right reasoner.

what a king said to his priuy counsell or
subieict, a captaine to his fouladier, a foul-
diar to his captaigne, a man to a woman, and contraria-
wife : in which report we must alwaies geue to every
person his fit and naturall, and that which beft com-
meth him. For that speech becommeth a king which
doeth not a carter, and a young man that doeth not an
old: and so in every fort and degree. Virgil speaking
in the perfon of Eneas, Turnus and many other great
Princes, and sometimes of meaner men, ye shall see
what decencie euer of their speeches holdeth with
the qualitie, degree and yeares of the speake. To
which examples I will for this time referre you.

So if by way of fiction we will seem to speake in another
mans perfon, as if king Henry were alive, and shoud
say of the towne of Bullevyn, what we by warre to the
hazard of our perfon hardly obtaine, our young sonne
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without any peril at all, for little mony deliuered vp againe. Or if we shoulde faine king Edward the thirde, understanding how his successour Queene Marie had loft the towne of Calays by negligence, shoulde say: That which the sword wanne, the dislafe hath loft. This manner of speech is by the figure *Dialogismus*, or the right reasoner.

In weightie causes and for great purpotes, wise perswaders vie graue and weighty speaches, specially in matter of advise or counsel, for which purpole there is a maner of speach to alleage textes or authorities of wittie sentence, such as sinatch morall doctrine and teach wisdome and good behaviour, by the Greeke originall we call him the *directour*, by the Latin he is called *sententia*: we may call him the sage fayer, thus.

"Nature bids vs as a louing mother,
"To love our felues first and next to love another.

"The Prince that cours all to know and fee,
"Had neede full milde and patient to bee.

"Nothing flickes faisher by vs as appeares,
"Then that which we learne in our tender yeares.

And that which our soueraigne Lady wrate in defence of fortune.

Never thinke you fortune can beare the fayre,
Where vertues force can cause her to obey.

Heede must be taken that such rules or sentences be choaily made and not often vsed least excessive breed lothsomnesse.

Arte and good policie moues vs many times to be earnest in our speach, and then we lay on fuch load and so go to it by heapes as if we would winne the game by multitude of words and speaches, not all of one but of diuers matter and fentence, for which cause the Latines called it *Congeries* and we the *heaping figure*, as he that said

To muf[e in minde how faire, how wise, how good,
Howe braue, howe free, howe curteous and howe true,
My Lady is doth but inflame my blood.
Or thus.
I deeme, I dreame, I do, I taft, I touch,
Nothing at all but smells of perfit blisse.
And thus by maister Edvard Dier, vehement
swift and passionatly.
But if my faith my hope, my loue my true intent,
My libertie, my seruice vowed, my time and all be spent,
In vaine, &c.
But if such earnest and hastie heaping vp of speaches
be made by way of recapitulation, which commonly is
in the end of euery long tale and Oration, because the
speaker seemes to make a collection of all the former
materiall points, to binde them as it were in a bundle
and lay them forth to enforce the cause and renew
the hearers memory, then ye may geue him more properly
the name of the [collectour] or recapitulatour, and ser-
ueth to very great purpose as in an hymnne written by
vs to the Queenes Maiestie entituled (Minerva) wherein
speaking of the mutabilitie of fortune in the case of all
Princes generally, wee seemed to exempt her Maiestie
of all such casualtie, by reafon she was by her delinitie
and many diuine partes in her, ordained to a moft
long and constant prosperitie in this world, concluding
with this recapitulation.

But thou art free, but were thou not in deed
But were thou not, come of immortall feede:
Neuer yborne, and thy minde made to blisse,
Heauens mettall that everlastinge is:
Were not thy voit, and that thy vertues shall,
Be deeme diuine thy favoure face and all:
And that thy lose, ne name may never dye,
Nor thy state turne, staid by delinitie:
Dread were least once thy noble hart may seele,
Some rustfull turne, of her unsteadie vochee.

Many times when we have runne a long
race in our tale spoken to the hearers, we
do sodainely flye out and either speake or
exclame at some other person or thing, and therefore the Greekes call such figure (as we do) the turnway or turnetale, and breedeth by such exchange a certaine recreation to the hearers minds, as this vfed by a lauer to his vnkind mitresse.

And as for you (faire one) say now by proofe ye finde,
That rigour and ingratitude soone kill a gentle minde.

And as we in our triumphs, speaking long to the Queenes Maiestie, vpon the sodaine we burst out in an exclamation to Phesus, seeming to draw in a new matter, thus.

But O Phesus,
All glistening in thy gourgeous gowne,
Wouldst thou vvitssafe to slide a downe:
And dwell with vs,

But for a day,
I could tell thee close in thine eare,
A tale that thou hadst leuer heare
I dare well say:

Then ere thou vverst,
To kisse that vnkind runneaway,
Who was transformed to boughs of bay:
For her curious hert. &c.

And so returned againe to the first matter.

The matter and occasion leadeth vs many times to describe and set forth many things, in such fort as it should appeare they were truly before our eyes though they were not pretent, which to do it requireth cunning: for nothing can be kindly counterfeit or reprented in his absence, but by great discretion in the doer. And if the things we couet to describe be not naturall or not veritable, than yet the same axeth more cunning to do it, because to faine a thing that neuer was nor is like to be, proceedeth or a greater wit and sharper inuention than to describe things that be true.

And these be things that a poet or maker is wont to describe sometimes as
true or naturall, and sometimes to faine as artifici-
all and not true. viz. The vifage, speach and coun-
tenance of any perfon absent or dead: and this kinde
of repreffentation is called the Counterfaiit countenance:
as Homer doth in his Iliades, diuerse perfonages:
namely Achilles and Therites, according to the truth
and not by fiction. And as our poet Chaucer doth in
his Canterbury tales set forth the Sumner, Pardoner,
Manciple, and the rest of the pilgrims, most naturally
and pleafantly.

Prosopopeia.

or the
Counterfaif in
personation.

But if ye wil faine any perfon with fuch
features, qualities and conditions, or if ye
wil attribute any humane quality, as reafon
or speach to dombe creatures or other infeffible things,
and do fudy (as one may fay) to give them a humane
perfon, it is not Prosopographia, but Prosopopeia, be-
cause it is by way of fiction, and no prettier examples
can be given to you thereof, than in the Romant of
the rofe translated out of French by Chaucer, decribing
the perfons of avarice, enie, old age, and many
others, whereby much moralitie is taught.

So if we decribe the time or feafon of the yeare, as
Chronographia.

or the
Counterfaif
time.

winter, fummer, harueft, day, midnight,
oone, euening, or fuch like: we call fuch
decription the counterfeit time. Chrono-
graphia examples are euery where to be found.

Topographia.

or the
Counterfaif
place.

And if this decription be of any true
place, citie, caftell, hill, valley or fea, and
fuch like: we call it the counterfeit place
Topographia, or if ye fayne places vntrue, as heauen,
hell, paradife, the house of fame, the pallace of the
funne, the denne of sheep, and fuch like which ye fhall
fee in Poetes: fo did Chaucer very well decribe the
country of Saluces in Italie, which ye may fee, in his
report of the Lady Gryffil.

Pragmato-
graphia.

or the
Counterfaif
action.

But if fuch decription be made to repre-
fent the handling of any busines with the
circumstances belonging thereunto as the
manner of a battell, a feaft, a marriage, a buriall or
any other matter that lieth in feate and actiuitie: we call
it then the counterfaut action [Pragmatographia.]

In this figure the Lord Nicholas Vaux a noble gentle-
man, and much delighted in vulgar making, and a man
otherwise of no great learning but hauing herein a mar-
velous facillitie, made a dittie representing the battayle
and assault of Cupide, so excellently well, as for the gal-
lant and propre application of his fiction in every part,
I cannot choose but set downe the greatest part of his
ditty, for in truth it can not be amended.

When Cupid sealest first the fort,
Wherein my hart lay wounded fore
The battrie was of such a fort,
That I must yeeld or die therefore.
There saw I love upon the wall,
How he his banner did display,
Alarime alarime he gan to call,
And bad his foulders keepe aray.

The armes the which that Cupid bare,
Were pearced harts with teares besprent:
In filuer and fable to declare
The staidfast love he alwaues meant.

There might you see his hand all drest
In colours like to vwhite and blacke,
With pouder and with pelletts prest,
To bring them forth to spoile and facke,
Good vvill the master of the shot,
Sstood in the Rampire brave and proude,
For expence of pouder he spared not,
Assault assault to crie aloude.

There might you heare the Canons rore,
Eche pece discharging a louers looke, &c.

As well to a good maker and Poet as

Omiatis.  

Resemblance.

to an excellent perfwader in profe, the
figure of Similitude is very necessary, by
which we not onely bewtifie our tale, but also very
much inforce and inlarge it. I say inforce because no
one thing more preuaileth with all ordinary judg-
ments than perfwation by similitude. Now because there
are sundry sorts of them, which also do worke after diuerse fashions in the hearers conceits, I will set them all foorth by a triple divisioun, exempting the general
Similitude as their common Auncesflour, and I will cal him by the name of Resemblance without any addition, from which I deriue three other sorts: and I giue every one his particular name, as Resemblance by Pourtrait or Imagery, which the Greeks call Icon, Resemblance morall or misticall, which they call Parabola, and Resemblance by example, which they call Paradigma, and first we will speake of the general resemblance, or bare similitude, which may be thus spoken.

But as the watrie showres delay the raging wind, [mind.
So doeth good hope cleane put away dispaire out of my
And in this other likening the forlorne louver to a
striken deere.
Then as the striken deere, withdrawes himselfe alone,
So do I seke some secret place, where I may make my mone.
And in this of ours where we liken glory to a shadow.
As the shadow (his nature being such,
Followeth the body, whether it will or no,
So doeth glory, refuse it here so much,
Wait on vertue, be it in vveal or vvoo.
And even as the shadow in his kind,
What time it beares the carkas company,
Goth oft before, and often comes behind:
So doth renoume, that raiseth us so wys,
Come to vs quicke, sometime not till vs dye.
But the glory, that growth not over fast,
Is ever great, and likeliest long to last.

Againe in a ditty to a mistresse of ours, where we likened the cure of Loue to Achilles launce.
The launce so bright, that mad Telephus wound,
The fame rufly, falsued the fore againe,
So may my meede (Madame) of you redound,
Whose rigour was first author of my paine.

The Tuskan poet vffeth this Resemblance, inuring as well by Diffimilitude as Similitude, likening himselfe (by Implication) to the flie, and neither to the eagle nor
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of the owle: very well Englisht by Sir Thomas Wiat
after his fashion, and by my selse thus:
There be som fowles of figh to proud and starke,
As can behold the sunne, and never shrinke,
Some so feele, as they are faine to vvinke,
Or never come abroad till it be darke:
Others there be so simeple, as they thinke,
Because it shineth, so sport them in the fire.
And feele unwary, the wrong of their desire,
Fluttering amdist the flame that doth them burne,
Of this last ranke (alas) am I aight,
For in my ladies looks to fland or turne
I have no power, ne find place to retire,
Where any darke may shade me from her fight
But to her beames so bright whilst I aspire,
I perish by the bane of my delight.
Againe in these likening a wife man to the true lover.
As true love is content with his enjoy,
And asketh no witnesse nor no record,
And as faint love is evermore most coy,
To boast and brag his troth at every word:
Even so the wife withouten other need:
Contents him with the guilt of his good deed.
And in this resembling the learning of an euill man
to the seedes sown in barren ground.
As the good seedes sown in frutesfull soyle,
Bring forth foysone when barren doeth them spoile:
So doeth it fare when much good learning hits,
Upon frowerde wille and ill disposed wits.
And in these likening the wile man to an idiot.
A farse man said, many of those that come
To Athens schoole for vwsdome, ere they went
They first seem'd wife, then lovers of wisdome,
Then Orators, then idiots, which is meant
That in wisdome all such as profite most,
Are least furlie, and little apt to boast.
Againe, for a lover, whose credit ypon some report
had bene shaken, he prayeth better opinion by similitude.
After ill crop the soyle must eft be sowen,
And from shrewdness we say to feast again,
Then God forbid whose fault hath once been known,
Should for ever a spotted wight remain.
And in this working by resemblance in a kind of
dissimilitude between a father and a master.

It fares not by fathers as by masters if doeth fare,
For a foolish father may get a wise sonne,
But of a foolish master it haps very rare
Is bred a wise servant where ever he wonne.

And in these, likening the wise man to the Giant, the
fool to the Dwarf.

Set the Giant deep in a date, the dwarfe upon a hill,
Yet will the one be but a dwarfe, the other a giant still.
So will the wise be great and high, even in the lowest place:
The fool when he is most aloft, will seeme but low and base.

But when we liken an humane person to
another in countenance, stature, speech
by imagerie. or other quality, it is not called bare re-
semble, but resemblance by imagerie or portraite,
alluding to the painters termes, who yeeldeth to thy eye
a visible representation of the thing he describes and
painted in his table. So we commending her Majestie
for wisedome bewtie and magnanimitie likened her to
the Serpent, the Lion and the Angell, because by
common vfurpation, nothing is wifer then the Serpent,
more courageous then the Lion, more bewtiful then the
Angell. These are our verfes in the end of the euenth
Partheniade.

Nature that seldome workes amiss,
In womans brese by passing art:
Hath lodged safe the Lyons hart,
And fealty fixt with all good grace,
To Serpents head an Angells face.

And this manner of resemblance is not onely per-
formed by likening of liuely creatures one to another,
but also of any other natural thing, bearing a propor-
tion of similitude, as to liken yeallow to gold, white to
silver, red to the rofe, soft to filke, hard to the stone
and such like. Sir Philip Sidney in the description of
his mistress excellently well handled this figure of resemblance by imagerie, as ye may see in his booke of Archadia: and ye may see the like, of our doings, in a Partheniade written of our foueraigne Lady, wherein we resemble every part of her body to some naturall thing of excellent perfection in his kind, as of her forehead, brows and hair, thus.

Of silver was her forehead hie,
Her brows two bowes of hebenie,
Her treffes trust were to behold
Frisled and fine as fringe of gold.

And of her lips.
Two lips wrought out of rubie rocke,
Like leaves to shut and to unlock.
As portall dore in Princes chamber:
A golden tongue in mouth of amber.

And of her eyes.
Her eyes God wot what stuffe they are,
I durs not sworne each is a starre:
As cleere and bright as woont to guide
The Pylot in his wintre tide.

And of her breasts.
Her bosome sloake as Paris plaster,
Held up two balles of alabaster,
Eche byas was a little cherrie:
Or els I thinke a strawberry.

And all the rest that followeth, which may suffice to exemplifie your figure of Icon, or resemblance by imagerie and portrait.

But whensoever by your similitude ye will seeme to teach any moralitie or good lesson by speeches mysticall and darke, or farre fette, under a fence metaphorical applying one naturall thing to another, or one case to another, inferring by them a like conſequence in other cases the Greekes call it Parabola, which terme is also by custome accepted of vs: nevertheless we may call him in English the resemblance mysticall: as when we liken a young childe to a greene twigge which ye may
easilly bendeth every way ye lift: or an old man who
laboureth with continuall infirmitie, to a drie and
drickifie oke. Such parables were all the preachings
of Christ in the Gospell, as those of the wife and foolish
virgins, of the euil steward, of the labourers in the vine-
yard, and a number more. And they may be fayned
aswell as true: as those fables of AEsop, and otherapo-
logies inuented for doctrine fake by wife and graue men.

Finally, if in matter of counsell or perfwasion we
Paradigma, or
a resemblance by example.
will seeme to liken one cafe to another,
such as passe ordinarily in mans affaires,
and doe compare the past with the pre-
fent, gathering probabilite of like successe to come in
the things wee haue preiently in hand: or if ye will
draw the judgements precedent and authorized by
antiquitie as veritable, and peradvnture fayned and
imagined for some purpose, into similitude or diffimili-
tude with our present actions and affaires, it is called
resemblance by example: as if one shoulde say thus,
Alexander the great in his expedition to Asia did thus,
so did Hannibal comming into Spaine, so did Cæsar
in Egypt, threfore all great Captains and Generals
ought to doe it.

And consulting vpon the affaires of the low coun-
treis at this day, peradvnture her Maiestie might be
thus aduised: The Flemings are a people very vn-
thankfull and mutable, and rebellious aginst their
Princes, for they did rise aginst Maximilian Archduke
of Austria, who had maried the daughter and heire of
the house of Burgundie, and tooke him prisoner, tell by
the Emperor Frederike the third his father, he was
fet at libertie. They rebelled aginst Charles the fift
Emperor, their naturall Prince. They haue falsed
their faith to his fonne Philip king of Spaine their
oueraign Lord: and since to Archduke Matthias,
whom they elecet for their gouvernor, after to their
adopted Lord Monsieur of Fraunce, Duke of Aniow:
I pray you what likelihood is there they shoulde

more assured to the Queene of England, than they haue bene to all those princes and gouernors, longer than their distresse continueth, and is to be relieved by her goodnes and puissance.

[Passage substituted for the above, in some copies.

And thus againe, It hath bene alwayes usuall among great and magnanimous princes in all ages, not only to repulse any injury and invasion from their owne realmes and dominions, but also with a charitable and Princely compassion to defend their good neighbors Princes and Potentats, from all oppression of tyrants and usurpers. So did the Romanes by their armes restore many Kings of Asia and Africke expulsed out of their kingdoms. So did K. Edward i. reestablish Baliol rightful owner of the crowne of Scotland against Robert le brus no lawfull King. So did king Edward the third aide Dampeter king of Spaine against Henry bastard and usurper. So haue many English Princes holpen with their forces the poore Dukes of Britaine their ancient friends and allies, against the outrages of the French kings: and why may not the Queene our soueraine Lady with like honor and godly zeal yield protection to the people of the Low countries, her neereft neighbours to rescue them a free people from the Spanish seruitude.]

And as this resemblance is of one mans action to another, so may it be made by examples of bruite beastes, aptly corresponding in qualitie or euent, as one that wrote certaine pretie verses of the Emperor Maximinus, to warne him that he should not glory too much in his owne strengthe, for so he did in very deede, and would take any common fouler to taske at wrafling, or weapon, or in any other actitute and seates of armes, which was by the wiser fort disliked, these were the verses.  

*The Elephant is strong, yet death doeth it subdue,*  
*The bull is strong, yet cannot death eschue.*
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The Lion strong, and staine for all his strength:
The Tygar strong, yet kilde is at the length.
Dread thou many, that dreadest not any one,
Many can kill, that cannot kill alone.

And so it fell out, for Maximinus was staine in a
mutinie of his fouldiers, taking no warning by these
examples written for his admonition.

*CHAP. XX.
The last and principal figure of our poetical Ornaments.

Exargasia, or
The Gorgious.

Or the glorious lustre it setteth vp
on our speech and language, the
Greeks call it (Exargasia) the
Latine (Expolitio) a termet trans
ferred from these polishers of
marble or porphirite, who after it is rough hewn and
reduced to that fashion they will, set vp on it a goodly
gaffe, so smoth and cleere, as ye may see your face in
it, or otherwise as it faireth by the bare and naked
body, which being attired in rich and gorgious apparell,
seemeth to the common visage of th'eye much more
comely and bewtisfull then the naturall. So doth this
figure (which therefore I call the Gorgious) polish our
speech and as it were attire it with copious and plea-
sant amplifications and much variety of sentences, all
running vp on one point and one intent: so as I doubt
whether I may terme it a figure, or rather a maffe of
many figurative speaches, applied to the bewtisifying of
our tale or argument. In a worke of ours intituled
Philocalia we haue strained to shew the vfe and application
of this figure and all others mentioned in this booke,
to which we referre you. I finde none example [in English
metre] that euer I could see, so well maintayning this
figure in English metre as that ditty of her Maiestyes
owne making passing sweete and harmonical, which figure
beving as his very originall name purporteth the most
bewtisfull [and gorgious] of all others, it asketh in reason

* There is a slight variation, just here, in the text between copies: what is
probably the later form—found in copies with the substituting passage of the
previous page—is inserted between [ ] on this and the next pages.
to be referred for a last complement, and deciphered by the art of a ladies' penne, her selfe being the most gorgious and bewtiful, or rather beutie of Queenes: and this was th' action [the occasion], our foueraigne Lady perceiuing how by the Sc. Q. residence within this Realme at so great libertie and ease, as were scarce worthy of [meet for] so great and dangerous a prysoner, bred secret factions among her people, and made many of her [the] nobilitie incline to fauour her partie: many [some] of them desirous of innovation in the state: some of them [others] aspiring to greater fortunes by her libertie and life. The Queene our foueraigne Lady to declare that she was nothing ignorant in [of] those secret fauours [practices], though she had long with great wisdome and pacience dissembled it, writeth this ditty most sweet and sententious, not hiding from all such aspiring minds the danger of their ambition and disloyaltie, which afterward fell out most truly by th'exemplary chastiment of sundry perfons, who in fauour of the said Sc. Q. derogating [declining] from her Maiestie, fought to interrupt the quiet of the Realme by many euill and vndutifull practizes. The ditty is as followeth.

The doubt of future foes, exiles my present joy,
And wit me warne to shun such suares as threaten mine annoy.

For falshood now doth flow, and subiect faith doth ebe,
Which would not be, if reason rul'd or wisdome we'd the webbe.

But cloudes of tois untried, do cloake aspiring minde,
Which turne to raigne of late repent, by course of changed vnaules.

The toppe of hope suppos'd, the roote of ruth will be,
And frutefull all their grased guiles, as shortly ye shall see.

Then daeseld eyes with pride, which great ambition blinds,
Shalbe unseld by worthy wights, whose foresight falshood finds.

The daughter of debate, that eke discord doth force
Shal reap no gaine where formor rule hath taught still peace to grove.
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No forreine banništ vight shall ancre in this port,  
Our realme it brookes no strangers force, let them elsewhere refort.  
Our rusli furworde vith rest, shall first his edge employ,  
To polle their toppes that seeke, such change and gape for joy.  
In a worke of ours entituled [Philo Calia] where we entreat of the loues betwene prince Philo and Lady Calia, in their mutual letters, messages, and speeches: we have strained our mufe to shew the vfe and application of this figure, and of all others.

CHAP. XXI.  
Of the vices or deformities in speach and voriting  
principally noted by auncient Poets.

T hath bene faid before how by ignorance of the maker a good figure may become a vice, and by his good discretion, a vici-  
ous speach go for a vertue in the Poeti-  
call scieence. This sayeing is to be explained and qualified, for some maner of speaches are alwayes intollerable and such as cannot be vfed with any decencie, but are ever vndecent namely barbar-  
ousnesse, incongruitie, ill disposition, fond affeçation,  
rusticite, and all extreme darknesse, such as it is not  
poffible for a man to vnderland the matter without  
an interpretour, all which partes are generally to be  
banished out of every language, vnleffe it may appeare  
that the maker or Poet do it for the nonce, as it was  
reported by the Philosopher Heracitus that he wrote  
in obfcure and darke termes of purpofe not to be vnder-  
flood, whence he merited the nickname Scotinus,  
otherwise I fee not but the reft of the common faultes  
may be borne with sometimnes, or paffe without any  
great reproofe, not being vfed ouermuch or out of  
feason as I faid before: so as every furplufage or pre-  
pofterous placing or vndue iteration or darke word, or  
doubtfull speach are not fo narrowly to be looked vpon  
in a large poeme, nor specially in the pretie Poeties  
and deuifes of Ladies, and Gentlewomen makers,
whom we would not haue too precise Poets leaft with their shrewd wits, when they were maried they might become a little too phantafticall wiues, neuertheleffe because we seem to promife an arte, which doth not iuilty admit any wilful errour in the teacher, and to th'end we may not be carped at by thefe methodicall men, that we haue omitted any necessary point in this businesse to be regarded, I will speake somewhat touching thefe vicioufities of language particularly and briefly, leaving no little to the Grammarians for maintenaunce of the scholafticall warre, and altercations: we for our part condefcending in this deuife of ours, to the appetite of Princely p Bernardino and other fo tender and queffe complextions in Court, as are annoyed with nothing more then long lefions and ouermuch good order.

CHAN. XXII.
Some vices in speeches and writing are alwyes intollerable, some others now and then borne withall by licence of approved authors and custome.

The fouleft vice in language is to speake barbarously: this terme grew Barbarismus. by the great pride of the or Greekes and Latines, when Forein speech. they were dominatours of the world reckoning no language fo sweete and cuill as their owne, and that all nations beside them felues were rude and vncurrill, which they called barbarous: So as when any straunge word not of the naturall Greeke or Latin was spoken, in the old time they called it barbariffe, or when any of their owne naturall wordes were founded and pronounced with straunge and ill shapen accents, or written by wrong ortographie, as he that would fay with vs in England, e doufand for a thousand, ifterday, for yesterday, as commonly the Dutch and French people do, they saied it was barbarously spoken. The Italian at this day by like arrogence calleth the Frenchman, Spaniard, Dutch, English, and all other breed behither their mountaines Appennines, Tramontani, as who would
fay Barbarous. This terme being then so vfed by the auncient Greekes, there haue bene since, notwithstanding who haue digged for the Etimologie somewhat deeper, and many of them haue said that it was spoken by the rude and barking language of the Affricans now called Barbarians, who had great traffick with the Greekes and Romanes, but that can not be so, for that part of Affricke hath but of late receiued the name of Barbarie, and some others rather thinke that of this word Barbarous, that countrey came to be called Bar-

baria and but few yeares in respect agone. Others among whom is Ihan Leon a Moore of Granada, will see me to deriue Barbaria, from this word Bar, twife iterated thus Barbar, as much to fay as flye, flye, which chaunced in a perfeccion of the Arabians by some feditious Mahometanes in the time of their Pontif.

Habdul mumi, when they were had in the chafe, and druen out of Arabia Westward into the countreys of Mauritania, and during the pursuite cried one vpon another flye away, flye away, or passe passe, by which occasion they fay, when the Arabians which were had in chafe came to flye and settle them felues in that part of Affrica, they called it Barbar, as much to fay, the region of their flight or pursuite. Thus much for the terme, though not greatly pertinent to the matter, yet not vnpleasant to knowe for them that delight in such niceties.

Your next intollerable vice is folecismus or incon-

gruitie, as when we speake false English, that is by misusing the Grammaticall rules to be observed in cases, genders, tenses and such like, every poore scholler knowes the fault, and cals it the breaking of Pristians head, for he was among the Latines a principall Grammarien.

Ye haue another intollerable ill maner of speach, which by the Greekes originall we may call fonde affectation, and is when we affect new words and phrases other then the good speakers and writers in any language, or then
custome hath allowed, and is the common fault of young schollers not halfe so well studied before they come from the Vniuerstie or schooles, and when they come to their friends, or happen to get some benefice or other promotion in their countreys, will seeme to coigne fine wordes out of the Latin, and to vse new fangled speaches, thereby to shew themselues among the ignorant the better learned.

Another of your intollerable vices is that which the Greekes call Soraismus, and we may call the [mingle mangle] as when we make our speach or writings of sundry languages vring some Italian word, or French, or Spanish, or Dutch, or Scottish, not for the nonce or for any purpose (which were in part excufable) but ignorantly and affectedly as one that said vring this French word Roy, to make ryme with another verfe, thus.

_ O mightie Lord of love, dame Venus onely joy, _
_ Whose Princely power exceedes ech other heavenly roy. _

The verfe is good but the terme pueuishly affected.

Another of reasonable good facilitie in translation finding certaine of the hymnes of Pyndarus and of Anacreons odes, and other Lirickes among the Greekes very well tranlated by Rounfard the French Poet, and applied to the honour of a great Prince in France, comes our minion and translates the same out of French into English, and applieth them to the honour of a great noble man in England (wherein I commend his reuerent minde and dutie) but doth so impudently robbe the French Poet both of his prayfe and alfo of his French termes, that I cannot so much pitie him as be angry with him for his iniurius dealing (our sayd maker not being ashamed to vse these French wordes freddon, egar, superbous, vilanding, celef, calsbrois, thebanois and a number of others, for English wordes, which haue no maner of conformitie with our language either by custome or derivation which may make them tollerable. And in the end (which is worft of all) makes his vaunt that neuer English finger but
his hath toucht Pindars string which was neuertheless word by word as Rounfard had said before by like bragery. These be his verses.

And of an ingenous inuention, infanted with pleasant travaile.

Whereas the French word is enfante as much to say borne as a child, in another verfe he saith.

I vvvill freedon in thine honour.

For I will shake or quieuer my fingers, for so in French is freedon, and in another verfe.

But if I vvill thus like pindar,

In many discouerces egar.

This word egar is as much to say as to wander or stray out of the way, which in our Engliifh is not receiued, nor these wordes calabrois, thebanois, but rather calabrian, theban [filanding fisters] for the spinning fisters: this man delerues to be endited of pety larceny for pilfering other mens deuiues from them and converting them to his owne vfe, for in deede as I would with euery inuentour which is the very Poet to receaue the prayses of his inuention, so would I not have a translate to be ashamed to be acknowen of his translation.

Another of your intollerable vices is ill disposition or placing of your words in a claue or sentence: as when you will place your adiectuue after your substantiue, thus:

Mayde faire, vvidow riche, prieft holy, and such like, which though the Latines did admitt, yet our Engliifh did not, as one that said ridiculously.

In my yeeares lustie, many a deed doubtie did I.

All these remembred faults be intollerable and ever vndecency.

Now have ye other vicious manners of speech, but

Cacophonon. or the figure of foule speech.

sometimes and in some cases tollerable,

and chiefly to the intent to mooue laughter, and to make sport, or to give it some pretie strange grace, and is when we vfe such wordes as may be drawn to a foule and vnshamefaft fence, as one that would say to a young woman, I pray you let me iape with
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you, which in deed is no more but let me sproat with you. Yea and though it were not altogether so directly spoken, the very sounding of the word were not commendable, as he that in the presence of Ladies would use this common Prouerbe,

Iape wth me but hurt me not,  
Bourde wth me but shame me not.

For it may be taken in another peruserser sense by that sorte of perfons that heare it, in whose eares no such matter ought almost to be called in memory, this vice is called by the Greekes Cacemphaton, we call it the vnshamefast or figure of foule speech, which our courtly maker shall in any case shunned, leaft of a Poet he become a Buffon or rayling companion, the Latines called him Scarra. There is also another sort of illfavoured speech subiect to this vice, but resting more in the manner of the ilshapen found and accent, than for the matter it selve, which may easily be auoyded in choosing your wordes those that bee of the pleasantest orthography, and not to rime too many like sounding words together.

Ye haue another manner of composing your metre nothing commendable, specially if it be too much vfed, and is when our maker takes too much delight to fill his verse with wordes beginning all with a letter, as an English rimer that said:

The deadly droppes of darke dijdaine,  
Do daily drench my due defarthes.

And as the Monke we spake of before, wrote a whole Poeme to the honor of Carolus Caluus, euer word in his verse beginning with C, thus:

Carmina darisone Caluis cantate camene.

Many of our English makers vse it too much, yet we confesse it doth not ill but pretily becomes the meteire, if ye passe not two or three words in one verse, and vse it not very much, as he that said by way of Epithete.

The smaakin fighes : the trickling teares.
And such like, for such composition makes the meetre runne away smoother, and pasheth from the lippes with more facilitie by iteration of a letter then by alteration, which alteration of a letter requires an exchange of miniftery and office in the lippes, teeth or palate, and so doth not the iteration.

Histeron, pro-
****teron.

for the misplacing is alwaies intollerable, but the preposterous is a pardonable fault, and many times giues a pretie grace vnto the speech. We call it by a common saying to set the carte before the horfe, and it may be done, eyther by a single word or by a clauese of speech: by a single word thus:

And if I not performe, God let me never thrive.

For performe not: and this vice is sometime tollerable enough, but if the word carry away notable fence, it is a vice not tollerable, as he that said praifying a woman for her red lippes, thus:

A corral lipp of hew.

Which is no good speech, because either he should haue sayd no more but a corall lipp, which had bene enough to declare the redness, or els he should haue sayd, a lip of corall hew, and not a corall lipp of hew. Now if this disorder be in a whole clauese which carieth more sentence then a word, it is then worst of all.

Acyron, or the Grecches call Acyron, we call it the vncothe, and is when we vse an obscure and darke word, and utterly repugnant to that we would expresse, if it be not by vertue of the figures metaphore, allegorie, abrasion, or such other laudable figure before remembred, as he that said by way of Epithete.

A dungeon deepe, a dampe as darke as hell.

Where it is euident that a dampe being but a breath or vapour, and not to be discerned by the eye, ought not to haue this epithete (darke,) no more then another that pryning his mistrefle for her bewtiful laine, sayd very improperly and with a vncothe terme.
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Her haire surmounts Apollos pride,
In it such beauty raignes.

Whereas this word raigne is ill applied to the beawtie of a womans haire, and might better have been spoken of her whole person, in which beawtie, favour and good grace, may perhaps in some sort be said to raigne as our felues wrote, in a Partheniade praising her Maiesties countenance, thus:

A cheare vhere loue and Maiestie do raigne,
Both milde and stern, &c.

Because this word Maiestie is a word expressing a certaine Soueraigne dignitie, as well as a quallitie of countenance, and therefore may properly be said to raigne, and requires no meaner a word to set him forth by. So it is not of the beawtie that remains in a womans haire, or in her hand or in any other member: therfore when ye see all these improper or harde Epithets vned, ye may put them in the number of [vncoaths] as one that said, the flouds of graces: I haue heard of the flouds of teares, and the flouds of eloquence, or of any thing that may resemble the nature of a water-course, and in that respect we say also, the streams of teares, and the streams of vterance, but not the streams of graces, or of beautie. Such manner of vncouth speech did the Tanner of Tamworth vfe to king Edward the fourth, which Tanner hauing a great while mistaken him, and vned very broad talke with him, at length perceiving by his traine that it was the king, was afraid he should be punished for it, saied thus with a certaine rude repentance.

I hope I shall be hanged to morrow.

For [I feare me] I shall be hanged, whereat the king laughed a good, not only to see the Tanners vaine feare, but also to heare his ill shapen terme, and gave him for recompence of his good sport, the inheritance of Plumpton parke, I am afraid the Poets of our time that speake more finely and correctedly will come too short of such a reward.

Also the Poet or makers speech becomes vicious
and unpleasant by nothing more than by
ving too much surpluage: and this lieth
not only in a word or two more than ordinary, but in
whole clauses, and peraduenture large sentences im-
pertinently spoken, or with more labour and curiositie
than is requisite. The first surpluage the Greekes call
Plenasmus, I call him [too full speech] and is no great
fault, as if one should say, I heard it with mine eares,
and saw it with mine eyes, as if a man could heare
with his heeles, or see with his nose. We our selues
ved this superfluous speech in a verfe written of our
mistrefse, neuertheles, not much to be misliked, for
euen a vice sometime being feasonably vfed, hath a
pretie grace.

For euer may my true loue liue and
never die
And that mine eyes may see her crownde
a Queene.

As, if she liued euer, she could euer die, or that one
might see her crowned without his eyes.

Another part of surpluage is called Macrologia, or
Long language, when we vfe large clauses
or sentences more than is requisite to the
matter: it is also named by the Greeks
Peripsologia, as he that said, the Ambassadors after
they had received this anfwere at the kings hands,
they tooke their leave and returned home into their
countrey from whence they came.

So said another of our rimeres, meaning to shew the
great annoy and difficultie of thoses warres of Troy,
caused for Helens fake.

Nor Menelaus vvas vnwise,
Or trupe of Troians mad,
When he vwith them and they vwith him,
For her fuch combat had.

These clauses (he vwith them and they vwith him) are
surpluage, and one of them very impertinent, because
it could not otherwise be intended, but that Menelaus,
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fighting with the Troians, the Troians must of necessitie fight with him.

Another point of surplufage lieth not so much in superfluitie of your words, as of your traualie to describe the matter which yee take in hand, and that ye over-labour your selue in your businesse. And therefore the Greekes call it Periergia, we call it over-labor, iumpe with the originall: or rather [the curious] for his ouermuch curiositie and studie to shew himselfe fine in a light matter, as one of our late makers who in the most of his things wrote very well, in this (to mine opinion) more curiously than needed, the matter being ripely considered: yet is his verse very good, and his meetre cleanly. His intent was to declare how vpon the tenth day of March he crossed the rier of Thames, to walke in Saint Georges field, the matter was not great as ye may suppofe.

The tenth of March when Aries received
Dan Phaeus rates into his horned head,
And I my selfe by learned lore perceived
That Ver approchte and frosty winter fled
I crost the Thames to take the cheerfull aire,
In open fields, the weathe was so faire.

Firft, the whole matter is not worth all this solenne circumstance to describe the tenth day of March, but if he had left at the two firft verfes, it had bene inough. But when he comes with two other verfes to enlarge his description, it is not only more than needes, but also very ridiculous, for he makes wife, as if he had not bene a man learned in some of the mathematickes (by learned lore) that he could not haue told that the x. of March had fallen in the spring of the yeare: which every carter, and also every child knoweth without any learning. Then also, when he faith [Ver approchte, and frosty winter fled] though it were a surplufage (because one feason muß needes geue place to the other) yet doeth it well inough pastie without blame
in the maker. These, and a hundred more of such faultie and impertinent speeches may ye finde amongst vs vulgar Poets, when we be careless of our doings.

It is no small fault in a maker to use such wordes and terms as do diminish and abase the matter he would seeme to set forth, by impairing the dignitie, height vigour or maiestie of the cause he takes in hand, as one that would say king Philip shrewdly harmed the towne of S. Quintaines, when in deede he wanne it and put it to the facke, and that king Henry the eight made spoiles in Turwin, when as in deede he did more then spoile it, for he caufed it to be defaced and razed flat to the earth, and made it inhabitable. Therefore the historiographer that should by such wordes report of these two kings gestes in that behalfe, should greatly blemish the honour of their doings and almost speake vntruly and injuriouly by way of abbasement, as another of our bad rymers that very indecently said.

A misers mynd thou hast, thou haft a Princes pels.

A lewd terme to be giuen to a Princes treasure (pels) and was a little more manerly spoken by Seriant Bendlowes, when in a progresse time comming to salute the Queene in Huntingtonshire he said to her Cohman, say thy cart good fellow, say thy cart, that I may speake to the Queene, whereat her Maiestie laughed as she had bene tickled, and all the rest of the company although very graciosly (as her manner is) she gaue him great thankes and her hand to kisse. These and such other base wordes do greatly disgrace the thing and the speaker or writer: the Greekes call it [Tapinosis] we the [abbafer.]

Others there be that fall into the contrary vice by using such bombast wordes, as seeme altogether farced full of winde, being a great deale to high and loftie for the matter, whereof ye may finde too many in all popular rymers.

Then haue ye one other vicious speach with which
we will finisht this Chapter, and is when we speake or write doubtfully and that the fence may be taken two wayes, such ambiguous termes they call Amphibologia, we call it the ambiguous, or figure of fence incertaine, as if one should say Thomas Tayler saw William Tyler dronke, it is indifferent to thinke either th'one or th'other dronke. Thus said a gentleman in our vulgar pretily notwithstanding because he did it not ignorantly, but for the nonce.

*I sat by my Lady soundly sleeping,
My mistresse lay by me bitterly weeping.*

No man can tell by this, whether the mistresse or the man, slept or wept: these doubtfull speaches were vsed much in the old times by their false Prophets as appeareth by the Oracles of Delphos and of the Sybilles prophesies deuised by the religious perfons of those dayes to abuse the superflitious people, and to encomber their busie braynes with vaine hope or vaine feare.

*Lucianus* the merry Greeke reciteth a great number of them, deuised by a coofening companion one Alexander, to get himselfe the name and reputation of the God Æsculapius, and in effect all our old Britifh and Saxon prophesies be of the same fort, that turne them on which side ye will, the matter of them may be verified, neuerthelesse carryeth generally such force in the heads of fonde people, that by the comfort of those blind prophesies many insurrections and rebellions haue bene stirred vp in this Realme, as that of Jacke Straw, and Jacke Cade in Richard the seconds time, and in our time by a feditious fellow in Norffolke calling himselfe Captaine Ket and others in other places of the Realme lead altogether by certaine propheticall rymes, which might be confirmed two or three wayes as well as to that one whereunto the rebelles applied it, our maker shall therefore auoyde all such ambiguous speaches vnlesse it be when he doth it for the nonce and for some purpose.
CHAP. XXIII.
What it is that generally makes our speech well pleasing and commendable, and of that which the Latines call Decorum.

In all things to use decency, is it onely that giueth every thing his good grace and without which nothing in mans speach could feeme good or gracious, in so much as many times it makes a bewtifull figure fall into a deformitie, and on th'other side a vicious speach feeme pleasaunt and bewtifull: this decencie is therfore the line and levell for al good makers to do their busines by. But herein refleth the difficultie, to know what this good grace is, and wherein it consists, for peraduenture it be easier to conceaue then to expresse, we wil therfore examine it to the bottome and say: that every thing which pleasett the mind or fences, and the mind by the fences as by means instrumentall, doth it for some amiable point or qualitie that is in it, which draweth them to a good liking and contentment with their proper obieelts. But that cannot be if they discouer any illfavourednesse or disproportion to the partes apprehensius, as for example, when a sound is either too loude or too low or otherwise confuse, the eare is ill affected: so is the eye if the coulour be fad or not liminous and recreatitve, or the shape of a membred body without his due meaures and simmetry, and the like of euer other fence in his proper function. These excessses or defectes or confusions and disorders in the sensible obieelts are deformaties and vnfeemely to the fence. In like fort the mynde for the things that be his mentall obieelts hath his good graces and his bad, whereof th'one contents him wonderous well, th'other displeasett him continually, no more nor no lesse then ye see the discordes of musick do to a well tuned eare. The Greekes call this good grace of every thing in his kinde, to επετρεπτε, the Latines [decorum] we in our vulgar call it by a
scholasticall terme [decencie] our owne Saxon English terme is [semelyneffe] that is to say, for his good shape and utter appearance well pleasing the eye, we call it also [comelyneffe] for the delight it bringeth comming towards vs, and to that purpose may be called [pleasant approche] so as every way seeking to expresse this ρέγον of the Greekes and decorum of the Latines, we are faine in our vulgar toung to borrow the terme which our eye onely for his noble prerogatiue over all the rest of the fences doth vsurpe, and to apply the same to all good, comely, pleasant and honest things, euin to the spirituall objectes of the mynde, which stand no lesse in the due proportion of reason and discourse than any other materiall thing doth in his sensible bewtie, proportion and comelyness.

Now because his comelyness refleth in the good conformitie of many things and their sundry circumstances, with respect one to another, so as there be found a iust correspondencie betweene them by this or that relation, the Greekes call it Analogie or a convenient proportion. This louely conformitie, or proportion, or conueniencie betweene the fence and the sensible hath nature her selfe first most carefully offered in all her owne workes, then also by kinde graft it in the appetites of every creature working by intelligence to couet and desire: and in their actions to imitate and performe: and of man chiefly before any other creature afwell in his speaches as in every other part of his behauour. And this in generalitie and by an usuall terme is that which the Latines call [decorum.]

So albeit we before alleaged that all our figures be but transgressions of our dayly speech, yet if they fall out decently to the good liking of the mynde or eare and to the bewtifying of the matter or language, all is well, if indecently, and to the eares and myndes misliking (be the figure of it selfe never fo commendable) all is amisse, the election is the writers, the judgement is the worlds, as theirs to whom the reading apperteyneth. But since the actions of man with their circumstances
be infinite, and the world likewise replenished with many judgements, it may be a question who shall have the determination of such controversy as may arise whether this or that action or speech be decent or indecent: and verily it seemes to go all by discretion, not perchaunce of every one, but by a learned and experienced discretion, for otherwise seemes the decorum to a weak and ignorant judgement, then it doth to one of better knowledge and experience: which sheweth that it refleth in the discerning part of the minde, so as he who can make the best and most differences of things by reasonable and wittie distinction is to be the fittest judge or sentence of [decency.] Such generally is the discreetest man, particularly in any art the most skilful and discreet, and in all other things for the more part those that be of much observation and greatest experience. The case then standing that discretion must chiefly guide all those business, since there be sundry forties of discretion all unlike, even as there be men of action or art, I see no way so fit to enable a man truly to estimate of [decency] as example, by whose verities we may deeme the differences of things and their proportions, and by particular discourses come at length to sentence of it generally, and also in our behauiours the more easily to put it in execution. But by reason of the sundry circumstances, that mans affairs are as it were wrapt in, this [decency] comes to be very much alterable and subject to variety, in so much as our speech asketh one manner of [decency], in respect of the person who speakes: another of his to whom it is spoken: another of whom we speake: another of what we speake, and in what place and time and to what purpose. And as it is of speech, so of all other our behauiours. We will therefore set you down some few examples of every circumstance how it alters the decencie of speach or action. And by these few shalt ye be able to gather a number more to confirme and establish your judgement by a perfect discretion.

This decency, so farfoorth as appertaining to the
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consideration of our art, refleth in writing, speech and behaviour. But because writing is no more than the image or character of speech, they shall goe together in these our obseruations. And first wee wil fort you out divers points, in which the wife and learned men of times past haue noted much decency or vndecency, every man according to his discretion, as it hath bene saied afores: but wherein for the most part all discreeete men doe generally agree, and varie not in opinion, whereof the examples I will geue you be worthie of remembrance: and though they brought with them no doctrine or institution at all, yet for the solace they may geue the readers, after such a rable of scholaistical precepts which be tedious, these reports being of the nature historicall, they are to be embraced: but olde memories are very profitable to the mind, and serue as a glasse to looke vpon and behold the euents of time, and more exactly to skane the truth of euery case that shall happen in the affaires of man, and many there be that haply doe not obserue euery particularitie in matters of decenie or vndecenie: and yet when the case is tolde them by another man, they commonly geue the same sentence vpon it. But yet whosoever observeth much, shalbe counted the wiselest and discreeest man, and whosoever spends all his life in his owne vaine actions and conceits, and obserues no mans else, he shal in the end prooue but a simple man. In which respect it is alwaies saied, one man of experience is wiser than tenne learned men, because of his long and studious obseruation and often triall.

And your decencies are of sundrie sorts, according to the many circumstances accompanying our writing, speech or behaviour, so as in the very sound or voice of him that speaketh, there is a decency that becometh, and an vndecency that misbecometh vs, which th'Emperor Anthonine marked well in the Orator Philisfeus, who spake before him with so small and shrill a voice as the Emperor was greatly annoyed therewith, and to make him shorten his tale, saied, by
thy beard thou shouldst be a man, but by thy voice a woman.

_Phaorinus_ the Philosopher was counted very wise and well learned, but a little too talkatife and full of words: for the which _Timocrates_ reprooved him in the hearing of one _Polemon_. That is no wonder quoth _Polemon_, for so be all women. And besides, _Phaorinus_ being knowne for an Eunuke or gelded man, came by the same nippe to be noted as an effeminate and degenerate perfon.

And there is a measure to be vfed in a mans speech or tale, so as it be neither for shortnesse too darke, nor for length too tedious. Which made _Cleonem_ king of the Lacedemonians geue this vnplesant anfwere to the Ambassadors of the Samiens, who had tolde him a long meslage from their Citie, and desired to know his pleasure in it. My maisters (faith he) the first part of your tale was so long, that I remember it not, which made that the second I vnderfloode not, and as for the third part I doe nothing well allow of. Great princes and graue counfellers who haue little spare leifure to hearken, would haue speeches vfed to them such as be short and sweete.

And if they be spoken by a man of account, or one who for his yeares, profeffion or dignitie should be thought wise and reuerend, his speeches and words should also be graue, pithe and sententious, which was well noted by king _Antiochus_, who likened _Hermogenes_ the famous Orator of Greece, vnto these fowles in their moultine time, when their feathers be sicke, and be so loafe in the flesh that at any little rowse they can easifie shake them off: so faith he, can _Hermogenes_ of all the men that euer I knew, as easifie deliver from him his vaine and impertinent speeches and words.

And there is a decencie, that every speech should be to the appetite and delight, or dignitie of the hearer and not for any respect arrogant or vnduti full, as was that of _Alexander_ sent Em!assadour from the _Athenians_ to th'Emperour _Marcus_, this man seing th'Emperour
not so attentive to his tale, as he would have had him, said by way of interruption, Cæsar I pray thee give me better eare, it seemeth thou knowest me not, nor from whom I came: the Emperor nothing well liking his bold malapert speech, said: thou art deceived, for I heare thee and know well inough, that thou art that fine, foolish, curious, fawcie Alexander that tendest to nothing but to combe and cury thy haire, to pare thy nailes, to pick thy teeth, and to perfume thy selfe with sweet oyles, that no man may abide the sent of thee. Prowd speeches, and too much finesse and curiositie is not commendable in an Embassadour. And I have known in my time much of them, as studied more vpon what apparell they shoulde weare, and what countenaunces they shoulde keepe at the times of their audience, then they did vpon their effect of their errant or commissioun.

And there is decency in that every man should talke of the things they have best skill of, and not in that, their knowledge and learning serveth them not to do, as we are wont to say, he speaketh of Robin hood that never shot in his bow: there came a great Oratour before Cleomenes king of Macedonnia, and yttered much matter to him touching fortitude and valiancie in the warres: the king laugh'd: why laughest thou quoth the learned man, since thou art a king thy selfe, and one whom fortitude beft becommeth? why said Cleomenes would it not make any body laugh, to heare the swallow who feeds onely vpon flies, to boaste of his great pray, and see the eagle stand by and say nothing? if thou wert a man of warre or euer hadst bene day of thy life, I would not laugh to here thee speake of valiancie, but neuer being so, and speaking before an old captaine I can not chuse but laugh.

And some things and speaches are decent or indecent in respect of the time they be spoken or done in. As when a great clerk presented king Antiochus with a booke treating all of iustice, the king that time lying at the siege of a towne, who lookt vpon the title of the
booke, and caft it to him againe: saying, what a diuell
tellest thou to me of iustice, now thou seest me vsie
force and do the best I can to bereeue mine enimie
of his towne? every thing hath his seafon which is
called Oportunitie, and the vnfitnesse or vndecency of
the time is called Importunitie.

Sometime the vndecen[c]y ariseth by the indignitie of
the word in respect of the speaker himselfe, as when a
daughter of Fraunce and next heyre generall to the
crowne (if the law Salique had not barred her) being
fet in a great chaufe by some harde words gien her
by another prince of the bloud, fai'd in her anger, thou
durft not haue fai'd thus much to me if God had giuen
me a paire of, etc. and told all out, meaning if God
had made her a man and not a woman she had bene
king of Fraunce. The word became not the greatnesse
of her perfon, and much leffe her sex, whose chiefest
vertie is shamefaftnesse, which the Latines call Vere-
cundia, that is a naturall feare to be noted with any
impudicitie: so as when they heare or fee any thing
tending that way they commonly blush, and is a part
greatly praied in all women.

Yet will ye see in many cases how pleafant speeches
and favouring some skurrillity and vnfitnesse haue
now and then a certaine decencie, and well be-
come both the speaker to fay, and the hearer to abide,
but that is by reafon of some other circumftance, as
when the speaker himfelfe is knowne to be a common
iefter or buffon, such as take vpon them to make
princes merry, or when some occasion is giuen by the
hearer to induce fuch a pleafaunt speach, and in many
other cases whereof no generall rule can be giuen, but
are best known by example: as when Sir Andrew
Flamock king Henry the eights flanderd bearer, a merry
coneyted man and apt to skoffe, waiting one day at
the kings heele when he entred the parke at Grenew-
wich, the king blew his horne, Flamock hauing his
belly full, and his tayle at commaundement, gaue out
a rappe nothing faintly, that the king turned him about
and said how now sirra? Flamock not well knowing how to excuse his vnmanerly act, if it pleafe you Sir quoth he, your Maieftie blew one blast for the keeper and I another for his man. The king laughed hartily and tooke it nothing offensiuely: for indeed as the cafe fell out it was not vndecency spoken by Sir Andrew Flamock, for it was the cleanelieft excuse he could make, and a merry implicatiue in termes nothing odious, and therefore a sporting satisfaction to the kings mind, in a matter which without some fuch merry answere could not haue bene well taken. So was Flamocks acting most vncomely, but his speech excellently well becoming the occasion.

But at another time and in another like cafe, the fame skurrilitie of Flamock was more offensiuue, because it was more indecent. As when the king hauing Flamock with him in his barge, passing from Westminister to Greensewich to visite a fayre Lady whom the king loued and was lodged in the tower of the Parke: the king comming within sight of the tower, and being disposed to be merry, said, Flamock let vs rime: as well as I can said Flamock if it pleafe your grace. The king began thus:

\[
\text{Within this toure,} \\
\text{There lieth a flower,} \\
\text{That hath my hart.} \\
\]

Flamock for aunswer: Within this hower, she will, etc. with the ref in fo vncleanly termes, as might not now become me by the rule of Decorum to vttter writing to fo great a Maietie, but the king tooke them in fo euill part, as he bid Flamock auant varlet, and that he shoule no more be fo neere vnto him. And wherein I would faine learne, lay this vndecencie? in the skurrill and filthy termes not meete for a kings eare? perchance so. For the king was a wife and graue man, and though he hated not a faire woman, yet liked he nothing well to heare speeches of ribaudrie: as they report of th'emperour Octavian: Licet fuerit ipse incontinentissimus, fuit tamen incontinente feuerissimus vitor. But the very
cause in deed was for that Flamocks reply answered not the kings expectation, for the kings rime commencing with a pleasanst and amorous proposition: Sir Andrew Flamock to finish it not with loue but with lothfomnesse, by termes very rude and vnchiuil, and feigning the king greatly favour that Ladie for her much beauty by like or some other good partes, by his fastidious answer to make her seeme odious to him, it helde a great disproportion to the kings appetite, for nothing is so unpleasant to a man, as to be encountred in his chiefe affection, and specially in his loues, and whom we honour we should also reverence their appetites, or at the leafe beare with them (not being wicked and utterly euill) and whatsoever they do affeect, we do not as becommeth us if we make it seeme to them horrible. This in mine opinion was the chiefe cause of the vndercencie and alfo of the kings offence. Aristotle the great philosoper knowing this very well, what time he put Calistenes to king Alexander the greats seruice gaue him this leffen. Sirra quoth he, ye go now from a scholler to be a courtier, see ye speake to the king your maister, either nothing at all, or else that which pleaseth him, which rule if Calistenes had followed and forborne to crosse the kings appetite in diuerse speaches, it had not cost him so deeply as afterward it did. A like matter of offence fell out betweene th'Emperor Charles the fifth, and an Embassadour of king Henry the eight, whom I could name but will not for the great opinion the world had of his wisdome and sufficiency in that behalfe, and all for misusing of a terme. The king in the matter of controverie betwixt him and Ladie Catherine of Caflill the Emperours awnt, found himselfe grieued that the Emperor should take her part and worke vnder hand with the Pope to hinder the divorc: and gaue his Embassadour commission in good termes to open his griefes to the Emperor, and to expolluат with his Maiestie, for that he seemed to forget the kings great kindnesse and friendship before times vfed with th'Emperor, aswell
by disbursing for him sundry great summes of monie which were not all yet repay'd: as also by furnishing him at his neede with store of men and munition to his warres, and now to be thus vfed he thought it a very euill requitall. The Embassadour for too much animosity and more then needed in the case, or per-chance by ignorance of the proprietor of the Spanish tongue, told the Emperor among other words, that he was *Hombre el mas ingrato en el mondo,* the ingratefull person in the world to vfe his maister fo. The Emperor tooke him suddainly with the word, and said: calleft thou me *ingrato?* I tell thee learne better termes, or else I will teach them thee. Th'Embelladour excused it by his commision, and said: they were the king his maisters words, and not his owne. Nay quoth th'Emperor, thy maister durt not haue sent me these words, were it not for that broad ditch betweene him and me, meaning the sea, which is hard to passe with an army of revenge. The Embassadour was commanded away and no more hard by the Emperor, til by some other means afterward the grieved was either pacified or forgotten, and all this inconuenience grew by misuse of one word, which being otherwise spoken and in some sort qualified, had easily holpen all, and yet the'Embelladour might sufficiently haue satisfied his commision and much better advaunced his purpose, as to haue said for this word [ye are ingrante] ye haue not vfed such gratitude towards him as he hath deferred: so ye may see how a word spoken vndecently, not knowing the phrase or proprietor of a language, maketh a whole matter many times miscarrier. In which respect it is to be wished, that none Embassadors speake his principle commandements but in his owne language or in another as naturall to him as his owne, and so it is vfed in all places of the world sauing in England. The Princes and their commisioners fearing leaft otherwise they might vutter any thing to their disfaydantage, or els to their disgrace: and I my selfe hauing seene the Courts of Fraunce, Spaine, Italie, and that of the Empire, with
mary inferior Courts, could never perceive that the most noble personages, though they knew very well how to speak many foreign languages, would at any times that they had been spoken unto, answer but in their own, the Frenchman in French, the Spaniard in Spanish, the Italian in Italian, and the very Dutch Prince in the Dutch language: whether it were more for pride, or for fear of any lapse, I cannot tell. And Henrie Earle of Arundel being an old Courtier and a very prince's man in all his actions, kept that rule alwayes. For on a time passing from England towards Italy by her majesties licence, he was very honorably entertained at the Court of Bruffels, by the Lady Duches of Parma, Regent there: and sitting at a banquet with her, where also was the Prince of Orange, with all the greatest Princes of the state, the Earle, though he could reasonably well speak French, would not speak one French word, but all English, whether he asked any question, or answered it, but all was done by Truchemen. In so much as the Prince of Orange marvelling at it, looked a side on that part where I stood a beholder of the feast, and said, I marvell your Noblemen of England doe not desire to be better languaged in foreign languages. This word was by and by reported to the Earle. Quoth the Earle againe, tell my Lord the Prince, that I love to speak in that language, in which I can best utter my minde and not mistake.

Another Ambassadour visited the like oversight by overweening himselfe that he could naturally speak the French tongue, whereas in truth he was not skillful in their terms. This Ambassadour being a Bohemian, sent from the Emperour to the French Court, where after his first audience, he was highly feastled and banqueted. On a time, among other, a great Princeesse sitting at the table, by way of talk asked the Ambassadour whether the Empresse his mistresse when she went a hunting, or otherwise traffailed abroad for her solace, did ride a horseback or goe in her coach. To which the Ambassadour answered various and
not knowing the French terme, *Par ma foy elle cheu-
auche fort bien, et si en prend grand plaisir.* She rides
(faith he) very well, and takes great pleasure in it.
There was good smiling one vpon another of the
Ladies and Lords, the Ambassadour wift not whereat,
but laughed himselfe for companie. This word *Cheu-
aucher* in the French tongue hath a reprobate fence,
specially being spoken of a womans riding.

And as rude and vnctuill speaches carry a marueilous
great indecencie, fo doe sometimes those that be ouer-
much affected and nice: or that doe fauour of igno-
rance or adulation, and be in the eare of graue and wise
persons no leffe offensiue than the other: as when a
futor in Rome came to Tiberius the Emperor and saide,
I would open my cace to your Maiestie, if it were not
to trouble your sacred businesse, *sacras vestrar occupa-
tiones* as the Historiographer reporteth. What meanest
thou by that terme quoth the Emperor, say *laboriosas*
I pray thee, and fo thou maist truely say, and bid him
leauue off such affected flattering termes.

The like vndecencie vsed a Herald at armes sent by
Charles the fift Emperor, to *Fraunces* the first French
king, bringing him a mesage of defiance, and thinking
to qualifie the bitternesse of his mesage with words
pompous and magnificent for the kings honor, vsed
much this terme (sacred Maiestie) which was not vffual
geuen to the French king, but to say for the most part
[Sire] The French king: neither liking of his errant,
nor yet of his pompous speche, saide somewhat sharply,
I praye thee good fellow clawe me not where I itch not
with thy sacred maiestie, but goe to thy businesse, and
tell thine errand in such termes as are decent betwixt
enemies, for thy master is not my frend, and turned
him to a Prince of the bloud who floode by, saying,
me thinks this fellow speakes like Bishop *Nicholas*, for
on Saint *Nicholas* night commonly the Scholars of the
Countrey make them a Bishop, who like a foolish boy,
goeth about blessing and preaching with so childish
termes, as maketh the people laugh at his foolish
counterfaite speaches.
And yet in speaking or writing of a Princes affaires and fortunes there is a certaine Decorum, that we may not vfe the same termes in their busines, as we might very wel doe in a meaner perfons, the cafe being all one, such reverence is due to their eftates. As for example, if an Historiographer shal write of an Emperor or King, how such a day hee ioyned battel with his enemie, and being ouer-laide ranne out of the fiele, and tooke his heeles, or put spurre to his horfe and fled as faft as hee could: the termes be not decent, but of a meane fouldier or captaine, it were not vndecently vspoken. And as one, who tranflating certaine booke of Virgils Aeneidos into English meetre, faid that Aeneas was fayne to trudge out of Troy: which terme became better to be vspoken of a beggar, or of a rogue, or a lackey: for fo wee vfe to fay to fuch maner of people, he trudging hence.

Another Englifhing this word of Virgill [fato profugus] called Aeneas [by fato a fugitive] which was vndecently vspoken, and not to the Authours intent in the fame word: for whom he studied by all means to auance aboue all other men of the world for vertue and magnanimitie, he meant not to make him a fugitive. But by occasion of his great diftreffes, and of the hardnesse of his desfines, he would have it appeare that Aeneas was enforced to flie out of Troy, and for many yeeres to be a romer and a wanderer about the world both by land and sea [fato profugus] and neuer to find any refiting place till he came into Italy, fo as ye may euydentely perceiue in this terme [fugitive] a notable indignity offerd to that princely perfon, and by thother word (a wanderer) none indignitie at all, but rather a terme of much loue and commiferation. The fame tranflour when he came to thefe wordes: Insignem pietate virum, tot voluere cafas tot adire la- bores compulsit. Hee turned it thus, what moued Juno to tugge fo great a captaine as Aeneas, which word tugge spoken in this cafe is fo vndecent as none other coulde haue bene deuised, and tooke his firt originall from
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the cart, because it signifieth the pull or draught of the oxen or horses, and therefore the leathers that beare the chiefe stresse of the draught, the cartars call them tugges, and so wee vfe to say that shrewd boyes tugge each other by the eares, for pull.

Another of our vulgar makers, spake as illfaringly in this verfe written to the dispraise of a rich man and covetous. Thou haft a miuers minde (thou haft a princes pells) a lewde terme to be spoken of a princes treasure, which in no respect nor for any caufe is to be called pelle, though it were never so meane, for pelle is properly the scappes or shreds of taylors and skinners, which are accompted of so vile price as they be commonly cast out of dores, or otherwise bestowed vpon base purpofes: and carrieth not the like reafon or decencie, as when we fay in reproach of a niggard or vferer, or worldly covetous man, that he feteth more by a little pelle of the world, than by his credit or health, or confcience. For in comparifon of these treafours, all the gold or filuer in the world may by a skornefull terme be called pelle, and fo ye fee that the reafon of the decencie holdeth not alike in both cafses. Now let vs passe from these examples, to treate of thofe that concerne the comelineffe and decencie of mans behauior.

And some fpeech may be when it is spoken very vndecent, and yet the fame haung afterward somewhat added to it may become prett and decent, as was the flowte worde vfed by a captaine in Fraunce, who sitting at the lower end of the Duke of Guyfes table among many, the day after there had bene a great battaile foughten, the Duke finding that this captaine was not feene that day to do any thing in the field, taxed him priuily thus in al the hearings. Where were you Sir the day of the battaile, for I faw ye not? the captaine anfwered promptly: where ye durft not haue bene: and the Duke began to kindle with the worde, which the Gentleman perceiving, faid speedily: I was that day among the carriages, where your excellencie would not
for a thousand crowns have been seen. Thus from undue it came by a witty reformation to be made decent again.

The like happened on a time at the Duke of Northumberland's bord, where merry John Heywood was allowed to sit at the tables end. The Duke had a very noble and honorable mynde always to pay his debts well, and when he lacked money, would not stick to fell the greatest part of his plate: so had he done few days before. Heywood being loth to call for his drinke so oft as he was dry, turned his eye toward the cupbord and sayd I finde great misfortune of your graces standing cups: the Duke thinking he had spoken it of some knowledge that his plate was lately sold, said somewhat sharply, why Sir will not those cups serve as good a man as your selfe. Heywood readily replied. Yes if it please your grace, but I would have one of them stand still at myne elbow full of drinke that I might not be driuen to trouble your men so often to call for it. This pleasant and speedy reuers of the former wordes holpe all the matter againe, whereupon the Duke became very pleauntant and drank a bolle of wine to Heywood, and bid a cup should always be standing by him.

It were to buie a piece of worke for me to tell you of all the parts of decencie and indecency which have beene observed in the speaches of man and in his writings, and this that I tell you is rather to solace your eares with pretie conceits after a fort of long scholasticall preceptes which may happen have doubled them, rather then for any other purpose of instruction or doctrine, which to any Courtier of experience, is not necessarie in this behalfe. And as they appeare by the former examples to rest in our speach and writing: so do the same by like proportion consist in the whole behaviour of man, and that which he doth well and commendably is ever decent, and the contrary undue, not in every man's judgement always one, but after their seuerall discretion and by circumstance diversely, vs by the next Chapter shalbe shewed.
CHAP. XXIII.
Of decency in behauiour which also belongs to the consideration of the Poet or maker.

And there is a decency to be observed in every man's action and behauiour aswell as in his speach and writing which some peraduenture would thinke impertinent to be treated of in this booke, where we do but informe the commendable fashions of language and stile: but that is otherwise, for the good maker or poet who is in decent speach and good terms to describe all things and with praysse or dispraysse to report every mans behauiour, ought to know the comelineffe of an action aswell as of a word and thereby to direct himselfe both in praysse and perswasion or any other point that perteines to the Oratours arte. Wherefore some examples we will set downe of this maner of decency in behauiour leaving you for the rest to our booke which we haue written de Decoro, where ye shall see both partes handled more exactly. And this decencie of mans behauiour aswell as of his speach must alse be deemed by discretion, in which regard the thing that may well become one man to do may not become another, and that which is seemely to be done in this place is not so seemely in that, and at such a time decent, but at another time vndecent, and in such a cafe and for such a purpose, and to this and that end and by this and that event, perusing all the circumstances with like consideration. Therefore we say that it might become king Alexander to giue a hundreth talentes to Anaxagoras the Philosopher, but not for a beggerly Philosopher to accept so great a gift, for such a Prince could not be impoverishe by that expence, but the Philosopher was by it excessuely to be enriched, so was the kings action proportionable to his estate and therefore decent, the Philosophers, disproportionable both to his profession and calling and therefore indecent.
And yet if we shall examine the same point with a clearer discretion, it may be said that whatsoeuer it might become king Alexander of his regal largesse to beflow upon a poore Philosopher vnasked, that might aswell become the Philosopher to receive at his hands without refusall, and had otherwise bene some empeachment of the kings abilitie or wisedome, which had not bene decent in the Philosopher, nor the immoderatness of the kinges gift in respect of the Philosophers meane estate made his acceptance the leffe decent, since Princes liberalities are not measured by merite nor by other mens estimations, but by their owne appetits and according to their greatnesse. So said king Alexander very like himselfe to one Perillus to whom he had geuen a very great gift, which he made curtesy to accept, sayeing it was too much for such a mean person, what quoth the king if it be too much for thy selfe, haft thou neuer a friend or kinsman that may fare the better by it? But peraduenture if any such immoderat gift had bene crauied by the Philosopher and not voluntarily offered by the king it had bene vndecent to have taken it. Euen so if one that standeth upon his merite, and spares to craue the Princes liberalitie in that which is moderate and fit for him, doth as vndecently. For men shoulde not expect till the Prince remembredd it of himselfe and began as it were the gratification, but ought to be put in remembrance by humble solicitations, and that is duetifull and decent, which made king Henry the eight her Maiesties most noble father, and for liberalitie nothing inferior to king Alexander the great, aunswere one of his priuie chamber, who prayd him to be good and gracious to a certaine old Knight being his servant, for that he was but an ill begger, if he be ashamed to begge we wil thinke scorne to giue. And yet peraduenture in both these cases, the vndecency for too much crauing or sparing to craue, might be easilie holpen by a decent magnificence in the Prince, as Amasis king of Aegypt very honorably considered, who asking one day for one
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Diopithus a noble man of his Court, what was become of him for that he had not fene him wait of long time, one about the king told him that he heard say he was sicke and of some conceit he had taken that his Maiestie had but slenderly looked to him, vising many others very bountifully. I besethrew his fooles head quoth the king, why had he not sued vnto vs and made vs privie of his want, then added, but in truth we are moost to blame our selues, who by a mindeful beneficence without sute shoulde haue suppliied his bashfulnesse, and forthwith commannded a great reward in money and pension to be sent vnto him, but it hapned that when the kings messengers entred the chamber of Diopithus, he had newly giuen vp the ghost: the messengers forrowed the fafe, and Diopithus friends fnte by and wept, not so much for Diopithus death, as for pitie that he overliued not the comming of the kings reward. Therupon it came euuer after to be vfed for a proverbe that when any good turne commeth too late to be vfed, to cal it Diopithus reward.

In Italy and Fraunce I haue knowen it vfed for common policie, the Princes to differe the bestowing of their great liberalities as Cardinalships and other high dignities and offices of gayne, till the parties whom they should feeme to gratifie be so old or so sicke as it is not likely they should long enjoy them.

In the time of Charles the ninth French king, I being at the Spaw waters, there lay a Marshell of Fraunce called Monfieur de Sipier, to vfe those waters for his health, but when the Phyitions had all giuen him vp, and that there was no hope of life in him, came from the king to him a letters patents of six thousand crownes yearely pension during his life with many comfortable wordes: the man was not so much paft remembraunce, but he could say to the messenger trop tard, trop tard, it shoulde haue come before, for in deede it had bene promisefd long and came not till now that he could not fare the better by it.
And it became king Antiochus, better to beflow the faire Lady Stratonica his wife vpon his fonne Demetrius who lay sicke for her loue and would else haue perished, as the Phyfitions cunningly discouered by the beating of his pulfe, then it could become Demetrius to be inamored with his fathers wife, or to enjoy her of his guift, because the fathers act was led by discretion and of a fatherly compasion, not grutching to depart from his deerest possesion to faue his childes life, where as the fonne in his appetite had no reasone to lead him to loue vnlawfully, for whom it had rather bene decent to die, then to haue violated his fathers bed with safetie of his life.

No more would it be seemely for an aged man to play the wanton like a child, for it standes not with the conueniency of nature, yet when king Agesilaus hauing a great fort of little children, was one day disposed to solace himself among them in a gallery where they plaied, and tooke a little hobby horfe of wood and beftrid it to keepe them in play, one of his friends seemed to mislike his lightnes, & good friend quoth Agesilaus, rebuke me not for this fault till thou haue children of thine owne, shewing in deed that it came not of vanitie but of a fatherly affection, ioying in the sport and company of his little children, in which respect and as that place and time serued, it was dispenceable in him and not indecent.

And in the choise of a mans delights and manner of his life, there is a decencie, and so we say th'old man generally is no fit companion for the young man, nor the rich for the poore, nor the wife for the foolifh. Yet in some respects and by discretion it may be otherwis, as when the old man hath the government of the young, the wife teaches the foolifh, the rich is wayted on by the poore for their reliefe, in which regard the conuerfation is not indecent.

And Proclus the Philosopher knowing how every indecencie is unpleasant to nature, and namely, how vncomely a thing it is for young men to doe as old men
doe (at leastwise as young men for the most part doe take it) applyed it very wittily to his purpose: for hau-
ing his sonne and heire a notable vnthrift, and delight-
ing in nothing but in haukes and hounds, and gay app-
parrell, and such like vanities, which neither by gentle
nor sharpe admonitions of his father, could make him
leave. Proclus him selfe not onely bare with his sonne,
but also fled it himselfe for company, which some of his
frends greatly rebuked him for, sayling, o Proclus, an
olde man and a Philosopher to play the foole and la-
cious more than the sonne. Mary, quoth Proclus,
and therefore I do it, for it is the next way to make my
sonne change his life, when he shall see how vndecent
it is in me to leade such a life, and for him being a
yong man, to keepe companie with me being an old
man, and to doe that which I doe.

So is it not vnseemely for any ordinarie Captaine
to winne the victorie or any other auantage in warre
by fraud and breach of faith: as Hanniball with the
Romans, but it could not well become the Romaines
managing so great an Empire, by examples of honour
and iustice to doe as Hanniball did. And when Par-
menio in a like case perswaded king Alexander to breake
the day of his appointment, and to set vpon Darius at
the sodaine, which Alexander refused to doe, Parmenio
saying, I would doe it if I were Alexander, and
I too quoth Alexander if I were Parmenio: but it
behoueth me in honour to fight liberally with mine
enemies, and iustly to over come. And thus ye see
that was decent in Parmenios action, which was not in
the king his masters.

A great nobleman and Counseller in this Realme
was secretlie aduised by his friend, not to vse so much
writing his letters in favour of euery man that asked
them, specially to the Judges of the Realme in cases
of iustice. To whom the noble man answered, it be-
comes vs Counsellors better to vse iustice for our
friend, then for the Judges to sentence at iustice:
for whatsoeuer we doe require them, it is in their choise
to refuse to doe, but for all that the example was ill and dangerous.

And there is a decency in chusing the times of a man's business, and as the Spaniard sayes, es tiempo de negociar, there is a fitting time for every man to perform his business in, and to attend his affairs, which out of that time would be vnseasonable: as to sleepe all day and wake all night, and to goe a hunting by torch-light, as an old Earle of Arundel vsed to doe, or for any occasion of little importance, to wake a man out of his sleepe, or to make him rise from his dinner to talke with him, or such like importunities, for so we call every vnseasonable action, and the vndecency of the time.

Callicratides being sent Ambassador by the Lacedemonians, to Cirrus the young king of Persia to contract with him for money and men toward their wars against the Athenians, came to the Court at such vnseasonable time as the king was yet in the midst of his dinner, and went away againe saying, it is now no time to interrupt the kings mirth. He came againe another day in the after noone, and finding the king at a rare-banquet, and to haue taken the wine somewhat plentifully, turned back againe, saying, I thinke there is no time fitte to deal with Cirrus, for he is ever in his banquets: I will rather leave all the business undone, then doe any thing that shall not become the Lacedemonians: meaning to offer conference of so great importance to his Countrey, with a man so dilettemperd by furset, as hee was not likely to geue him any reasonable resolutin in the cause.

One Eudamidas brother to king Agis of Lacedemonia, comming by Zenocrates schoole and looking in, saw him fit in his chaire, disputing with a long hoare beard, asked who it was, one anwered, Sir it is a wise man and one of them that searches after vertue, and if he haue not yet found it quoth Eudamidas when will he vs it, that now at this yeares is seeking after it, as who would say it is not time to talke of matters when
they should be put in execution, nor for an old man to be to seek what virtue is, which all his youth he should have had in exercise.

Another time comming to hear a notable Philosopher dispute, it happened, that all was ended even as he came, and one of his familiars would have had him request the Philosopher to begin again, that were indecent and nothing civil quoth Eudamidas, for if he should come to me supperless when I had supped before, were it seemly for him to pray me to sup again for his companie.

And the place makes a thing decent or indecent, in which consideration one Euboidas being sent Embassador into a foreign realm, some of his familiars tooke occasion at the table to praise the wives and women of that country in presence of their own husbands, which the embassador disliked, and when supper was ended and the guests departed, tooke his familiars aside, and told them it was nothing decent in a strange country to praise the women, nor specially a wife before her husband's face, for inconveniencie that might rise thereby, alwells to the prayer as to the woman, and that the chief commendation of a chaste matrone, was to be known only to her husband, and not to be observed by strangers and guests.

And in the use of apparell there is no little decency and vandecency to be perceived, as well for the fashion as the stuffe, for it is comely that every estate and vocation should be known by the differences of their habit: a clarke from a lay man: a gentleman from a yeoman: a souldier from a citizen, and the chief of every degree from their inferiors, because in confusion and disorder there is no manner of decentie.

The Romaines of any other people most reverence censurers of decentie, thought no vpper garment so comely for a ciuill man as a long playted gowne, because it sheweth much grauitie and also pudicitie, hiding every member of the body which had not bin pleasant to behold. In somuch as a certain Proconsull
or Legat of theirs dealing one day with Ptolome king of Egypt, seeing him clad in a straite narrow garment very lafcuously, discoueryng every part of his body, gave him a great checke for it: and said, that vnlesse he vfed more sad and comely garments, the Romaines would take no pleasure to hold amitie with him, for by the wantonnes of his garment they would judge the vanitie of his mind, not to be worthy of their constant friendship. A pleafant old courtier wearing one day in the fight of a great councellour, after the new guife, a french cloake skarce reaching to the wast, a long beaked doublet hanging downe to his thies, and an high paire of filke netherflocks that couerred all his buttockes and loignes, the Councillor maruelled to fee him in that ffort disguised, and otherwise than he had bin wont to be. Sir quoth the Gentleman to excuse it: if I shoule not be able when I had need to pffe out of my doublet, and to do the reft in my netherflocks (vfting the plaine terme) all men would fay I were but a lowte, the Councillor laughted hartily at the abfurditie of the speech, but what would thofe fower fellowes of Rome have faid trowe ye? truely in mine opinion, that all fuch persons as take pleafure to fhow their limbes, specially thofe that nature hath commanded out of fght, shoule be inioyned either to go flanke naked, or elfe to refort backe to the comely and modest fashion of their owne countrie apparell, vfed by their old honorable auncefors.

And there is a decency of apparel in refpeft of the place it is to be vfed: as, in the Court to be richely appparrelled: in the countrey to weare more plain and homely garments. For who who would not thinke it a ridiculous thing to fee a Lady in her milke-houfe with a veluet gowne, and at a briddall in her caffock of mockado: a Gentleman of the Countrey among the buhhes and briers, goe in a pounced doublet and a paire of embrodered hofen, in the Citie to weare a frie Jerkin, and a paire of leather breeches? yet fome fuch phan- taficals haue I known, and one a certaine knight, of all
other the moﬆ vaine, who commonly would come to the Sessions, and other ordinarie meetings and Commissions in the Countrey, fo bedeck with buttons and aglets of gold and fuch costly embroderies, as the poore plaine men of the Countrey called him (for his gayness) the golden knight. Another for the like caufe was called Saint Sunday: I thinke at this day they be fo farre spent, as either of them would be content with a good cloath cloake: and this came by want of discretion, to discerne and deeme right of decencie, which many Gentlemen doe wholly limite by the perfon or degree, where reafon doeth it by the place and prefence: which may be fuch as it might very well become a great Prince to weare courfer apparrrell than in another place or prefence a meaner perfon.

Neuertheleffe in the vfe of a garment many occasions alter the decencie, fometimes the qualitie of the perfon, fometimes of the cafe, otherwhiles the countrie cuftome, and often the constititution of lawes, and the very nature of vfe it felfe. As for example a king and prince may vfe rich and gorous apparrell decently, fo cannot a meane perfon doo, yet if an herald of armes to whom a king giueth his gowne of cloth of gold, or to whom it was incident as a fee of his office, do were the fame, he doth it decently, becaufe fuch hath alwayes bene th'allowances of heraldes: but if fuch herald haue worn out, or fold, or loft that gowne, to buy him a newe of the like fture with his owne mony and to weare it, is not decent in the eye and judgement of them that know it.

And the country cuftome maketh things decent in vfe, as in Afia for all men to weare long gowynes both a foot and horfebacke: in Europa short gaberdins, or clokes, or jackets, even for their vpper garments. The Turke and Persian to weare great tilibants of ten, fifteene, and twentie elles of linnen a peece vpon their heads, which can not be remoued: in Europe to were caps or hats, which vpon euery occasion of falutation we vfe to put of, as a signe of reuerence.
In th’East partes the men to make water couring like women, with vs standing at a wall. With them to congratulat and salute by giuing a becke with the head, or a bende of the bodie, with vs here in England, and in Germany, and all other Northerne parts of the world to shake handes. In France, Italie, and Spaine to embrace ouer the shoulder, vnder the armes, at the very knees, according to the superiors degree. With vs the wemen giue their mouth to be kissed, in other places their cheek, in many places their hand, or in flete of an offer to the hand, to say these words Bezo los manos. And yet some others surmounting in all courtly ciuitie will say, Los manos e los pieles. And aboue that reach too, there be that will say to the Ladies, Lombra de sus pisadas, the shadow of your fleps. Which I recite vnto you to shew the phrafe of those courtly seniours in yeelding the mistresses honour and reuerence.

And it is seen that very particular vs of it selfe makes a matter of much decencie and vndecencie, without any countrey custome or allowance, as if one that hath many yeares worne a gowne shall come to be seen weare a iakquet or ierkine, or he that hath many yeares worne a beard or long haire among those that had done the contrary, and come sodainly to be pold or shauen, it will seeme onely to himselfe, a deshight and very vndecent, but alfo to all others that neuer vsed to go fo, untill the time and custome haue abrogated that mislike.

So was it here in England till her Maiesties most noble father for diuers good respefts, caused his owne head and all his Courtiers to be polled and his beard to be cut short. Before that time it was thought more decent both for old men and young to be all shauen and to weare long haire either rounded or square. Now againe at this time the young Gentlemen of the Court haue taken vp the long haire trayling on their shoulders, and thinke it more decent: for what respeft I would be glad to know.
The Lacedemonians bearing long bushes of haire, finely kept and curled vp, vfed this ciuill argument to maintaine that custome. Haire (say they) is the very ornament of nature appointed for the head, which therfore to vfe in his moost sumptuous degree is comely, specially for them that be Lordes, Maistres of men, and of a free life, hauing abilitie and lauure inough to keepe it cleane, and so for a signe of seignorie, riches and libertie, the maisters of the Lacedemonians vfed long haire. But their vassals, feruants and flaues vfed it short or shauen in signe of seruitude and because they had no meane nor lauure to kebme and keepe it cleanly. It was besides comberfome to them hauing many businesse to attende, in some seruices there might no maner of filth be falling from their heads. And to all fouldiers it is very noyfome and a daunorous disavantage in the warres or in any particular combat, which being the moost comely profession of evry noble young Gentleman, it ought to perfwade them greatly from wearing long haire. If there be any that seeke by long haire to helpe or to hide an ill featured face, it is in them allowable to do, because evry man may decently reforme by arte, the faultes and imperfections that nature hath wrought in them.

And all singularities or affectted parts of a mans behauiour seeme vndecent, as for one man to march or iet in the street more flately, or to looke more solempnely, or to go more gayly and in other coulours or fashioned garments then another of the same degree and eflate.

Yet such singularities haue had many times both good liking and good succeffe, otherwise then many would haue looked for. As when Dinocrates the famoues architected, dierious to be known to king Alexander the great, and hauing none acquaintance to bring him to the kings speche, he came one day to the Court very strangely appareled in long skarlet robes, his head compast with a Garland of Laurell, and his face all to be flacked with sweet oyle, and floode in the kings
chamber, motioning nothing to any man: newes of this stranger came to the king, who caused him to be brought to his presence, and asked his name, and the cause of his repair to the Court. He answered, his name was *Dinocrates* the Architect, who came to present his Majesty with a platform of his own devising, how his Majesty might build a City upon the mountain Athos in Macedonia, which should bear the figure of a man's body, and told him all how. For the breast and bulk of his body should rest upon such a flat: that hilt should be his head, all set with foregrown woods like hair: his right arm should stretch out to such a hollow bottom as might be like his hand: holding a dish containing all the waters that should serve that City: the left arm with his hand should hold a valley of all the orchards and gardens of pleasure pertaining thereunto: and either leg should lie upon a ridge of rocks, very gallantly to behold, and so should accomplish the full figure of a man. The king asked him what commodite of foyle, or sea, or navigable river lay near unto it, to be able to sustain so great a number of inhabitants. Truely Sir (*Dinocrates*) I have not yet considered thereof: for in truth it is the barest part of all the Country of Macedonia. The king smiled at it, and said very honourably, we like your device well, and mean to use your service in the building of a City, but we will choose out a more commodious situation: and made him attend in that voyage in which he conquered Asia and Egypt, and there made him chief Surveyor of his new City of Alexandria. Thus did *Dinocrates* singularity in attitude greatly further him to his advancement.

Yet are generally all rare things and such as breed marvell and admiration somewhat holding of the un decent, as when a man is bigger and exceeding the ordinary stature of a man like a Giant, or farre under the reasonable and common size of men, as a dwarfe, and such undecencies do not anger vs, but either we pittie them or scorne at them.
OF ORNAMENT. LIB. III

But at all insolent and vnwoonted partes of a mans behaviour we find many times cause to mislike or to be mistrustfull, which proceedeth of some vndecency that is in it, as when a man that hath alwayes bene strane and vnacquainted with vs, will suddently become our familiar and doemeick: and another that hath bene alwayes sterne and churlish, wilbe vpon the suddaine affable and curteous, it is nether a comely sight, nor a signe of any good towards vs. Which the subtill Italian well obserued by the successee thereof, saying in Proverbe.

Chi me fa meglio che non fuole,
Tradito me ha o tradir me vuol.

He that speakes me fairer, than his woont was too
Hath done me harme, or means for to doo.

Now againe all maner of conceites that stirre vp any vehement passion in a man, doo it by some turpitude or euill and vndecency that is in them, as to make a man angry there must be some injury or contempt offered, to make him enuy there must proceede some vndeferued prosperitie of his egall or inferiour, to make him pitie some miserabe fortune or speectable to behold.

And yet in every of these passions being as it were vndecencies, there is a comelineffe to be discerned, which some men can kepe and some men can not, as to be angry, or to enuy, or to hate, or to pitie, or to be afhamed decently, that is none otherwise then reson requireth. This surmise appeareth to be true, for Homer the father of Poets writing that famous and most honourable poeme called the Iliades or warres of Troy: made his commencment the magnanimous wrath and anger of Achilles in his first verse thus: μην άδικ θεον πώλαμεν άγιλλειος. Sing foorth my mufe the wrath of Achilles Pileus sonne: which the Poet would neuer haue done if the wrath of a prince had not beene in some fort comely and allowable. But when Arrianus and Curtius historiographres that wrote the noble gestes of king Alexander the great, came to prayse him for
many things, yet for his wrath and anger they reproched him, because it proceeded not of any magnanimity, but upon surfeit and distemper in his diet, nor growing of any just cause, was exercised to the destruction of his dearest friends and familiers, and not of his enemies, nor any other waies so honorably as th'others was, and so could not be reputed a decent and comely anger.

So may all your other passions be vied decently though the very matter of their originall be grounded upon some vndercognition, as it is written by a certaine king of Egypt, who looking out of his window, and seeing his owne sonne for some grievous offence, carried by the officers of his justice to the place of execution: he never once changed his countenance at the matter, though the sight were never so full of ruth and atrocitie. And it was thought a decent countenance and constant animosity in the king to be so affected, the cause concerning so high and rare a piece of his owne justice. But within few days after when he beheld out of the same window an old friend and familiar of his, standing begging an almes in the streete, he wept tenderly, remembering their old familiarity and considering how by the mutabilitie of fortune and frailtie of mans estate, it might one day come to passe that he himselfe should fall into the like miserable estate. He therefore had a remorse very comely for a king in that behalfe, which also caused him to give order for his poore friends plentiful reliefe.

But generally to weepe for any sorrow (as one may doe for pitie) is not so decent in a man: and therefore all high minded persons, when they cannot chuse but shed teares, wil turne away their face as a countenance vn-decent for a man to shew, and so will the flanders by till they have sufficiently such passion, thinking it nothing decent to behold such vncomely countenance. But for Ladies and women to weepe and shed teares at euery little greefe, it is nothing vncomely, but rather a signe of much good nature and meeknes of minde, a most decent propriety for that sexe; and therefore they be
for the more part more devout and charitable, and
greater givers of alms than men, and zealous relieuers
of prisoners, and beeseachers of pardons, and such like
parts of commiferation. Yea they be more than so
too: for by the common proverbe, a woman will weep
for pitie to see a goebling goe barefoot.

But most certainly all things that move a man to
laughter, as doe these scurrilities and other ridiculous
behaviours, it is for some vndecencie that is found in
them: which maketh it decent for euery man to laugh
at them. And therefore when we see or heare a natu-
ral foole and idiot doe or say any thing foolishly, we
laugh not at him: but when he doeth or speaketh
wisely, because that is unlike him selfe: and a buffet
or counterfeit foole, to heare him speake wisely which
is like himselfe, it is no sport at all, but for such a
counterfayt to takle and looke foolishly it maketh vs
laugh, because it is no part of his naturall, for in euery
vncomlinesse there must be a certaine absurditie and
disproportion to nature, and the opinion of the hearer
or beholder to make the thing ridiculous. But for a
foole to takle foolishly or a wifeman wisely, there is
no such absurditie or disproportion.

And though at all absurdities we may decently laugh,
and when they be no absurdities not decently, yet in
laughing is there an vndecencie for other respects
sometime, than of the matter it selfe, which made
Philippus fonne to the first Chriſten Emperour, Philipp-
pus Arabicus fitting with his father one day in the
theatre to behold the sports, giue his father a great
rebuke because he laughed, saying that it was no comely
countenance for an Emperour to bewray in such a
publicke place, nor specially to laugh at euery foolish
toy: the pofteritie gaue the fonne for that cause the
name of Philippus Agetalos or without laughter.

I haue seene foraine Embaffadours in the Queenes
prefence laugh fo dissolutely at some rare paftime or
sport that hath beene made there, that nothing in the
world could worfe haue becomen them, and others
very wise men, whether it have been of some pleasant humour and complexion, or for other default in the spleene, or for ill education or custom, that could not utter any grave and earnest speech without laughter, which part was greatly discommended in them.

And Cicero the wisest of any Romane writers, thought it uncomely for a man to daunce: saying, *Saltatum sobrium vidi neminem.* I never saw any man daunce that was sober and in his right wits, but there by your leave he failed, nor our young Courtiers will allow it, besides that it is the most decent and comely demeanour of all exultations and rejoicements of the hart, which is no lesse natural to man then to be wise or well learned, or sober.

To tell you the decencies of a number of other behaviours, one might do it to please you with pretie reports, but to the skilfull Courtiers it shalbe nothing necessary, for they know all by experience without learning. Yet some few remembrances wee will make you of the most materiall, which our selves haue observed, and so make an end.

It is decent to be affable and curteous at meals and meetings, in open assemblies more solemn and strange, in place of authority and judgement not familiar nor pleasant, in counsell secret and sad, in ordinary conferences easie and apt, in conversaition simple, in capitulation subtil and mistrustfull, at mournings and burials sad and sorrowfull, in feasts and banquets merry and joyfull, in houehold expence pinching and sparing, in publicke entertainment spending and pompous. The Prince to be sumptuous and magnificent, the private man liberall with moderation, a man to be in giuing free, in asking spare, in promise slow, in performance speedy, in contract circumspect but iust, in amitie sincere, in ennimity wily and cautiousus *[dolus an virtus quis in hofte requirit, faih the Poem]* and after the same rate every fort and maner of businesse or affaire or action hath his decencie and vndecencie, either for the time or place or person or
some other circumstance, as Priests to be sober and
calm, a Preacher by his life to give good example, a
Judge to be incorrupt, solitarie and unacquainted
with Courtiers or Courtly entertainments, and as the
Philosopher saith Oportet judicem esse rudem et simpi-
cem, without plaie or wrinkle, fower in looke and
churlish in speach, contrariwise a Courtly Gentleman
to be lofte and curious in countenaunce, yet sometimes
a creeper, and a curry fauell with his superiours.

And touching the person, we say it is comely for a
man to be a lambe in the house, and a Lyon in the
field, appointing the decencie of his qualitie by the
place, by which reason also we limit the comely parts
of a woman to consist in four points, that is to be a
shrewi in the kitchen, a fient in the Church, an Angell
at the borth, and an Ape in the bed, as the Chronicle
reportes by Mistresse Shore paramour to king Edward
the fourth.

Then also there is a decency in respect of the per-
sons with whom we do negotiate, as with the great
personages his egals to be solemn and furly, with
meane men plesaunt and popular, floute with the
flurdie and mild in the meek, which is a most
decent conversation and not reprochfull or vnseemely,
as the proverbe goeth, by those that vfe the contrary,
a Lyon among sheepe and a sheepe among Lyons.

Right so in negociating with Princes we ought to
seke their faviour by humilitie and not by sturnesse,
nor to trafficke with them by way of indent or condi-
tion, but frankly and by manner of submission to their
wils, for Princes may be lead but not druen, nor they
are to be vanquisht by allegation, but must be suffered
to haue the victorie and be relented vnto : nor they
are not to be challenged for right or iustice, for that
is a maner of accusation : nor to be charged with
their promifes, for that is a kinde of condemnation :
and at their request we ought not to be hardly en-
treated but easily, for that is a signe of deffidence and
mistrust in their bountie and gratitude : nor to recite
the good services which they have received at our hands, for that is but a kind of exprobration, but in craving their bounty or largesse to remember unto them all their former benefices, making no mention of our own merits, and so it is thankfully, and in praying them to their faces to do it very modestly: and in their commendations not to be excessive for that is tedious, and always favours of suttely more then of sincere love.

And in speaking to a Prince the voice ought to be lowe and not lowde nor shrill, for th'one is a signe of humilitie th'other of too much audacitie and presumption. Nor in looking on them feeme to overlooke them, nor yet behold them too stedfastly, for that is a signe of impudence or litle reuerence, and therefore to the great Princes Orientall their seruitors speaking or being spoken vnto abbafe their eyes in token of lowliness, which behauiour we do not obserue to our Princes with so good a discretion as they do: and such as retire from the Princes presence, do not by and by turne tayle to them as we do, but go backward or sildelie for a reasonable space, til they be at the wall or chamber doore passing out of sight, and is thought a most decent behauiour to their soveraignes. I haue heard that king Henry th'eight her Maiesties father, though otherwise the most gentle and affable Prince of the world, could not abide to haue any man stare in his face or to fix his eye too steedily vpon him when he talked with them: nor for a common futer to exclame or cry out for iustice, for that is offensifue and as it were a secret impeachment of his wrong doing, as happened once to a Knight in this Realme of great worship speaking to the king. Nor in speeches with them to be too long, or too much affected, for th'one is tedious th'other is irksome, nor with loud acclamations to applaud them, for that is too popular and rude and betokens either ignorance, or seldom acceffe to their presence, or little frequenting their Courts: nor to shew too mery or light a countenance,
for that is a signe of little reverence and is a peece of a contempt.

And in gaming with a Prince it is decent to let him
sometimes win of purpose, to keepe him plesaunt, and
never to refuse his gift, for that is vndutifull: nor to
disguise him his losses, for that is arrogan: nor to
give him great gifts, for that is either insolence or
folly: nor to feast him with excessiue charge for that
is both vaine and envious, and therefore the wise Prince
king Henry the feuenth her Maiesties grandfather, if
his chaunce had bene to lye at any of his subiects
houses, or to passe moe meales then one, he that would
take vpon him to defray the charge of his dyet, or of
his officers and household, he would be marvellously
offended with it, saying what priuate subiect dare un-
dertake a Princes charge, or looke into the secret of
his expence? Her Maiestie hath bene knowne often-
times to mislike the superfluous expence of her sub-
jects bestowed vpon her in times of her progresses.

Likewise in matter of aduise it is neither decent to
flatter him for that is servile, neither to be rough or
plaine with him, for that is daungerous, but truly to
Counsell and to admonish, gravely not greuously, sin-
cerely not sourely: which was the part that so greatly
commended Cineas Counsellour to king Pirrhus, who
kept that decencie in all his perfwasions, that he euer
preuailed in aduice, and carried the king which way
he would.

And in a Prince it is comely to giue vnasked, but
in a subiect to aske vnbidden: for that first is signe of
a bountifull mynde, this of a loyall and confident.
But the subiect that craues not at his Princes hand,
either he is of no defect, or proud, or mistrustfull of his
Princes goodnesse: therefore king Henry the eight to
one that entreated him to remember one Sir Anthony
Roufe with some reward for that he had spent much
and was an ill beggar: the king aunswered (noting his
insolence,) If he be ashamed to begge, we are ashamed
to giue, and was neuerthelesse one of the most liberall
Princes of the world.
And yet in some Courts it is otherwise used, for in Spaine it is thought very vndecent for a Courtier to craue, supposing that it is the part of an importune: therefore the king of ordinarie calleth euery second, third or fourth yere for his Checker roll, and bestoweth his mercedes of his owne meere motion, and by discretion, according to euery mans merite and condition.

And in their commendable delights to be apt and accommodate, as if the Prince be gueuen to hauing, hunting, riding of horses, or playing vpon instruments, or any like exercife, the seruitour to be the same: and in their other appetites wherein the Prince would seeme an example of vertue, and would not mislike to be egalled by others: in such cases it is decent their seruitours and subiects studie to be like to them by imitacion, as in wearing their haire long or short, or in this or that sort of apparrell, such excepted as be only fitte for Princes and none els, which were vndecent for a meane perfon to imitate or counterfeit: fo is it not comely to counterfeit their voice, or looke, or any other gestures that be not ordinary and naturall in euery common perfon: and therefore to goe upright, or speake or looke assuredly, it is decent in euery man. But if the Prince haue an extraordinarie countenance or manner of speeche, or bearing of his body, that for a common seruitour to counterfeit is not decent, and therefore it was misliked in the Emperor Nero, and thought vncomely for him to counterfeit Alexander the great, by holding his head a little awrie, and neerer toward the tayne shouder, because it was not his owne naturall.

And in a Prince it is decent to goe slowly, and to march with leyfure, and with a certaine granditie rather than grauitie: as our foueraine Lady and mistresse, the very image of maiestie and magnificence, is accustomed to doe generally, vnlesse it be when the walketh apace for her pleasure, or to catch her a heate in the colde mornings.
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Neuerthelesse, it is not so decent in a meaner person, as I have obscure in some counterfeit Ladies of the Country, which vie it much to their owne detraction. This Cornelines was wanting in Queene Marie, otherwife a very good and honourable Princeesse. And was some blemish to the Emperor Ferdinand, a moft noble minded man, yet so carelesse and forgetfull of himfelfe in that behalf, as I have seene him runne vp a pair of flaires fo swift and nimble a pace, as almoft had not become a very meane man, who had not gone in some hafte businesse.

And in a noble Prince nothing is more decent and wellbeeming his greatnesse, than to spare foule speeches, for that breedes hatred, and to let none humble fuiters depart out of their prefence (as neere as may be) miscontented. Wherein her Maiestie hath of all others a moft Regall gift, and nothing inferior to the good Prince Titus Vespasianus in that point.

Also, not to be passionate for small detriments or offences, nor to be a revenger of them, but in cases of great injurie, and specially of dishonors: and therein to be very fterne and vindicative, for that favours of Princely magnanimity: nor to fecke revenge vpon base and obscure persons, over whom the conquest is not glorious, nor the victorie honourable, which respect moued our foueraign Lady (keeping alwaies the dekorum of a Princely person) at her firft comming to the crowne, when a knight of this Realme, who had very insolently behaued himfelfe toward her when she was Lady Elizabeth, fell vpon his knee to her, and befought her pardon: suspecting (as there was good caufe) that he should have bene sent to the Tower, she said vnto him moft mildly: do you not know that we are descended of the Lion, whose nature is not to harme or pray vpon the mouse, or any other such small vermin?

And with these examples I thinke sufficient to leaue, gieing you information of this one point, that all your figures Poeticall or Rhethoricall, are but obseruations
of strange speeches, and such as without any arte at all we should use, and commonly do, even by very nature without discipline. But more or lesse aptly and decently, or scarcely, or abundantly, or of this or that kind of figure, and one of vs more then another, according to the disposition of our nature, constitution of the heart, and facultie of each mans utterance: so as we may conclude, that nature her selfe suggeteth the figure in this or that forme: but arte aydeth the judgement of his use and application, which gives me occasion finally and for a full conclusion to this whole treatise, to enforme you in the next chapter how art should be used in all respects, and specially in this behalfe of language, and when the naturall is more commendable then the artificiall, and contrariwise.

CHAP. XXV.
That the good Poet or maker ought to dissemble his arte, and in what cases the artificiall is more commendable then the naturall, and contrariwise.

And now (most excellent Queene) having largely said of Poets and Poesie, and about what matters they be employed: then of all the commended fourmes of Poemes, thirdly of metrical proportions, such as do appertaine to our vulgar arte: and last of all set forth the poeticall ornament consisting chiefly in the beautie and gallantnesse of his language and stile, and so have appareled him to our seeming, in all his gorgious habiliments, and pulling him first from the carte to the schoole, and from thence to the Court, and preferred him to your Maiesties seruice, in that place of great honour and magnificence to geue entertainment to Princes, Ladies of honour, Gentlewomen and Gentlemen, and by his many moodes of skill, to serue the many humors of men thither haunting and retorting, some by way of folace, some of serious aduise, and in matters aswell profitable as plesant and honest. We haue in our humble conceit sufficiently performed
our promise or rather duty to your Maiestie in the description of this arte, so alwaies as we leave him not vnfurnisht of one peece that beft befeemes that place of any other, and may ferue as a principall good leffon for all good makers to beare continually in mind, in the vsage of this science: which is, that being now lately become a Courtier he shew not himself a craftsman, and merit to be disgraced, and with fcorne sent back againe to the shop, or other place of his firft facultie and calling, but that so wisely and discreetly he behaue himeselfe as he may worthily retaine the credit of his place, and profession of a very Courtier, which is in plaine termes, cunningly to be able to difsemble. But (if it please your Maiestie) may it not seeme enough for a Courtier to know how to weare a fether, and fet his cappe a flaunt, his chaine en echarpe, a straight buskin al inglesse, a loose al Turquesque, the cape alla Spaniola, the breech a la Françoise, and by twentie maner of new fashioned garments to disguife his body, and his face with as many countenances, whereof it seemes there be many that make a very arte, and study who can shew himeselfe moft fine, I will not say moft foolish and ridiculous? or perhaps rather that he could dissemble his conceits as well as his countenances, so as he neuer speake as he thinkes, or thinke as he speakes, and that in any matter of importance his words and his meaning very feldome meete: for so as I remember it was concluded by vs setting foorth the figure Allegoria, which therefore not impertinently we call the Courtier or figure of faire semblant, or is it not perchance more requisite our courtly Poet do dissemble not onely his countenances and conceits, but alfo all his ordinary actions of behauiour, or the moft part of them, whereby the better to winne his purposes and good advantages, as now and then to have a journey or sicknesse in his fleue, thereby to shake of other importunities of greater consequence, as they vfe their pilgrimages in Fraunce, the Diet in Spaine, the baines in Italy? and when a man is whole to faine
himselfe sicke to shunne the businesse in Court, to entertaine time and ease at home, to false offences without discredit, to win purpofes by mediation in absence, which their presence would eyther impeach or ton greatly preferre, to harken after the popular opinions and speech, to pretend to their more priuate solaces, to practise more deeply both at leasure and libertie, and when any publique affaire or other attempt and counfaile of theirs hath not receaved good success, to avoid theby the Princes present reprofe, to coole their chollers by absence, to winne remorre by lamentable reports, and reconcilement by friends intreatie. Finally by fequestring themselves for a time from the Court, to be able the freelier and cleerer to discerne the factions and state of the Court and of all the world besides, no lesse then doth the looker on or beholder of a game better see into all points of advantage, then the player himselfe? and in disembling of diseases which I pray you? for I haue obseruued it in the Court of France, not a burning feuer or a plurisie or a pallsie, or the hydropick and swelling gowte, or any other like disease, for if they be such as may be either easly discerned or quickly cured, they be ill to dissemble and doo halfe handsomely ferue the turne.

But it must be either a dry dropifie, or a megrim or letarge, or a fistule in a no, or some such other secret disease, as the common conuerfant can hardly discover, and the Phisition either not speedily heale, or not honestly bewray? of which infirmities the scoffing Pasqul wrote, Vetus vesica renum dolor in pene farius. Or as I haue seene in diuers places where many make themselves hart whole, when in deede they are full sicke, bearing it flauntly out to the hazard of their health, rather then they would be suspected of any lothsome infirmity, which might inhibit them from the Princes presence, or entertainment of the ladies. Or as some other do to beare a port of state and plenty when they haue neither penny nor posseffion, that they may not seeme to droope, and be reieected as
unnworthy or insufficien for the greater seruices, or to be pitied for their pouertie, which they hold for a maruellous disgrace, as did the poore Squire of Caffile, who had rather dine with a sheepes head at home and drinke a cruse of water to it, then to haue a good dinner giuen him by his friend who was nothing ignorant of his pouertie. Or as others do to make wife they be poore when they be riche, to shunne thereby the publicke charges and vocations, for men are not now a dayes (specially in flates of Oligarchie as the moft in our age) called somuch for their wisedome as for their wealth, alfo to auoyde enuie of neighbours or bountie in conuerfation, for whofoeuer is reputed rich cannot without reproch, but be either a lender or a fpender. Or as others do to feeme very bufie when they haue nothing to doo, and yet will make themfelues fo occupied and overladen in the Princes affaires, as it is a great matter to haue a couple of wordes with them, when notwithstanding they lye sleeping on their beds all an after noone, or fit solemnly at cardes in their chanbers, or entereteyning of the Dames, or laughing and gibing with their familiars foure houres by the clocke, whiles the poore futer desirous of his dispatch is aunswered by some Secretarie or page il faut attendre, Monsieur is dispatching the kings businesse into Languedock, Prouence, Piemont, a common phrase with the Secretaries of France. Or as I haue obserued in many of the Princes Courts of Italie, to feeme idle when they be earnestly occupied and entend to nothing but mischieuous practizes, and do bufully negotiat by coulor of otiation. Or as others of them that go ordinarily to Church and neuer pray to winne an opinion of holinesse: or pray till apace, but neuer do good decede, and geue a begger a penny and spend a pound on a harlot, to speake faire to a mans face, and foule behind his backe, to set him at his trencher and yet fit on his skirts for so we vfe to fay by a fayned friend, then alfo to be rough and churilif in fpetch and apparence, but inwardly affectionate and fauouring,
as I haue sene of the greatest pondeflates and grauesf
judges and Presidentes of Parliament in Fraunce.
These and many such like disguisings do we find in
mans behauiour, and specially in the Courtiers of for-
raine Countreyes, where in my youth I was brought vp,
and very well obserued their maner of life and conuer-
sation, for of mine owne Countrey I haue not made so
great experience. Which parts, neverthelesse, we allow
not now in our English maker, because we haue geuen
him the name of an honest man, and not of an hypo-
crite: and therefore leaving these manner of disimul-
lations to all base-minded men, and of vile nature or
miferie, we doe allow our Courtly Poet to be a dis-
fembluer only in the subtleties of his arte: that is, when
he is most artificiall, so to disguise and cloake it as it
may not appeare, nor seeme to proccede from him by
any studie or trade of rules, but to be his naturall:
nor so evidently to be defcried, as every ladde that
reades him shall say he is a good schooller, but will
rather haue him to know his arte well, and little to
vie it.
And yet peraduenture in all points it may not be so
taken, but in such onely as may discouer his grossenes
or his ignorance by some schoellerly affectation: which
thing is very irkefome to all men of good trayning, and
specially to Courtiers. And yet for all that our maker
may not be in all cafes restrayned, but that he may both
vse, and also manifest his arte to his great praife, and
need no more be ashamed thereof, than a shomaker to
have made a cleanly shooe, or a Carpenter to haue
buylt a faire houfe. Therefore to discourse and make
this point somewhat clearer, to weete, where arte ought
to appeare, and where not, and when the naturall is
more commendable than the artificial in any humane
action or workmanship, we wil examine it further by
this distinction.
In some cafes we say arte is an ayde and coadiutor
to nature, and a furtherer of her actions to good effect,
or peraduenture a meane to supply her wants, by ren-
forcing the causes wherein she is impotent and defective, as doth the art of physicke, by helping the natural concoction, retention, distribution, expulsion, and other virtues, in a weake and unhealthie bodie. Or as the good gardiner seasons his foyle by fundrie forts of compost: as mucke or marle, clay or sande, and many times by bloud, or lees of oyle or wine, or stale, or perchaunce with more costly drugs: and waters his plants, and weeds his herbes or flowers, and prunes his branches, and vnleaves his boughes to let in the sunne: and twenty other waies cherisheth them, and cureth their infirmities, and so makes that neuer, or very seldom any of them miscarry, but bringe forth their flowers and fruits in season. And in both these cases it is no small praise for the Phisition and Gardiner to be called good and cunning artificers.

In another respect art is not only an aide and coadjuator to nature in all her actions, but an alterer of them, and in some sort a surmounter of her skill, so as by means of it her owne effects shall appeare more beautifull or strange and miraculous, as in both cases before remembred. The Phisition by the cordials hee will geue his patient, shall be able not onely to restore the decayed spirites of man, and render him health, but also to prolong the terme of his life many yeares over and above the flint of his first and natural constitution. And the Gardiner by his art will not onely make an herbe, or flower, or fruit, come forth in his season without impediment, but also will embellish the same in vertue, shape, odour and taste, that nature of her selfe woulde neuer haue done: as to make single gillifloure, or marigold, or daisy, double: and the white rofe, redde, yellow, or carnation, a bitter mellon sweete, a sweete apple, foure, a plumme or cherrie without a flone, a peare without core or kernell, a good or coucumber like to a horne, or any other figure he will: any of which things nature could not doe without mans help and arte. These actions also are most singular, when they be most artificiall.
In another respect, we say arte is neither an aider nor a surmounter, but only a bare imitator of nature's works, following and counterfeiting her actions and effects, as the Marmoset doth many countenances and gestures of man, of which both are the arts of painting and keruing, whereof one represents the natural by light colour and shadow in the superficial or flat, the other in a body manifest expressing the full and emptie, even, extant, rabbated, hollow, or whatsoever other figure and passion of quantitie. So also the Alchimist counterfeit gold, silver, and all other mettals, the Lapidarie pearls and pretious stones by glasse and other substances falsified, and sophificate by arte. These men also be praised for their craft, and their credit is nothing empayed, to say that their conclusions and effects are very artificial. Finally in another respect arte is as it were an encounter and contrary to nature, producing effects neither like to hers, nor by participation with her operations, nor by imitation of her paternes, but makes things and produceth effects altogether strange and diverse, and of such forme and qualitie (nature alwaies supplying suffe) as she neuer would nor could have done of her selfe, as the carpenter that builds a house, the ioyner that makes a table or a bedstead, the tailor a garment, the Smith a locke or a key, and a number of like, in which case the workman gaineth reputation by his arte, and praiseth when it is best exprest and most apparant, and most studiously. Man also in all his actions that be not altogether natural, but are gotten by study and discipline or exercise, as to daunce by meaures, to sing by note, to play on the lute, and such like, it is a praiseth to be said an artificiall dauncer, singer, and player on instruments, because they be not exactly knowne or done, but by rules and precepts or teaching of scholemasters. But in such actions as be so natural and proper to man, as he may become excellent therein without any arte or imitation at all, (cusement and exercise excepted, which are requisite to every action not numbred
among the vitall or animal) and wherein nature should seeme to do amisse, and man suffer reproch to be found destitute of them: in those to shew himselfe rather artificiall then naturall, were no lesse to be laughed at, then for one that can see well enough, to vse a paire of spectacles, or not to heare but by a trunke put to his eare, nor feele without a paire of ennealed glooues, which things in deede helpe an infirme sence, but annoy the perfitt, and therefore shewing a disabilitie naturall mooue rather to scorne then commendation, and to pitie sooner then to prayse. But what else is language and utterance, and discourse and peruation, and argument in man, then the vertues of a well constituite body and minde, little lesse naturall then his very senfull actions, sauing that the one is perfitt by nature at once, the other not without exercise and iteration? Peraduenture also it wilbe granted that a man sees better and discerne more brimly his collours, and heares and seeles more exactly by vse and often hearing and feeling and feing, and though it be better to see with spectacles then not to see at all, yet is their praise not egall nor in any mans judgement comparable: no more is that which a Poet makes by arte and precepts rather then by naturall instinct: and that which he doth by long meditation rather then by a suddaine inspiration, or with great pleasure and facilitie then hardly (and as they are woont to say) in spite of Nature or Minerva, then which nothing can be more irksome or ridiculous.

And yet I am not ignorant that there be artes and methode both to speake and to perusade and also to dispute, and by which the naturall is in some forte relieved, as the eye by his spectacles, I say relieved in his imperfection, but not made more perfitt then the naturall, in which respect I call those artes of Grammar, Logick, and Rhetorick not bare imitations, as the painter or keruers craft and worke in a foraine subiection viz. a liuely portraite in his table of wood, but by long and studious observation rather a repetition or
reminiscens naturall, reduced into perfection, and made prompt by yse and exercise. And so whatso-
euer a mans speakes or perfwades he doth it not by imitation artificially, but by observation naturally (though one follow another) because it is both the fame and the like that nature doth suggeßt: but if a popingay speake, she doth it by imitation of mans voyce artificially and not naturally being the like, but not the fame that nature doth suggeßt to man. But now because our maker or Poet is to play many parts and not one alone, as firft to devise his plat or subiect, then to fashion his poeme, thirdly to yse his metrical proportions, and laßt of all to vter with pleasure and delight, which refies in his maner of language and style as hath bene saíd, whereof the many moods and firauenge phraßes are called figures, it is not altogether with him as with the crafts man, nor altogether otherwise then with the crafts man, for in that he ytheth his metrical proportions by appointed and harmonical measures and distances, he is like the Carpenter or Ioyner, for borrowing their tymber and fluffe of nature, they appoint and order it by art otherwise then nature would doe, and worke effects in apperance contrary to hers. Also in that which the Poet speakes or reports of another mans tale or doings, as Homer of Priamus or Vlisses, he is as the painter or keruer that worke by imitation and reprefentation in a forrein subiecßt, in that he yspeakes figuratiuely, or argues subtillie, or perfwades copioufly and vehemently, he doth as the cunning gardner that vſing nature as a coadiutor, furders her conclußions and many times makes her effeßts more abolute and firaunge. But for that in our maker or Poet, which refies onely in devise and issues from an excellent sharpe and quick invention, holpen by a cleare and bright phantafie and imagination, he is not as the painter to counterfaite the naturall by the like effeßts and not the fame, nor as the gardner aiding nature to worke both the fame and the like, nor as the Carpen-
ter to worke effectes utterly unlike, but even as nature her selfe working by her owne peculiar vertue and proper instinct and not by example or meditation or exercise as all other artificers do, is then most admired when he is most natural and least artificiall. And in the feates of his language and utterance, because they hold aswell of nature to be suggestiond and uttered as by arte to be polished and reformed. Therefore shall our Poet receive prayse for both, but more by knowing of his arte then by unseasonable ving it, and be more commended for his natural eloquence then for his artificiall, and more for his artificiall well disembl'd, then for the same ouermuch affected and groffely or vndifferently bewrayed, as many makers and Oratours do.

The Conclusion.

And with this (my most gratious soueraine Lady) I make an end, humbly beseaching your pardon, in that I have presum'd to hold your eares so long annoyed with a tedious trifle, so as vnlesse it proceeze more of your owne Princeely and natural manufetude then of my merite, I feare greatly leaft you may thinke of me as the Philosopher Plato did of Aniceris an inhabitant of the Citie Circe, who being in troth a very actiue and artificiall man in driuing of a Princes Charriot or Coche (as your Maiestie might be) and knowing it himselfe well enough, comming one day into Platons schoole, and haung heard him largely dispute in matters Philosophical, I pray you (quoth he) geue me leaue also to saie somewhat of myne arte, and in deede shewed so many trickes of his cunning how to lance forth and slay, and chaunge pace, and turne and winde his Coche, this way and that way, vphill downe hill,
and also in even or rough ground, that he made the whole assemblie wonder at him. Quoth Plato being a grave personage, verily in my opinion this man should be utterly vnsift for any service of greater importance then to drive a Coche. It is a great pity that so prettie a fellow, had not occupied his braynes in studies of more consequence. Now I pray God it be not thought so of me in describing the toys of this our vulgar art. But when I consider how every thing hath his estimation by opportunite, and that it was but the studie of my yonger yeares in which vanitie raigned. Alfo that I write to the pleasure of a Lady and a most gratious Queene, and neither to Priestes nor to Prophetes or Philosophers. Besides finding by experience, that many times idlenesse is lesse harmefull then unprofitable occupation, dayly seeing how these great aspiring mynds and ambitious heads of the world seriously searching to deale in matters of state, be often times so busie and earnest that they were better be vnoccupied, and peraduenture altogether idle, I presume so much vpon your Maiesties most milde and gracious judgement howsoever you conceive of myne abilitie to any better or greater service, that yet in this attempt ye wil allow of my loyall and good intent alwayes endeouering to do your Maiestie the best and greatest of those services I can.