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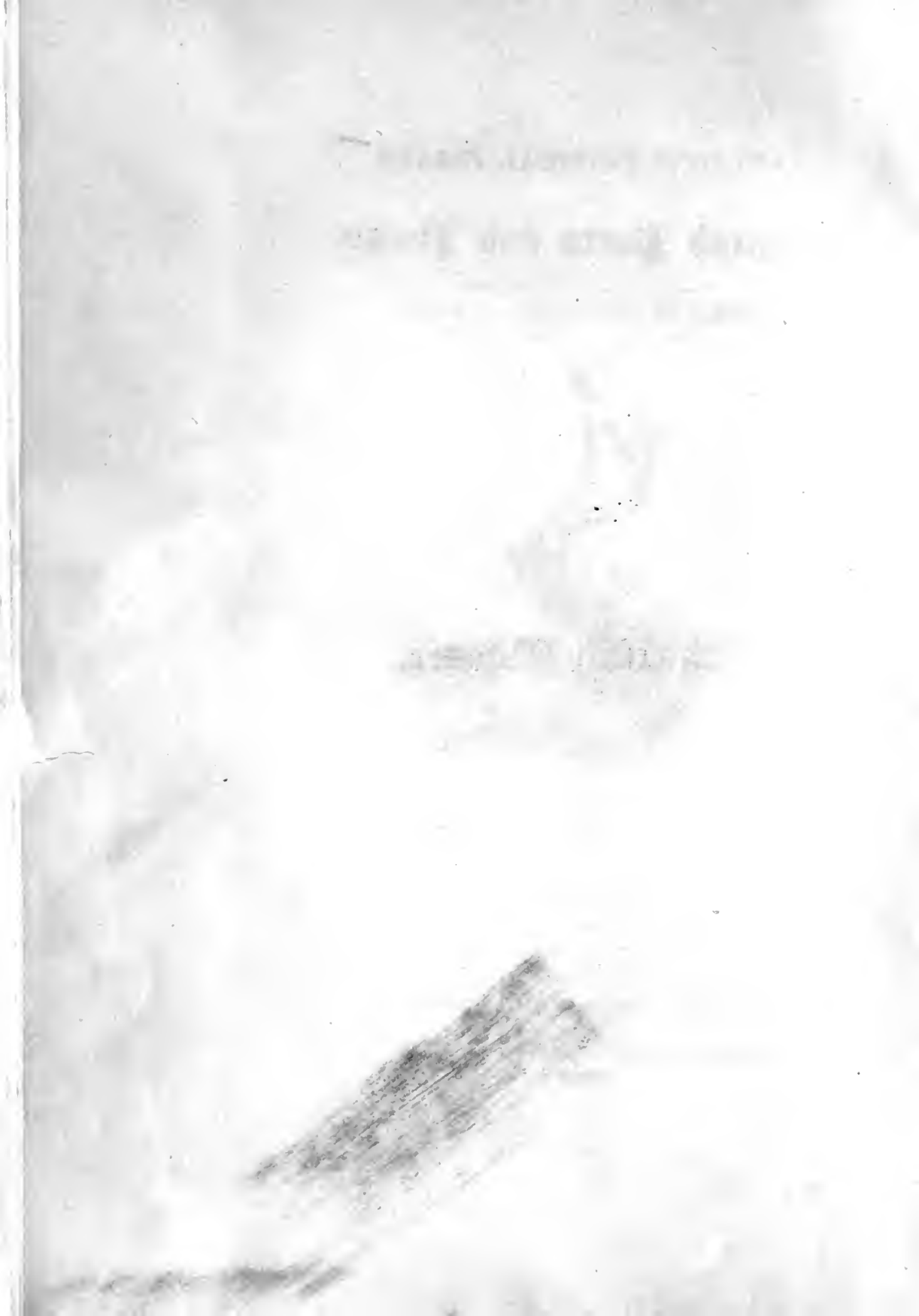
ARTE

OF

English Poesie.

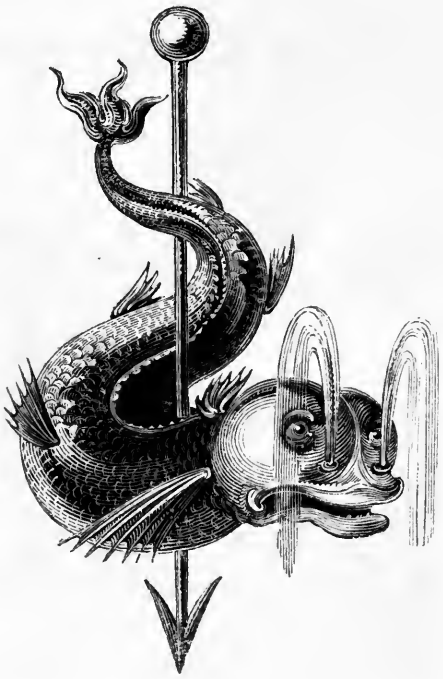


ANCIENT CRITICAL ESSAYS

UPON

English Poets and Poësy.

EDITED BY JOSEPH HASLEWOOD.



VOL. II.

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27/5/02

LONDON:

PRINTED BY T. BENSLEY, BOLT COURT, FLEET STREET,

FOR

ROBERT TRIPHOOK, St. James's Street.

1815.

THE ARTE

OF

ENGLISH POESIE, &c.

BY

GASCOIGNE, HARVEY, SPENSER, K. JAMES, WEBB,
HARINGTON, MERES, CAMPION,
DANIEL, AND BOLTON.

LONDON:

PRINTED BY T. BENSLEY, BOLT COURT, FLEET STREET,

FOR

ROBERT TRIPHOOK, St. James's Street.

1815.

TO

SIR EGERTON BRYDGES, BART. M. P.

AS A SLIGHT TESTIMONY

OF

RESPECT FOR HIS TALENTS

AND

POSSESSION OF HIS FRIENDSHIP,

THIS VOLUME IS INSCRIBED

BY

HIS FAITHFUL

AND OBLIGED SERVANT,

JOSEPH HASLEWOOD.

Of the Contents.

F the following Collection, it may be observed, it was originally planned to assist that general inquiry, pursued with much energy of late, for obtaining a better knowledge of early English literature, and was first announced in 1811, upon the appearance of the reprint of Puttenham's *Arte of English Poesie*, to which it may be considered as a useful continuation. The delay has arisen from the usual difficulty of obtaining access to proper authorities.

It may not be unimportant to give here a brief account of the respective articles comprised in the present volume.

I. *Certayne Notes of Instruction concerning the making of Verse or Ryme in English*, by George Gascoigne.[1] This sensible treatise, by a well-favoured poet of his time, is certainly one of the earliest attempts in our language to establish fixed rules for the modulation of verse. It is concise; the conclusions are neither singular nor forced; and though from the date the whole might be suspected to have acquired an obsolete character, it still retains

[1] GEORGE GASCOIGNE born ...., died 7th Oct. 1577. Such traits of his life as could be gleaned from his works were judiciously collected by Mr. Gilchrist, and inserted in the *Censura Literaria*, Vol. I. p. 109. An enlarged biographical memoir is prefixed to his poems by Mr. A. Chalmers, in his valuable edition of the ENGLISH POETS, Vol. II. p. 447. And a copy of his portrait, with a bibliographical list of his works, may be found in the *British Bibliographer*, Vol. I. p. 73. See also Wood's *Ath. Ox. ed.* 1813. Vol. I. p. 434.

retains such a just proportion of fact with the precepts forming a close alliance to the natural order of our language, that while we hesitate to recommend any thing shaped like trammels for genius, the reading these notes may be suggested as instructive, if not of advantage to poetical composition.

It was inserted in the edition of his works in 1575, again 1587; and from the first of those the present verbal and paginal reprint is given.[1]

II. *A Discourse of English Poetrie*, by William Webbe.[2] The indefatigable William Oldys gave a copious and accurate account of this work in an article of the second number of the *British Librarian*, and which has hitherto supplied the general information of the author's style and subject. Only two copies of the original are known;[3] one is in the collection made by the late Mr. Malone, the other, it is probable, was that seen by Oldys, who has not informed us where he first discovered such a rarity, or whether it belonged to

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[1] The verses to Lord Grey, mentioned at page 11, as written upon the plan of the "old kinde of rithme called Verlayes," may be found in Chalmers's *English Poets*, Vol. II. p. 536.

[2] Of William Webbe, graduate, not any thing more is known than is to be found in the *Discourse on Poetry*. The dedication shows he was tutor to the sons of Edward Suliard, Esq. to which gentleman he had before presented a "homely translation," though its nature, or whether prose or verse, is not expressed. He also made some progress in translating the Georgics, and feared the printing in mirth by one who possessed a copy, without his obtaining some sufficient recompence, (see p. 54). That he did not live in the metropolis appears by his statement of not residing in a place where he could with facility obtain knowledge of certain works, (see p. 36.); but whether the same, or related to William Webbe, M. A. of Chester, who assisted in compiling part of the history of *The Vale Royal* is not certain.

[3] Warton says "there is a former edition for Walley, 1585, 4to.' *Hist. of Eng. Poetry*. Vol. III. p. 400. n. But no copy is known, and the license of it in that year, which is mentioned by Herbert at p. 1098, may have caused the belief of its having been then printed.

to his ingenious friend Mr. (afterwards Sir) Peter Thompson, from whom he acknowledges, in the postscript to the volume, to have had "the use of several printed books which were more scarce than many manuscripts." The possessors of that copy for above the last forty years, with the singular increase in its value, may be traced by the respective catalogues, as follows:

1773, April 8.	Bibliotheca Westiana,	No. 1856.	0	10	6	*Pearson.*
1778, April 22.	——— Pearsoniana,	No. 1888.	3	5	0	*Steevens.*
1800, May 19.	——— Steevensiana,	No. 1128.	8	8	0	*Nicol. for D. of R.*
1812, June 2.	——— Roxburghiana,	No. 3168.	64	0	0	*Marquis of Blandford.*

The present reprint preserves, with scrupulous attention, the text verbatim, as well as the same cast of lines, page, and press signatures, after the manner of a fac simile, but running numbers for the pages are added for the convenience of the reader.

III. *A Treatise of the Airt of Scottis Poesie,* by K. James,[1] 1584. This article forms a division in the "Essayes of a Prentise in the divine Art of Poësie," of which a limited impression, as a fac-simile of the original work, with a valuable critical Essay prefixed, was lately published at Edinburgh, by R. P. Gillies, Esq.

IV. *An Apologie of Poetrie,* by Sir John Harington, Knt. 1591.[2] From the first edition of the Orlando Furioso; and though some part of the apology refers only to the characters and fable of that poem, the whole, as the length was not material, has been preserved unmutilated.

V. *A Com-*

[1] K. James born 19th June 1566, died 27th March 1625. Of the exemplifying specimens inserted by our royal author in chap. 8. p. 114. only three have been traced to their respective originals. The *Troilus* verse is from the poem of *Echo*; the "cuttit and broken verse" from the *Cherrie and Slae,* both by Montgomery; and the *tumbling* verse from the *Flyting of Montgomery with Polwart.* See Sibbald's *Chronicle,* vol. iii. p. 490.

[2] Sir J. Harington, of Kelston, Knt. born 1561, died 1612.

V. *A Comparative Discourse of our English Poets,* by Francis Meres,[1] M. A. 1598, taken from his *Palladis Tamia,* a collection

[1] Francis Meres was born about 1565. He was the son of Thomas Meres of Kirton in Holland, in the county of Lincoln, and educated at Pembroke College, Cambridge, where he took the degree of B. A. 1587, and of M. A. 1591. Upon July 10, 1593, he was incorporated at Oxford, and was near that time a minister and school-master. Perhaps in this double character was published the Sermon called, *Gods Arithmeticke, written by Francis Meres, Maister of Arte of both Vniuersities, and Student in Divinity,* 1597 oct. 25 leaves. The dedication "to the right worshipfull M. John Meres, Esquire, High Sheriffe of Lincolneshier:" illustrates his subject in the following curious manner. "There be foure parts of arithmeticke: addition, multiplication, substraction, and diuision, whereof the first two take their beginning from the right hand, and doe multiplie and increase; and these bee Gods numbers: the other two begin from the left, and doe substract and diuide, and these bee the Deuils. When God had marryed Adam and Eua together, God said to them both, increase, multiplie and replenish the earth: this is Gods arithmeticke. But when the Deuill substracted Dalila from Sampson, the Leuit's wife from her husband, and diuided Micholl from David: this was the Deuil's arithmetick." He also tells his patron of "hauing a longing desire to make knowne your worship's curtesies extended to me at your house at Auborne, your forwardnes in preferring my successelesse suite to Maister Laurence Meres of Yorke, sometimes of her Maiesties Counsell established for the North, and your willingnes and readines for my longer abode and stay at Cambridge." Dated: "From my Chamber in Saint Marie Buttolph-lane neere London-stone this 10th of October 1597." The text is from Eccles: 4. 9. "Two are better then one." In the following year appeared: *Granado's Devotion. Exactly teaching how a man may trvely dedicate and deuote himselfe vnto God: and so become his acceptable votary. Written in Spanish by the learned and reuerend Diuine F. Lewes of Granada. Since translated into Latine, Italian and French; and now perused, and Englished, by Francis Meres, Master of Artes, & student in Diunity, London,* 1598." 12mo. p. p. 576, without dedication and index. This is dedicated "to the worshipfvll and vertvovs Gentleman M. William Samines of the Middle Temple, Esquire," as one devout in religion and learned in knowledge, because "the wittiest *Emblematists* will that in presentation of gyftes wee should

a collection of moral sentences from ancient writers, and which Wood considered "a noted school-book." "From the comparative discourse upon our English poets, the work obtained considerable repute. Heywood in his *Apology for Actors*, calls him an approved good scholar, and says his Account of Authors is learnedly done.[1] Oldys speaks of him as "of no small reputation at that time for his moral and poetical writings".[2] His reading was general and extensive, and the connecting his numerous transcripts shews taste, research, and strong critical judgment. The reader will not consider it to depreciate the labour of our author, that many of his authorities were gathered from his first book of Puttenham's *Art of English Poesie*, and in particular chap.

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should fitte the humour of the partie, to whome they are presented, as to send blacke to mourners, white to religious people, greene to youth and them that lyue in hope, yellow to the couetous and iealous, taunie to the man refus'd, red to martiall captaines, blew to marriners, violet to prophets and diuiners, medley, gray and russet to the poore & meaner sort.

> And little boies, whom shamfastnes did grace,
> The Romans deck'd in scarlet like their face."

This dedication was dated "London the xi of May, 1598."

In the same year was published *Palladis Tamia, Wits Treasvry. Being the second part of Wits Common-Wealth*, 1598. p. p. 340. Again 1634 to which an engraved title was added as *Witts Academy, a Treasurie of Golden Sentences*, &c. 1636. In 1597 appeared *Politeuphia, or Wits Commonwealth*, &c. which was compiled by John Bodenham, and probably being well received suggested the attempt for making the Palladis Tamia a second part. They are never found together.

About 1602, Meres became rector of Wing in the county of Rutland, and continued to hold it for the remainder of his life. Wood notices the *Sinner's Guide of the whole Regiment of Christian Life*, &c. printed 1614, 4to. He died at Wing in the 81st year of his age, 1646.

[1] *Apology for Actors*. Somers's *Tracts*. Vol. III. p. 592. ed. 1810

[2] *Biog. Brit.* Art. *Drayton*, p. 1746.

chap. 31. By the additions it forms a valuable chronology for that period, and the discovery of Henslowe's latent papers established its credit as being just and correct." Such was the material part of the introduction when I printed this article before in the *Censura Literaria*, vol. ix.[1] For the present work the text was collated with the original, and many errors, which the hurried manner of forwarding a periodical work had occasioned, corrected.

VI. *Observations on the Art of English Poesie, by Thomas Campion,*[2] 1602. A short metrical address to this book (p. 162,) concludes

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[1] The notes added on that occasion are now omitted. They consist principally of dates of works and deaths, and many upon the authorities of Warton, Ritson, &c. which are of too easy access to need repetition.

[2] Thomas Campion flourished as a poet and physician during part of the reigns of Q Elizabeth and K. James. He was educated at Cambridge, but of his family and life not any particulars can be traced, and probably the following is only an imperfect account of his several productions.

In 1594 a licence was granted to Richard Field, the printer, for "Tho. Campiani Poema;" and that work seems to have founded the pretension for giving his name in the *Comparative Discourse* by F. Meres, 1598, as one of those Englishmen who had "attained good report and honourable advancement in the Latin empire." (See p. 150.)

"A Hymne in praise of Neptune," from his pen, was "sung by Amphitryte, Thamesis, and other sea nimphes in Grayes-Inne Maske, at the Court, 1594," but the Mask has not been discovered.

His confirmed reputation as a poet proves he wrote about that period many other English poems, that were circulated generally, and admired, if not printed. From such compositions as these, I presume, he was styled "Sweet Master Campion," in the margin of the *Polimanteia*, 1595, where it is said to "Cambridge, howsoever now old thou hast some young, bid them be chast, yet suffer them to be wittie; let them be soundly learned, yet suffer them to be gentlemanlike qualified." Though several eminent names are opposite the address to Oxford, which there follows, Campion's alone is affixed to Cambridge, as if he then shone the only eminent genius of that University; and the admonition of the author, if not

concludes with " spread thy pap'ry wings, thy lightness cannot helpe, or hurt my fame;" which supports all that is said in the note

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intended as a general one, might be a slight censure upon some youthful sallies of his Muse.

The above noticed hymn from the Grays-Inn Mask, and three other pieces, were first printed in Davison's *Poetical Rapsodie*, 1602, the same year as his *Observations on Poetry* appeared; and in Camden's *Remains*, 1605, his name is found conspicuously placed in the list with Sydney, Spenser, Owen, Daniel, Holland, Jonson, Drayton, Chapman, Marston, and Shakespeare, pregnant wits of those times, whom succeeding ages might justly admire.

Perhaps there should here be mentioned as of that, or an earlier period, three other of his poems recently discovered in a manuscript that has a date of 1596, by Sir Egerton Brydges, and printed at the Lee press in the *Excerpta Tudoriana*, 1814. They are written in the spirit of true poetry.

As a dramatic writer he wrote some little musical entertainments, or Masks; a species of innocent revelry, usually exhibited at nuptials and other festivals; and the performance formed a fashionable recreation for near a century with the ladies at court and the younger branches of our nobility. The musick, a science in which he certainly excelled as a master, was also in part his own composition. All these pieces are now extremely rare. One of the earliest published is entituled:

The discription of a maske, presented before the Kinges Maiestie at White-Hall, on Twelfth Night last, in honour of the Lord Hayes, and his Bride, Daughter and Heire to the Honourable the Lord Dennye; their marriage hauing been the same day at Court solemnized. To this by occasion other small poemes are adioyned. Inuented and set forth by Thomas Campion, Doctor of Phisicke. London. Imprinted by John Windet for John Brown, and are to be solde at his shop in S. Dunstones Church yeard in Fleet-street, 1607. *qto.* At the back of the title is the whole-length figure of a man richly dressed in the costume of the stage. Prefixed are some Latin and English verses inscribed to K. James, Theophilus Howard Lord of Walden and son of the Earl of Suffolk, and the Lord and Lady Hay. At the end are five songs, two of them incidental ones repeated, and the other three forming the "small poems," mentioned in the title as adjoined, all set to musick: " whereof the first two ayres were made by M. Campion, the third and last by M. Lupo, the fourth by M. Tho. Giles, and though the last three ayres were deuised onely for dauncing, yet they are here set forth with words that they may be sung to the lute or violl."—The Maskers were Lord Walden; Sir Thomas Howard; Sir Henry

note below relative to his having written poems, well known at that time, and now either lost or undiscovered. If the assertion was true

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Henry Carey, Master of the Jewel house; Sir Richard Preston; Sir John Ashley,[1] gentleman of the privy chamber; Sir Thomas Jarratt, pensioner; Sir John Digby, one of the King's carvers; Sir Thomas Badger, master of the King's harriers, and Master Goringe. The Mask concludes with the following lines and Latin epigram.

To the Reader.

Neither buskin now, nor bayes,
Challenge I, a Ladies prayse
Shall content my proudest hope,
Their applause was all my scope,
And to their shrines properly
Reuels dedicated be:
Whose soft eares none ought to pierce
But with smooth and gentle verse,
Let the tragicke Poeme swell,
Raysing raging feendes from hell,
And let Epicke Dactils range
Swelling seas and countries strange.
Little roome small things containes,
Easy praise quites easy paines.
Suffer them whose browes do sweat
To gaine honour by the great,
Its enough if men me name,
A Retailer of such fame.

Epigramma.

Quid tu te numeris immisces? anne medentem
Metra cathedratum ludicra scripta decent
Musicus, & medicus, celebris quoque Phœbe Poeta es
Et lepor ægrotos arte rogante iuuat.
Crede mihi doctum qui carmen non sapit, idem
Non habet ingenuum, nec genium medici.

[1] Properly Astley: he was afterwards master of the Revels. Chalmers's *Apology*, p. 493.

He,

true that he did not estimate this little piece from "lightness," yet time and rarity, now of material use to "help" to establish fame, has occasioned

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He, joining with many leading poets in performing the melancholy but honourable task of commemorating the premature loss of the gallant Prince of Wales, wrote:

[*Songs of Mourning: bewailing the vntimely death of Prince Henry. Worded by Tho. Campion. And set forth to bee sung with one voyce to the Lute or Violl: By John Coprario. London: printed for Iohn Browne, and are to be sould in S. dunstons Churchyard.* 1613.

Folio, containing ten leaves: the Bodleian copy *uncut.*

Back of the title, fourteen Latin Hexameters and Pentameters "illvstrissimo, potentissimoqve principi, Fredrico quinto, Rheni comiti Palatino, Dvci Bavariæ, &c."

Then on page 3, or sign. a 2, (not numbered or marked)

"An Elegie vpon the vntimely death of Prince Henry.

"Reade you that haue some teares left yet vnspent,
Now weepe your selues hart sicke, and nere repent:
For I will open to your free accesse
The sanctuary of all heauinesse:
Where men their fill may mourne, and never sinne:
And I their humble Priest thus first beginne.
Fly from the Skies yee blessed beames of light,
Rise vp in horrid vapours vgly night,
And fetter'd bring that rauenous monster Fate," &c.

The songs are seven in number, printed with the music: they are addressed

1. To the most sacred King James.
2. To the most sacred Queene Anne.
3. To the most high and mighty Prince Charles.
4. To the most princely and vertvovs the Lady Elizabeth.
5. To the most illvstriovs and mighty Fredericke the fift, Count palatine of Rhein.
6. To the most disconsolate Great Brittaine.
7. To the world.

They commence with the following lines:

1 O Griefe, how diuers are thy shapes wherein men languish

occasioned it to revive and confirm his credit as an author, beyond all his other productions.

There

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2 Tis now dead night, and not a light on earth,
3 Fortune and Glory may be lost, and woone,
4 So parted you as if the world for euer,
5 How like a golden dreame you met and parted,
6 When pale famine fed on thee,
7 O poore distracted world, partly a slaue.

Of these I transcribe the 6th as the best specimen.

When pale famine fed on thee,
With her vnsatiate iawes,
When ciuill broyles set murder free
Contemning all thy lawes,
When heau'n enrag'd consum'd thee so
With plagues that none thy face could know,
Yet in thy lookes affliction then shew'd lesse
Thou now for ones fall all thy parts expresse.
Now thy highest states lament
A sonne, and brothers losse;
Thy nobles mourne in discontent,
And rue this fatal crosse;
Thy commons are with passion sad
To thinke how braue a Prince they had:
If all thy rockes from white to blacke should turne
Yet couldst thou not in shew more amply mourne."

Bliss.]

The next piece is without date, and is placed here as the name of the same bookseller is in the title of the last two articles; and the subject of the work also appears alluded to in the Latin epigram above given.

A new way of making fowre parts in Counter-point, by a most familiar, and infallible Rvle. Secondly, a necessary discourse of Keyes and their proper Closes. Thirdly, the allowed passages of all Concords perfect, or imperfect, are declared. Also by way of preface, the nature of the Scale is expressed, with a briefe method teaching to sing. By Tho. Campion. London: printed by

There was never more than one edition; and if its unusual size is considered, a small square twelves, containing only twenty-five leaves,

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by T. S. for John Browne, and are to be sold at his shop in Saint Dunstanes Church-yard in Fleet-street, n. d. oct. It was dedicated "to the flowre of Princes, Charles Prince of Great Brittaine:" and might therefore not be published until after the death of Prince Henry. In that dedication the author says: "why should I, being by profession a Physition, offer a worke of musicke to his Highnesse? Galene either first, or next the first of Physitions, became so expert a musition, that he could not containe himselfe, but needes he must apply all the proportions of musicke to the vncertaine motions of the pulse. Such far-fetcht doctrine dare not I attempt." These musical instructions were reprinted as "The art of setting or composing musick in parts," at the end of Playford's *Introduction,* 1660. Again as "*The art of Descant, or composing musick in parts,* &c." 1674. 8vo. and also without date.

There likewise appeared in 1613, *A relation of the late royall Entertainment given by the right honorable the Lord Knowles, at Cawsome-house neere Redding: to our most gracious Queene, Queene Anne, in her progresse toward the Bathe, vpon the scuen and eight and twentie dayes of Aprill,* 1613, *whereunto is annexed the Description, Speeches, and Songs of the Lords Maske, presented in the banquetting-house on the mariage night of the high and mightie, Covnt Palatine, and the Royally descended the Ladie Elizabeth. Written by Thomas Campion. London, printed for John Budge, and are to be sold at his shop at the South-doore of S. Pauls, and at Britaines Bursse,* 1613. qto. This was printed having been "much desired in writing both of such as were present at the performance thereof, as also of many strangers." The Lords Mask, "which," says the author, "but for some private lets had in due time come forth," was exhibited 14th February, 1612-13, in honour of the marriage of the unfortunate Lady Elizabeth, so well known by Sir Henry Wotton's lines, beginning "You meaner beauties, &c." which, it may be added, were set to musick by Michael Este, in his *Sixt set of books,* &c. 1624, as "an aire of a Canzo, composed in honour of the most illustrious Princesse the Ladie Elizabeth," &c.

His next piece was: *The Description of a Maske: presented in the Banqueting-roome at Whitehall, on Saint Stephen's night last, at the mariage of the Right Honourable the Earl of Somerset, and the right noble the Lady Frances Howard.*

Written

leaves, with the whole theory refuted early after publication, it can no longer appear singular that only a few copies should be preserved in the cabinets of the curious: so few that when the persevering

Written by Thomas Campion. Whereunto are annexed divers choyse Ayres composed from this maske, that may be sung with a single voyce, to the Lute or Base-Viall. London, printed by E. A. for Laurence Lisle, dwelling in Paules Church yard, at the signe of the Tyger's head. 1614. qto. The airs at the end have for composers Nicholas Laneir and Mr. Coprario: the latter has three, with a song "made by Th. Campion and sung in the Lords Maske at the Count Palatine's marriage," added to fill empty pages. The 12 Maskers were the duke of Lennox; the earls Pembrooke, Dorset, Salisburie, and Montgomerie, the Lords Walden, Scroope, North, and Hay, and Sir Thomas Howard, Sir Henry H. and Sir Charles Howard.

He also published,

Tho. Campiani Epigrammatvm libri II. Vmbra. Elegiarum liber vnus. Londini Excudebat E. Griffin, Anno Domini 1619. 12mo. Of the two books of Epigrams the first contains 225 and the other 228. Then follows a long poem, as *Thoma Campiana Umbra*, with the Elegies, in number thirteen.

A few lines "to the worthy author," signed "by T. Campion, Doctor in Physicke," are before the *Ayres by Alfonso Ferrabosco*, 1609, fol. Other commendatory verses by him are prefixed to Barnaby Barnes's *Foure Bookes of Offices. Lond.* 1606, fol. also *Coryat's Crudities*, 1611. qto. and to *a Briefe Discourse of the true (but neglected) vse of Charact'ring the degrees by their perfection, imperfection, and diminution, in measurable musicke, &c. by Thomas Ravenscroft*, 1614. qto.

There remains to add some further testimonies of authors. The following Epigram is from *The Scourge of Folly*, by John Davies, n. d. (about 1611.) and is too honourable to be omitted.

To the most iudicious and excellent Lyrick Poet, Doctor Campion.

Vpon myselfe I should iust vengeance take,
Should I omitt thy mention in my rimes,
Whose lines and notes do lullaby awake
In heau'ns of pleasure, these vnpleasant times.
Neuer did lyricks more then happie straines,
Strain'd out of arte by nature, so with ease,
So purely hitt the moods, and various vaines
Of musick, and her hearers, as do these.

So

persevering bibliographer has acutely examined an extensive range of old catalogues, he will scarcely trace the present existence of six.

That the author was early convinced of the impracticability of a plan

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So thou canst cure the body, and the minde,
Rare Doctor, with thy two-fold soundest arte:
Hipocrates hath taught thee the one kinde;
Apollo, and the muse the other part:
And both so well, that thou with both dost please
The mind with pleasure, and the corps with ease.

This complimentary effusion shows an established reputation, both as a poet and a musician; although Edward Phillips, in the *Theatrum Poetarum*, 1675, only gives him a place from the mention of his name by Camden, adding that he was "a writer of no extraordinary fame." As a dramatic writer he was first noticed in Hayward's *British Muse*, 1738, art. Pleasure; taken from the Masque upon the Earl of Somerset's marriage, 1614, which, in the list of authors cited, is described as "never seen by any writer on our Dramatic Poets." From Isaac Reed he obtained a niche in the *Biographia Dramatica*, 1782, who had seen the first two, only, of the Masks above described. In the *History of English Poetry*, vol. iii., Warton has stated that he "is among the poets in *England's Parnassus*, printed in 1600:" but an inadvertent error, either in the press or otherwise, seems to have transposed the application from Thomas Churchyard, who is mentioned in the same passage, to our author, whose name is not among the contributors to that work. Two of his poems from the Poetical Rhapsody are introduced by Mr. Ellis, in his tasteful repository of *Specimens of the Early English Poets*. 1803. Anthony a Wood, in the *Fasti Oxonienses*, registers among the incorporations of 1624, one of the same name, but concludes, "as for the said Thomas Campion the poet I take him to be too soon for Tho. Campion M. of A. of Cambridge." It is not likely that the poet was incorporated, as he must then have been near if not more than sixty years of age, and I should rather suppose him to be the Thomas Campion, of London, Gentleman, who made his will, dated October the 29th, 1621, which was proved on his decease, in the Consistory Court of Canterbury, January 1623. If that was our author, he directed that he should be buried with his father and mother at Alhallows the Moor, Thames Street, and bequeathed his property to four brothers, Henry C. Esq. William C. clothworker, Abraham C. and Isaac C. and two sisters. He left small legacies to the poor of the parish of Putney, in Surrey, as well as those of Alhallows, and therefore probably had a residence at each place.

a plan to force English verse to stalk in Roman measures, appears certain. He did not attempt to support the *Observations* by any reply to his antagonist, or venture to publish any specimens in addition to those first produced as an assistance for explaining the system. All the little odes, or songs, with the occasional speeches introduced in the masks, described in the note below, are hitched into rhime, and are superior in poetry and diction to his hobbling examples, which were "never before that time by any man attempted." That rhime might easily have been used in the illustrative attempt of *licentiate iambicks*, was shown, after a lapse of near twenty years, by the learned Alexander Gill,[1] in the *Logonomia Anglica*,[2] a work

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[1] The same subject attracted the notice of an abler critic. In a note in the *History of English Poetry*, vol. iii. p. 469, it is observed, "He gives a specimen of *Licentiate Iambickes* in English, our present blank verse. More of this hereafter."——'More of this hereafter' it is now vain to expect. The hand that so well executed the task of securing its master an imperishable fame, is now nerveless and cold, and the judicious comment upon the *Licentiate Iambicks*, intended by a Warton, is lost for ever.

[2] *Logonomia Anglica. Quâ Gentis sermo faciliùs addiscitur. Conscripta ab Alexandro Gil, Paulinæ Scholæ Magistro Primariò. Secundò edita, paulò correctior, sed ad vsum communem accommodatior. Londini, Excudit Johannes Beale: Anno* M. D. C. XXI. qto. In "Cap. xxvii. Carmen Rhymicum," which has the lines above, is also the following song, with the musick, as by Tho. Campion.

What if a day, or a month, or a year,
Crown thy delights with a thousand wish'd contentings,
Cannot a chaunce of a night, or an hour,
Cross thy delights with a thousand sad tormentings:
Fortune, honour, beauty, youth, are but blossoms dying,
Wanton pleasure, doting love, are but shadows flying;
All our joys, are but toys,
Idle thoughts deceiving;
None hath power, of an hour,
In their live bereiving.

In Cap. xxviii. *De Carminibus ad numeros Latinorum poetarum compositis* are introduced several other of Campion's specimens.

work containing as singular a proposition for a vernacular orthography as our author's for poetry, which was not more valued and is now forgotten. The lines made to rhime, divested of their further uncouth Saxonic garb, are the following: (Compare p. 170.)

Tel them that pity or perversly scorn
Pure english poësy, as the slave to rhime,
You are those lofty numbers { that revive / *which adorn*
Triumphs of princes, and { stern tragedy, / *their happy time*;
And learn henceforth t'attend those happy sprites,
Whose bounding fury, height and weight { affects. / *delights.*

Assist their labour, and sit close to them,
Never to part away till for desert,
Their brows with great Apollo's bays { are hid, / *ye hem,*
Who first taught numerous accents prais'd by art:
He'll turn his glory from the sunny clime,
The north-bred wits alone to { patronise. / *sing in rhime.*

VII. A Defence of Ryme, by Samuel Daniel,[1] 1603. The fate of this article has been the reverse of the preceding. While that was read to be forgotten, this answer to it has proved one of the very few pieces of poetical criticism from time to time reprinted, and has always accompanied the poems of the author. It is now given from the first edition.

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[1] Samuel Daniel, born 1562. Died Oct. 1619.

VIII. *Hypercritica*

VIII. *Hypercritica ; or a Rule of Judgment for writing or reading our Histories,* by Edmund Bolton,[1] was rescued from unmerited obscurity, and published by Dr. Anthony Hall, at the end of *Nicolai Triveti annalium continuatio, ut et Adami Murimuthensis Chronicon, &c. Oxon,* 1722, Oct. The exact period of this valuable piece of early criticism being written cannot be precisely fixed. Upon a single authority, Anthony Wood concluded the date was about 1610, (see p. 222); however if that presumption is correct, it must also be admitted to have received alterations and corrections long afterwards. That it was much altered and enlarged, the original outline of address the fourth, now added in a note at p. 246, and citing the works of K. James, edited by Bishop Montague at p. 251, which were first printed 1616, certainly establish. The author might consider it completed about 1618, for, in an address " to the reader," before his translation of *Florus,*[2] he

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[1] Edmund Bolton, or Boulton, flourished temp. James I. His earliest production was *The Elements of Armories. London,* 1610. but neither the dates of his birth or death are known. For an account of his writings see *Biographia Britannica,* art. Bolton, and Warton's *Hist. English Poetry.* Vol. III. p. 278, *Note.*

[2] *The Roman Histories of Lucius Iulius Florus from the foundation of Rome, till Cæsar Augustus, for aboue DCC. yeares, & from thence to Trajan near CC. yeares, divided by Flor.º into IV ages. Translated into English. London by William Stansby for Tho. Dewe.* Title engraved in compartments referring to the four ages, with effigy of Florus; Sim. Pass fec. 12mo. pp. 503.

It is without date, but published, I presume, in 1618. It is dedicated " to the most flovrishing, puissant, and noble peere, George, Lorde Marquesse of Buckingham, &c." That title was conferred the first of January 1618 N. S. and followed, in the same month of the following year, with the appointment of Lord High Admiral; which our author would have noticed, had his patron then possessed it; as it appears in the next note, he did, after he was created a Duke, which was by patent dated 18th May 1623.

In the dedication he says: " His Majesties great example, and your lordship's

he says: " In mine *Hypercriticks*, concerning our countreys Historie, I have dealt freely, as a man desirous to stirre vp a Liuie, or a Florus to ourselves." And in a note below will be found sufficient ground for believing that the translation was published in that year. Notwithstanding this reference there is no certainty of the Hypercritica being then in print, though it might, under his assumed signature of PHILANACTOPHIL, and remain unknown: And in another instance, in his *Nero Cæsar, or Monarchie Depraved*,[3] he refers in a similar manner to the life which " I have diligently

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feruent imitation, to increase in the ful sail of fortune, the balasse of worthy readings, is here in part well fitted. For your honour cannot possibly find, in so little a roome, so much, so well together, of this weightie argument. A thing to your lordship acceptable, considering your small leisure.....To your good lordship therefore, in whose person the auncient splendors of the noble families of Villers and Beavmont are vnited with aduantage, doth Lucius Florus offer himselfe in our vulgar tongue, and brings with him the plaine, but withall, the free, and grounded good-will of his most louing, and carefull interpreter, humbly your lordships, *Philanactophil.*"——Colophon. " The end of the foure bookes of the Roman Histories, written anciently in Latin by Lvcius Florvs, and translated into English by E. M. B. Soli deo gloria." The initials, unless misplaced by the printer from M. E. B. [Master Ed. Bolton], proves our author to have received two names at the baptismal font, and may be added to those adduced upon that subject in a late voluminous controversy. See Chalmers's *Apology*, p. 255. Another edition of Florvs, with the same engraved title altered at bottom to, *Printed by R. Bishop, and are to be sold by Fr. Bowmanan, Oxford*, 1636.

[3] *Nero Cæsar, or Monarchie depraued. An Historical work. Dedicated with leaue, to the Duke of Bvckingham, Lord Admiral. A. D.* MDCXXIII. Engraved title *Fr. Delaram Sculptor.* A printed title adds " By the Translator of Lvcivs Florvs. London: printed by T. S. for Thomas Walkley, at Britaines Bursse, 1624." Fo.

" In this historicall work of Nero Cæsar, (says the translator in his dedication) I have so regarded veritie, that in the same alone I haue placed my whole dignitie. Royal approbation of the thing (with the greatest improbation of Nero) hath made it so honourablie capable of best acceptance, as it may well be called

ligently written of Tiberivs," which is supposed still to remain in manuscript.

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his Maiesties. Your excellent Lordship the chrystall gate by which my labours first entred into the light of fauour, as you now are their wished port. Here therefore I gladly pay my vowes (this votiue table a witnesse) and superabundantly repay in study, whatsoeuer I haue received in leisure. Seneca himselfe had nothing glorious else to set gratefully by, in lieu of all his pupils' bounties, which were infinite. High, and mightie Lord, in my so much vnworthinesse, and inability to deserue (for what a nothing is my greatest somewhat?) it can be little, that I should professe myselfe your Lordships. Neuerthelesse, seeing the truth is so, and I ought to be such by more titles then one, I willingly obey the conscience thereof, and accordingly write myselfe vp to the world, the most humblie deuoted, your Graces, Philanactophil."

An Analysis of this work has been already given in the *Biographia Britannica*. The copy before me appears to be as originally published, and has blanks for the engraved coins which are given in another copy, having some additional matter prefixed, and at the end, by which it has often been considered as another edition. The engraved title is thus altered:

Nero Cæsar, or Monarchie depraued. An Historical worke. Dedicated to the D. of Buckingham L. Admirall. Whereunto beside other things, is now newly added the authors priuat account, to k. James, concerning y^e^ same, together with a Parallel of places in Polybivs & Florvs, opening y^e^ way of best profit in Historie, to Mr. Endymion Porter heretofore, and now to all. By the Translator of L. Florus. London. clocLcxxvii.

Prefixed, as the marginal note describes, is " The Epistle [to his most sacred maiestie] before the first manuscript copie of Nero Cæsar, deliuered in Januarie MDCXXII:" wherein it is considered by the author as his best performance; and that the reason of his course therein, and the sum of many leaves, attend in a few lines ready and " to them most humbly refers himselfe the free seruant of kingly maiestie, and your maiesties most loyall Leigeman, Philonactophil."

The second address to the king shows the occasion of his writings. " Hauing (he says) had the honour to receiue your royal commandements, and the happinesse to enioy your most gracious good acceptance, I most gladly betooke myselfe again to my voluntary vndertakings in the Imperial Historie, which that imposed taske had for a short space interpealed. For considering the happy

fortune of his Lordships Florus, I could not deuise with myselfe (being to deuise as I was) any imployment either more worthy for the matter, or more proper for me then that....Nor was there cause to trouble your sacred maiestie with any but only Nero. For he is the man whom your most princely detestation of his manners noted out vnto mee, with the proper word of his merits, *Villaine.* Yet hee notwithstanding (for the great aduantage of truth) will teach this pretious secret; No Prince is so bad as not to make monarckie seeme the best forme of gouernment."

Appended to the volume is given "an Historical parallel, or, a demonstration of the most notable oddes, for the more vse of life, betweene reading large histories, and briefe ones, how excellent soeuer, as those of Lvcivs Florvs. Heretofore priuately written to my good, and noble friend Endymion Porter, Esquire, one of the gentlemen of the Prince's Bed-chamber." The cause assigned for writing of this historical comparison is that of having, in the epistle before Lucius Florus, observed "Epitomes are in truth no other than anatomies." It occupies sixteen pages, and has at the end "what the demonstratour meanes by large and briefe Histories," the conclusion of which as illustrative of the style of Sir Henry Savile and the subject of the Hypercritica may be here preserved.— "The infelicitie of our countrey, in regard of that odious priuation which preys vpon the memory of things therein, is nothing at all relieued by Sir Henry Savile, though he publickly complained thereof in print, That renowned Savile, who gaue us; *The end of* NERO, *and beginning of* GALBA. A maister-peece, and a great one. His praises, as the praises also of that short essay, are at their high-water marke in the epigrams of my antient friend, Beniamin Jonson, not without the equall praises of Jonson's selfe, though in a diuers kinde. I for my part make no vse of the *Savilian* compositions, though they handle a finall part of the *Neronian* argument. His example in ciuill and noble letters, I would gladly commend, vpon this occasion, to all the free students of our nation; many of them growne delicate, and fine of wit, and not of life alone. Whereas his contrary courses in studie, and eloquence, nearer to the common nature of things, void of phantasticke notions, fluent, manly, graue, vnaffected, smooth, yet full of vigour, and sinewes, made it easily appeare, that hee had the best of the ancients in his maine imitations. The generall Latin Historie of our countrey a subiect for a Savile, and a cherishment for a King, nor of any rather then of our owne most peacefull prince, King James. Soli Deo Gloria. Finis."

twene two Vniuersitie men, Edmund Spenser[1] and Gabriel Harvey[2].

X. *Two other very commendable letters of the same men's writing.*[3]

The publication of these letters was the origin of much serious inconvenience to Harvey, as the "ratling bundle of English Hexameters," at p. 269, was considered a satire upon the Earl of Oxford. This circumstance is repeatedly mentioned in the course of that public controversy so long continued, with all the bickering of a virulent animosity, between Harvey and Thomas Nash.[4] Harvey admits that "a company of special good fellows would needs perswade the Earle of Oxforde, that something in his letters, and namely the *Mirrour of Tuscanismo,* was palpably intended against *him,* whom he protested he never meant to dishonour with the least prejudicial word of his tongue or pen." If we may credit all that Nash has urged against his antagonist, he was obliged to secrete himself for "eight weeks in that noble man's house, for whome he thus bladed," and that he was afterwards imprisoned in the Fleet for writing the verses. Harvey affirmed this circumstance

[1] Edmund Spenser, born 1553, died 1598.

[2] Gabriel Harvey, born died

[3] To read the letters according to the manner of their being wrote, the last two should be perused first. That by Spenser, dated 5 October 1579, (see p. 295.) is in a former part of the letter expressly said to be written on "the sixteenth of October," (1579) and the answer is subscribed the 23d October following. The preceding letters it will be found were not written until after the earthquake which happened the 6th of April 1580. The general dedicatory epistle "by a well-wisher of the two authors," is subscribed the 19th of June in that year.

[4] See *Have with you to Saffron Walden: Four letters confuted, Apology for Pierce Penniless,* &c. &c. The valuable authentic notices, scattered through all these controversial tracts, makes it desirable to have them collected in a single octavo volume, without costly illustration.

stance was a lewd supposal, and Nash replied that M. Tho. Watson's Hexameter verse proves it.

> " But O what newes of that good Gabriel Harvey,
> Knowne to the world for a foole and clapt in the Fleet for a rimer."[5]

Nash also charges Harvey with the entire publishing of these letters. " You were yong in years (he says) when you privately wrote the letters that afterward were publikely divulged, by no other but yourselfe. Signior Immerito was counterfeitly brought in to play a part in that his enterlude of Epistles. I durst on my credit undertake Spencer was no way privie to the committing of them to print. Committing I will call it, for in my opinion G. H. should not have reapt so much discredite by being committed to Newgate, as by committing that misbelieving prose to the presse. He scribbled it in jest, to be derided and scoft at throughout the whole realme." And in another place, speaking of the " Welwiller's Epistle" prefixed, he says, " the compositor that set it swore to me it came under his owne hand to bee printed."

Of these letters, at once " instructive for their criticism, and dignified for their sense,"[6] a transcript was not obtained until too late for their being placed in due arrangement according to the respective dates of the preceding articles. Their former " partial and deficient publication," long since known,[7] as made in the edition of Spenser's work 1679, and afterwards copied by Hughes, can no longer be a matter of objection, and the many literal errors of the press here continued will show the faithfulness with which the original edition has been followed.

The

[5] Harvey is described by Nash as " hauing writ verses in all kindes, as in forme of a paire of gloues, a dozen of points, a paire of spectacles, a two hand sword, a poynado, a Colossus, a pyramide, a painter's eazile, a market crosse, a trumpet, an anchor, a pair of pothookes." Specimens of this manner of composition are given in Puttenham's *Arte of Poesie.*

[6] Chalmers's *Apology*, p. 176.

[7] Neve's *Cursory Remarks* 1789, p. 18.

Perhaps it may be confidently said that such a body of early criticism as these tracts collectively present, although few in number, is not any where to be found. Independent of rarity, intrinsic value may justly entitle this volume, although a humble reprint, to range with those of the Elizabethan æra.

Among the Contents, perhaps not the least curious, is the defined system attempted in favour of Roman numbers.[8] Although the practice may be considered an outrage upon common sense, it is still fresh in our recollection that the adoption of this fashion created much surprise, being the production of first-rate genius. Those

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[8] Webbe published his treatise in 1586, but Roman numbers were used as a "new kind of poetry" at least nine years earlier. Thomas Blenerhasset, the author of the second part of the *Mirrour for Magistrates*, whose dedication is dated "15 daye of May, An. 1577," wrote "The Complaynt of Cadwallader" in Iambics, and has the following observations in the succeeding Induction.

"Fyrst tell me, Inquisition, wyll you penne this man's meterlesse Tragedy as he hath pronounst it. Good Memory geue me your aduise, for it agreeth very wel with the Roman verse called IAMBUS, which consisteth on sixe feete, euery foote on two syllables, one short and another long, so proper for the Englishe toung, that it is greate maruaile that these ripe witted gentlemen of England haue not left of their Gotish kinde of ryming; (for the rude Gothes brought that kind of writing fyrst) & imitated the learned Latines & Greekes. O what braue beames and goodly tymber might be found amongst Churchyardes Chippes, if he had not affected the rhyming order of his predecessors? Which Meeter made not only hym inferiour vnto Horace, but it also made a greate inequalitie to be betwixt Buchurst and Homer: betwixt Phaer and Virgill: betwixte Turberuile and Tibullus: betwixt George Gascon and Seneca: for al these comming neare vnto Marot whom they did imitate, did put a great distance betwixt them, and the Latines, wyth whom they might haue binne equall, euen wyth as litle labour, and with much more prayse, and renowne." "Truely (quoth Memory) let it, be as it is, you shall see good sport shortly. I smyle to see how Zoilous and Momus, will crie out: O vayne glorious heade, whiche now for a singularitie dooth indeuour to erect a newe kinde of poetrie in England." See *Mirrour for Magistrates*, ed. 1815.

Those who ventured to prostitute their talents on that occasion, have now, perhaps for the first time, an opportunity of consulting the lessons of tutors of older times, upon the subject of English Dactyls, Sapphics, and Hexameters; and may prudently discover that they cannot be adopted without serious injury to the fame of the author.

Upon the subject of poetry K. James will be found to observe, p. 100, that "albeit sindrie hes written of it in English," and from the dates there can only be pointed out the essay by Gascoigne, and the letters of Harvey and Spencer, in the present collection, as part of the "sindrie" productions. This passage wants some explanation, and perhaps its obscurity is not much relieved by the supposition that the royal author included the notices upon the poets scattered through the works of Ascham, Eliot, Wilson, and others, as, in the imperfect state of criticism of that age, every desultory opinion of such men would be entertained with complacence by a scholar.

It was originally intended to have printed uniformly all the Essays upon Poetry to the time of Dryden. One of them has lately obtained every advantage from a more noble hand,* and, from the difficulty experienced during four years in completing this volume, I cannot longer entertain even a speculative hope of being able to accomplish the task. The present edition consists of two hundred and twenty copies.

JOS. HASLEWOOD.

Conduit Street,
6th *June*, 1815.

* Defence of Poësy by Sir Philip Sidney, reprinted by Lord Thurlow 1811, qto.

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Certayne Notes of Instruction

Concerning the making of

Uerse or Ryme in English.

From the Poesies of

George Gascoigne Esquire,

Imprinted at London,
by Henrie Binneman for
Richarde Smith:
Anno Domini 1575.

CERTAYNE NOTES OF INSTRUCTION

concerning the making of verse or *ryme in English, written at the request* of Master Edouardo Donati.

SIGNOR EDOUARDO, since promise is debt, and you (by the lawe of friendship) do burden me with a promise that I shoulde lende you instructions towards the making of English verse or ryme, I will assaye to discharge the same, though not so perfectly as I would, yet as readily as I may: and therwithall I pray you consider that Quot homines, tot Sententiæ, *especially in Poetrie, wherein (neuerthelesse) I dare not challenge any degree, and yet will I at your request aduenture to set downe my simple skill in such simple manner as I haue vsed, referring the same hereafter to the correction of the* Laureate. *And you shall have it in these few poynts followyng.*

THE first and most necessarie poynt that euer I founde meete to be cōsidered in making of a delectable poeme is this, to grounde it vpon some fine inuention. For it is not inough to roll in pleasant woordes, nor yet to thunder in *Rym, Ram, Ruff,* by letter (quoth my master Chaucer) nor yet to abounde in apt vocables, or epythetes, vnlesse the Inuention haue in it also *aliquid salis.* By this *aliquid salis,* I meane some good and fine deuise, shewing the quicke capacitie of a writer: and where I say some good and fine inuention, I meane that I would haue it both fine and good. For many inuentions are so superfine, that they are *Vix* good. And againe many Inuentions are good, and yet not finely handled. And for a general forwarning: what Theame soeuer you do take in hande, if you do handle it but *tanquam in oratione perpetua,* and neuer studie for some depth of deuise in y^e^ Invention, & some figures also in the handlying thereof: it will appeare to the skilfull Reader but

a tale of a tubbe. To deliuer vnto you generall examples it were almoste vnpossible, sithence the occasions of Inuentions are (as it were) infinite: neuerthelesse take in worth mine opinion, and perceyue my furder meanyng in these few poynts. If I should vndertake to wryte in prayse of a gentlewoman, I would neither praise hir christal eye, nor hir cherrie lippe, &c. For these things are *trita & obuia*. But I would either finde some supernaturall cause wherby my penne might walke in the superlatiue degree, or els I would vndertake to aunswere for any imperfection that shee hath, and therevpon rayse the prayse of hir commendacion. Likewise if I should disclose my pretence in loue, I would eyther make a straunge discourse of some intollerable passion, or finde occasion to pleade by the example of some historie, or discouer my disquiet in shadowes *per Allegoriam*, or vse the couertest meane that I could to auoyde the vncomely customes of commō writers. Thus much I aduenture to deliuer vnto you (my freend) vpon the rule of Inuention, which of all other rules is most to be marked, and hardest to be prescribed in certayne and infallible rules, neuerthelesse to conclude therein, I would haue you stand most vpon the excellencie of your Inuention, & sticke not to studie deepely for some fine deuise. For that beyng founde, pleasant woordes will follow well inough and fast inough.

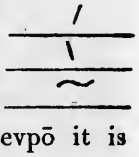
2 Your Inuention being once deuised, take heede that neither pleasure of rime, nor varietie of deuise, do carie you from it: for as to vse obscure & darke phrases in a pleasant Sonet, is nothing delectable, so to entermingle merie iests in a serious matter is an *Indecorum*.

3 I will next aduise you that you hold iust measure wherwith you begin your verse, I will not denie but this may seeme a preposterous ordre: but bycause I couet rather to satisfie you particularly, than to vndertake a generall tradition, I wil not so much stand vpon the manner as the matter of my precepts. I say then, remembre to holde

the

the same measure wherwith you begin, whether it be in a verse of sixe syllables, eight, ten, twelue, &c. and though this precept might seeme ridiculous vnto you, since euery yong scholler can conceiue that he ought to continue in the same measure wherwith he beginneth, yet do I see and read many mens Poems now adayes, whiche beginning with the measure of xij. in the first line, & xiiij in the second (which is the common kinde of verse) they wil yet (by that time they haue passed ouer a few verses) fal into xiiij & fourtene, *& sic de similibus*, the which is either forgetfulnes or carelesnes.

4 And in your verses remembre to place euery worde in his natural Emphasis or sound, that is to say, in such wise and with such length or shortnesse, eleuation or depression of sillables, as it is cōmonly pronounced or vsed: to expresse the same we haue three maner of accents, *grauis, lenis, & circumflexa*, the whiche I would english thus, the long accent, the short accent, & that whiche is indifferent: the graue accent is marked by this caracte, / the light accent is noted thus, \ & the circūflexe or indifferent is thus signified ~: the graue accent is drawē out or eleuate, and maketh that sillable long wherevpō it is placed: the light accēt is depressed or snatched vp, and maketh that sillable short vpon the which it lighteth: the circumflexe accent is indifferēt, sometimes short, sometimes long, sometimes depressed & sometimes eleuate. For exāple of th' emphasis or natural sound of words, this word *Treasure*, hath the graue accent vpō the first sillable, whereas if it shoulde be written in this sorte, Treasùre, nowe were the second sillable long, & that were cleane contrarie to the cōmon vse wherwith it is pronounced. For furder explanation hereof, note you that cōmonly now a dayes in english rimes (for I dare not cal them English verses) we vse none other order but a foote of two sillables, wherof the first is depressed or made short, & the second is eleuate or made loḡ: and that sound or scāning continueth throughout the verse. We haue vsed in times past other kindes of Mēetres: as for example this following:



No wight in this world, that wealth can attayne,

\ / \ \ / \ / \ \ /

Vnlesse he beleue, that all is but vayne.

Also our father Chaucer hath vsed the same libertie in féete and measures that the Latinists do vse: and who so euer do peruse and well consider his workes, he shall finde that although his lines are not alwayes of one selfe same number of Syllables, yet beyng redde by one that hath vnderstanding, the longest verse and that which hath most Syllables in it, will fall (to the eare) correspondent vnto that whiche hath fewest sillables in it: and likewise that whiche hath in it fewest syllables, shalbe founde yet to consist of woordes that haue suche naturall sounde, as may seeme equall in length to a verse which hath many moe sillables of lighter accentes. And surely I can lament that wee are fallen into suche a playne and simple manner of wryting, that there is none other foote vsed but one: wherby our Poemes may iustly be called Rithmes, and can not by any right challenge the name of a Verse. But since it is so, let vs take the forde as we finde it, and lette me set downe vnto you suche rules or precepts that euen in this playne foote of two syllables you wreste no woorde from his natural and vsuall sounde, I do not meane hereby that you may vse none other wordes but of twoo sillables, for therein you may vse discretion according to occasion of matter: but my meaning is, that all the wordes in your verse be so placed as the first sillable may sound short or be depressed, the second long or eleuate, the third shorte, the fourth long, the fifth shorte, &c. For example of my meaning in this point marke these two verses:

I vnderstand your meanyng by your eye.

\ / \ / \ / \ / \ /

Your meaning I vnderstand by your eye.

In

In these two verses there séemeth no difference at all, since the one hath the very selfe same woordes that the other hath, and yet the latter verse is neyther true nor pleasant, & the first verse may passe the musters. The fault of the latter verse is that this worde *vnderstand* is therein so placed as the graue accent falleth vpō *der*, and therby maketh *der*, in this worde vnderstand to be eleuated: which is contrarie to the naturall or vsual pronūciation: for we say \ \ / \ / \
vnderstand, and not *vnderstand*.

5 Here by the way I thinke it not amisse to forewarne you that you thrust as few wordes of many sillables into your verse as may be: and herevnto I might alledge many reasons: first the most auncient English wordes are of one sillable, so that the more monasyllables that you vse, the truer Englishman you shall séeme, and the lesse you shall smell of the Inkehorne. Also wordes of many syllables do cloye a verse and make it vnpleasant, whereas woordes of one syllable will more easily fall to be shorte or long as occasion requireth, or wil be adapted to become circumflexe or of an indifferent sounde.

6 I would exhorte you also to beware of rime without reason: my meaning is hereby that your rime leade you not from your firste Inuention, for many wryters when they haue layed the platforme of their inuention, are yet drawen sometimes (by ryme) to forget it, or at least to alter it, as when they cannot readily finde out a worde whiche maye rime to the first (and yet continue their determinate Inuention) they do then eyther botche it vp with a worde that will ryme (howe small reason soeuer it carie with it) or els they alter their first worde and so percase decline or trouble their former Inuention: But do you alwayes hold your first determined Inuention, and do rather searche the bottome of your braynes for apte wordes, than chaunge good reason for rumbling rime.

7 To help you a little with ryme (which is also a plaine yong

yong scholler's lesson) worke thus, whē you haue set downe your first verse, take the last worde thereof and coumpt ouer all the wordes of the selfe same sounde by order of the Alphabete: As for example, the laste woorde of your firste line is *care,* to ryme therwith you haue *bare, clare, dare, fare, gare, hare, and share, mare, snare, rare, stare, & ware,* &c. Of all these take that which best may serue your purpose, carying reason with rime: and if none of them will serue so, then alter the laste worde of your former verse, but yet do not willingly alter the meanyng of your Inuention.

8 You may vse the same Figures or Tropes in verse which are vsed in prose, and in my iudgement they serue more aptly, and haue greater grace in verse than they haue in prose: but yet therein remembre this old adage, *Ne quid nimis,* as many wryters which do not know the vse of any other figure than that whiche is expressed in repeticion of sundrie wordes beginning all with one letter, the whiche (beyng modestly vsed) lendeth good grace to a verse: but they do so hunte a letter to death, that they make it *Crambé,* and *Crambe bis positum mors est:* therfore *Ne quid nimis.*

9 Also asmuche as may be, eschew straunge words, or *obsoleta & inusitata,* vnlesse the Theame do giue iust occasiō: marie in some places a straunge worde doth drawe attentiue reading, but yet I woulde haue you therein to vse discretion.

10 And asmuch as you may, frame your stile to perspicuity and to be sensible: for the haughty obscure verse doth not much delight, and the verse that is to easie is like a tale of a rosted horse: but let your Poeme be such as may both delight and draw attentiue readyng, and therewithal may deliuer such matter as be worth the marking.

11 You shall do very well to vse your verse after thenglishe phrase, and not after the maner of other languages: The Latinists do commōly set the adiectiue after the Substantiue: As for example *Femina pulchra, ædes altæ, &c.* but if we should say in English a woman fayre, a house high &c.

it

it would haue but small grace: for we say a good man, and not a man good, &c. And yet I will not altogether forbidde it you, for in some places, it may be borne, but not so hardly as some vse it which wryte thus:

Now let vs go to Temple ours,
I will go visit mother myne &c.

Surely I smile at the simplicitie of such deuisers which might aswell haue sayde it in playne Englishe phrase, and yet haue better pleased all eares, than they satisfie their owne fancies by suche superfinesse. Therefore euen as I haue aduised you to place all wordes in their naturall or most common and vsuall pronunciation, so would I wishe you to frame all sentences in their mother phrase and proper *Idióma*, and yet sometimes (as I haue sayd before) the contrarie may be borne, but that is rather where rime enforceth, or *per licentiam Poëticam*, than it is otherwise lawfull or commendable.

12 This poeticall licence is a shrewde fellow, and couereth many faults in a verse, it maketh wordes longer, shorter, of mo sillables, of fewer, newer, older, truer falser, and to conclude it turkeneth all things at pleasure, for example, *ydone* for *done*, *adowne* for *downe*, *orecome* for *ouercome*, *tane* for *taken*, *power* for *powre*, *heauen* for *heavn*, *thewes* for good partes or good qualities, and a numbre of other whiche were but tedious and needelesse to rehearse, since your owne iudgement and readyng will soone make you espie such aduauntages.

13 There are also certayne pauses or restes in a Verse whiche may be called *Ceasures*, whereof I woulde be lothe to stande long, since it is at discretion of the wryter, and they haue bene first deuised (as should seeme) by the Musicians: but yet thus much I will aduenture to wryte, that in mine opinion in a verse of eight sillables, the pause will stand best in the middest, in a verse of tenne it will best be placed at the ende of the firste foure sillables: in a verse of twelue, in the midst, in verses of twelue, in the firste and

fouretene in the seconde, wée place the pause commonly in the midst of the first, and at the ende of the first eight sillables in the second. In Rithme royall, it is at the wryters discretion, and forceth not where the pause be vntill the ende of the line.

14 And here bycause I haue named Rithme royall, I will tell you also mine opinion aswell of that as of the names which other rymes haue commonly borne heretofore. Rythme royall is a verse of tenne sillables, and seuen such verses make a staffe, whereof the first and thirde lines do aunswer (acrosse) in like terminations and rime, the second, fourth, and fifth, do likewise answere eche other in terminations, and the two last do combine and shut vp the Sentence: this hath bene called Rithme royall, & surely it is a royall kinde of verse, seruing best for graue discourses. There is also another kinde called Ballade, and thereof are sundrie sortes: for a man may write ballade in a staffe of sixe lines, euery line conteyning eight or sixe sillables, whereof the firste and third, second and fourth do rime acrosse, and the fifth and sixth do rime togither in conclusion. You may write also your ballad of tenne sillables rimyng as before is declared, but these two were wont to be most cōmonly vsed in ballade, which propre name was (I thinke) deriued of this worde in Italian *Ballare,* whiche signifieth to daunce. And in deed those kinds of rimes serue beste for daunces or light matters. Then haue you also a rondlette, the which doth alwayes end with one self same foote or repeticion, and was thereof (in my iudgement) called a rondelet. This may consist of such measure as best liketh the wryter, then haue you Sonnets, some thinke that all Poemes (being short) may be called Sonets, as in deede it is a diminutiue worde deriued of *Sonare,* but yet I can beste allowe to call those Sonets whiche are of fouretene lynes, euery line conteyning tenne syllables. The firste twelue do ryme in staues of foure lines by crosse meetre, and the last twoo ryming togither do conclude the whole.

There

There are Dyzaynes, & Syxaines which are of ten lines, and of sixe lines, cōmonly vsed by the French, which some English writers do also terme by the name of Sonettes. Then is there an old kinde of Rithme called Verlayes, deriued (as I haue redde) of this worde *Verd* whiche betokeneth Greene, and *Laye* which betokeneth a Song, as if you would say greene Songes: but I muste tell you by the way, that I neuer redde any verse which I saw by auctho-ritie called *Verlay*, but one, and that was a long discourse in verses of tenne sillables, whereof the foure first did ryme acrosse, and the fifth did aunswere to the firste and thirde, breaking off there, and so going on to another termination. Of this I could shewe example of imitation in mine own verses written to y^e^. right honorable y^e^. Lord Grey of VVilton vpon my iourney into Holland &c. There are also certaine Poemes deuised of tenne syllables, whereof the first aunswereth in termination with the fourth, and the second and thirde answere eche other: these are more vsed by other nations than by vs, neyther can I tell readily what name to giue them. And the cōmonest sort of verse which we vse now adayes (*viz.* the long verse of twelue and fourtene sillables) I know not certainly howe to name it, vnlesse I should say that it doth consist of Poulters measure, which giueth xij. for one dozē and xiiij. for another. But let this suffise (if it be not to much) for the sundrie sortes of verses which we vse now adayes.

15 In all these sortes of verses when soeuer you vndertake to write, auoyde prolixitie and tediousnesse, & euer as neare as you can, do finish the sentence and meaning at the end of euery staffe where you wright staues, & at the end of euery two lines where you write by cooples or poulters measure: for I see many writers which draw their sentēces in length, & make an ende at latter Lammas: for cōmonly before they end, the Reader hath forgottē where he begon. But do you (if you wil follow my aduise) eschue prolixitie and knit vp your sentences as compendiously as you may, since

since breuitie (so that it be not drowned in obscuritie) is most commendable.

16 I had forgotten a notable kinde of ryme, called ryding rime, and that is suche as our Mayster and rather Chaucer vsed in his Canterburie tales, and in diuers other delectable and light enterprises: but though it come to my remembrance somewhat out of order, it shall not yet come altogether out of time, for I will nowe tell you a conceipt whiche I had before forgotten to wryte: you may see (by the way) that I holde a preposterous order in my traditions, but as I sayde before I wryte moued by good wil, and not to shewe my skill. Then to returne to my matter, as this riding rime serueth most aptly to wryte a merie tale, so Rythme royall is fittest for a graue discourse. Ballades are beste of matters of loue, and rondlettes moste apt for the beating or handlyng of an adage or common prouerbe: Sonets serue as well in matters of loue as of discourse: Dizaymes and Sixames for shorte Fantazies: Verlayes for an effectuall proposition, although by the name you might otherwise iudge of Verlayes, and the long verse of twelue and fouretene sillables, although it be now adayes vsed in all Theames, yet in my iudgement it would serue best for Psalmes and Himpnes.

I woulde stande longer in these traditions, were it not that I doubt mine owne ignoraunce, but as I sayde before, I know that I write to my freende, and affying myselfe therevpon, I make an ende.

FINIS.

A Discourse of English Poetrie.

Together with the Authors iudgment, touching the reformation of our English Verse.

By VVilliam VVebbe.
Graduate.

Imprinted at London,
by Iohn Charlewood for
Robert Walley.
1586.

To the right vvorship-

full, learned, and most gentle Gentle-
man, my verie good Master, Ma.
Edward Suliard, Esquire. VV. VV.
wysheth his harts desire.

(∴)

MAY it please you Syr, thys once more to beare with my rudenes, in presenting vnto your viewe, an other slender conceite, of my simple capacity: wherin although I am not able to bring you anie thing, which is meete to detaine you from your serious matters: yet vppon my knowledge of your former courtesy & your fauourable countenaunce towardes all enterprises of Learning, I dare make bold to craue your accustomed patience, in turning ouer some of these fewe leaues, which I shall account a greater recompence, then the wryting thereof may deserue.

The firme hope of your wonted gentlenes, not any good lyking of myne owne labour, made me thus presumptuously to craue your worships patronage for my poore booke. A pretty

aunswere is reported by some to be made by *Apelles* to King *Alexander*, who (in disport) taking vp one of his pensilles to drawe a line, & asking the Paynters iudgment of his draught, *It is doone* (quoth Apelles) *like a King:* meaning indeede it was drawen as he pleased, but was nothing lesse then good workmanshippe. My selfe in like sort, taking vppon me, to make a draught of *English Poetry*, and requesting your worshyps censure of the same, you wyll perhaps gyue me thys verdict, *It was doone like a Scholler*, meaning, as I could, but indeede more like to a learner, then one through grounded in Poeticall workmanship.

Alexander in drawing his lyne, leaned sometime too hard, otherwhyle too soft, as neuer hauing beene apprentice to the Arte: I in drawing this Poeticall discourse, make it some where to straight (leauing out the cheefe colloures and ornaments of Poetry) in an other place to wyde (stuffing in peeces little pertinent to true Poetry) as one neuer acquainted wyth the learned Muses. VVhat then? as he being a king, myght meddle in what Scyence him listed, though therein hee had no skyll: so I beeing a learner, wyll trye my cunning in some parts of Learning, though neuer so simple.

Nowe, as for my saucie pressing vppon your expected fauor in crauing your iudgment, I beseech you let me make thys excuse: that whereas true Gentilitie did neuer withdrawe her louing affection from louely Lady Learning, so I am perswaded, that your worshyppe cannot chuse, but continue your wonted fauourable benignitie towardes all the indeuourers to learning, of which corporation I doo indeede professe my selfe one sillie member.

For sith the wryters of all ages, haue sought as an vndoubted Bulwarke and stedfast sauegarde the patronage of Nobilitye, (a shielde as sure as can be to learning) wherin to shrowde and

and safelye place their seuerall inuentions: why should not I seeke some harbour for my poore trauell to reste and staye vppon, beeing of it selfe vnable to shyft the carping cauilles and byting scornes of lewde controllers?

And in trueth, where myght I rather choose a sure defence and readye refuge for the same, then where I see perfecte Gentilitye, and noblenesse of minde, to be faste lyncked with excellencie of learning and affable courtesye? Moreouer, adde thys to the ende of myne excuse: that I sende it into your sight, not as anie wyttie peece of worke that may delight you: but being a sleight somewhat compyled for recreation, in the intermyssions of my daylie businesse, (euen thys Summer Eueninges) as a token of that earnest and vnquenchable desyre I haue to shewe my selfe duetifull and welwylling towardes you. VVherevnto I am continually enflamed more and more, when I consider eyther your fauourable freendshyppe vsed towardes my selfe, or your gentle countenaunce shewed to my simple trauelles. The one I haue tryed in that homely translation I presented vnto you: the other I finde true in your curteous putting to my trust, and dooing me so great honesty and credite, with the charge of these toward young Gentlemen your sonnes.

To which pregnant ympes of right excellent hope, I would I were able, or you myght haue occasion to make triall of my louing minde: who shoulde well perceyue my selfe to remayne vnto them a faythfull and trusty *Achates*, euen so farre as my wealth my woe, my power or perrill, my penne or witte, my health or lyfe may serue to serche myne ability.

Huge heapes of wordes I myght pyle together to trouble you wythall: eyther of my selfe or of my dooinges, (as some doo) or of your worshyppes commendable vertues (as the moste doo) But I purposely chuse rather to let passe the sprea-

ding of that worthy fame which you haue euer deserued, then to runne in suspicion of fawning flattery which I euer abhorred.

Therefore once againe crauing your gentle pardon, and patience in your ouerlooking thys rude Epistle: and wyshing more happinesse then my penne can expresse to you and your whole retinewe, I rest.

(∴)

Your worshippes faithfull
Seruant, VV. VV.

A Preface to the noble *Poets of Englande.*

AMong the innumerable sortes of Englyshe Bookes, and infinite fardles of printed pamphlets, wherewith thys Countrey is pestered, all shoppes stuffed, and euery study furnished: the greatest part I thinke in any one kinde, are such as are either meere Poeticall, or which tende in some respecte (as either in matter or forme) to Poetry. Of such Bookes therfore, sith I haue beene one, that haue had a desire to reade not the fewest, and because it is an argument, which men of great learning haue no leysure to handle, or at the least hauing to doo with more serious matters doo least regarde: If I write something, concerning what I thinke of our English Poets, or aduenture to sette downe my simple iudgement of English Poetrie, I trust the learned Poets will giue me leaue, and vouchsafe my Booke passage, as beeing for the rudenesse thereof no preiudice to their noble studies, but euen (as my intent is) an *instar cotis* to stirre vppe some other of meete abilitie, to bestowe trauell in this matter: whereby I thinke wee may not onelie get the meanes which wee yet want, to discerne betweene good writers and badde, but perhappes also challenge from the rude multitude of rusticall Rymers, who will be called Poets, the right practise and orderly course of true Poerry.

It is to be wondred at of all, and is lamented of manie, that where as all kinde of good learning, haue aspyred to royall dignitie and statelie grace in our English tongue, being not onelie founded, defended, maintained, and enlarged, but also purged from faultes, weeded of errours, & pollished from barbarousnes, by men of great authoritie

and iudgement: onelie Poetrie hath founde fewest frends to amende it, those that can, reseruing theyr skyll to thē-selues, those that cannot, running headlong vppon it, thinking to garnish it with their deuises, but more corrupting it with fantasticall errours. VVhat shoulde be the cause, that our English speeche in some of the wysest mens iudgements, hath neuer attained to anie sufficient ripenes, nay not ful auoided the reproch of barbarousnes in Poetry? the rudenes of the Countrey, or basenesse of wytts: or the course of *Dialect* of the speeche? experience vtterly disproueth it to be anie of these: what then? surelie the canckred enmitie of curious custome: which as it neuer was great freend to anie good learning, so in this hath it grounded in the most, such a negligent perswasion of an impossibitie in matching the best, that the finest witts and most diuine heades, haue contented them selues with a base kinde of fingering: rather debasing theyr faculties, in setting forth theyr skyll in the coursest manner, then for breaking custome, they would labour to adorne their Countrey and aduaunce their style with the highest & most learnedst toppe of true Poetry. The rudenes or vnaptnesse of our Countrey to be either none or no hinderaunce, if reformation were made accordinglie, the exquisite excellency in all kindes of good learning nowe flourishing among vs, inferiour to none other nation, may sufficiently declare.

That there be as sharpe and quicke wittes in *E*ngland, as euer were among the peerelesse Grecians, or renowmed Romaines, it were a note of no witte at all in me to deny. And is our speeche so course, or our phrase so harshe, that Poetry cannot therein finde a vayne whereby it may appeare like it selfe? why should we think so basely of this? rather then of her sister, I meane Rethoricall *Eloquution*, which

which as they were by byrth Twyns, by kinde the same, by originall of one descent: so no doubt, as Eloquence hath founde such fauourers, in the English tongue, as she frequenteth not any more gladly: so would Poetrye if there were the like welcome and entertainment gyuen her by our English Poets, without question aspyre to wonderfull perfection, and appeare farre more gorgeous and delectable among vs. Thus much I am bolde to say in behalfe of Poetrie, not that I meane to call in question the reuerend and learned workes of Poetrie, written in our tongue by men of rare iudgement, and most excellent Poets: but euen as it were by way of supplication to the famous and learned Lawreat Masters of Englande, that they would but consult one halfe howre with their heauenly Muse, what credite they might winne to theyr natiue speeche, what enormities they might wipe out of English Poetry, what a fitte vaine they might frequent, wherein to shewe forth their worthie faculties: if *E*nglish Poetrie were truely reformed, and some perfect platforme or *Prosodia* of versifying were by them ratifyed and sette downe: eyther in immitation of Greekes and Latines, or where it would skant abyde the touch of theyr Rules, the like obseruations selected and established by the naturall affectation of the speeche. Thus much I say, not to perswade you that are the fauourers of Englishe Poetry but to mooue it to you: beeing not the firste that haue thought vpō this matter, but one that by cōsent of others, haue taken vppon me to lay it once again in your wayes, if perhaps you may stumble vppon it, and chance to looke so lowe from your diuine cogitations, when your Muse mounteth to the starres, and ransacketh the Spheres of heauen: whereby perhaps you may take compassion of noble Poetry, pittifullie mangled and defaced,

by rude smatterers and barbarous immitatours of your worthy studies. If the motion bee worthy your regard it is enough to mooue it, if not, my wordes woulde simply preuaile in perswading you, and therefore I rest vpon thys onely request, that of your courtesies, you wyll graunt passage, vnder your fauourable corrections, for this my simple censure of *E*nglish *P*oetry, wherein if you please to runne it ouer, you shall knowe breefely myne opinion of the most part of our accustomed Poets, and particularly in his place, the lyttle somewhat which I haue sifted out of my weake brayne concerning thys reformed versifying.

VV. VV.

A Discourse

A Discourse of Englishe Poetrie.

INtending to write some discourse of English Poetrie, I thinke it not amysse if I speake something generally of Poetrie, as, what it is, whence it had the beginning, and of what estimation it hath alwayes béene and ought to be among al sorts of people. Poetrie called in Greeke ποετρια, beeing deriued from the Verbe ποιεω, which signifieth in Latine *facere* in English, to make, may properly be defined, the arte of making: which word as it hath alwaies beene especially vsed of the best of our English Poets, to expresse y^e^ very faculty of speaking or wryting Poetically: so doth it in deede containe most fitly the whole grace and property of the same, ye more fullye and effectually then any other English Verbe. That Poetry is an Arte, (or rather a more excellent thing then can be contayned wythin the compasse of Arte) though I neede not stande long to prooue, both the witnes of Horace, who wrote *de arte Poetica*: and of Terence, who calleth it *Artem Musicam*, and the very naturall property thereof may sufficiently declare: The beginning of it as appeareth by Plato, was of a vertuous and most deuout purpose, who witnesseth, that by occasion of méeting of a great company of young men, to solemnize y^e^ feasts which were called *Panegeryca*, and were wont to be celebrated euery fift yeere, there, they that were most pregnant in wytt,

and indued with great gyfts of wysedome & knowledge in Musicke aboue the rest did vse commonly to make goodly verses measured according to the swéetest notes of Musicke, containing the prayse of some noble vertue, or of immortalitie, or of some such thing of greatest estimation: which vnto them séemed, so heauenly and ioyous a thing, that, thinking such men to be inspyrde with some diuine instinct from heauen, they called them *Vates.* So when other among them of the finest wits and aptest capacities beganne in imitation of these to frame ditties of lighter matters, and tuning them to the stroake of some of the pleasantest kind of Musicke, then began there to growe a distinction and great diuersity betwéene makers and makers. Whereby (I take it) beganne thys difference: that they which handled in the audience of the people, graue and necessary matters, were called wise men or eloquent men, which they meant by *Vates*: and the rest which sange of loue matters, or other lighter deuises, alluring vnto pleasure and delight, were called *Poetæ* or makers. Thus it appeareth, both Eloquence and Poetrie to haue had their beginning and originall from these exercises, béeing framed in such swéete measure of sentences & pleasant harmonie called Ῥιθμος, which is an apt composition of wordes or clauses, drawing as it were by force y^e^ hearers eares euen whether soeuer it lysteth: that Plato affirmeth therein to be contained λοκτείκ an inchauntment, as it were to perswade them anie thing whether they would or no. And héerehence is sayde, that men were first withdrawne from a wylde and sauadge kinde of life, to ciuility and gentlenes, and y^e^ right knowledge of humanity by the force of this measurable or tunable speaking.

This opinion shall you finde confirmed throughout the whole workes of Plato and Aristotle. And that such was the estimation of this Poetry at those times, that they supposed all wisedome and knowledge to be included mystically in that diuine instinction, wherewith they thought their *Vates* to bee inspyred. Wherevpon, throughout the noble workes of those most excellent Philosophers before named, are the authorities of Poets very often alledged. And Cicero in his *Tusculane* questions

stions is of that minde, that a Poet cannot expresse verses aboundantly, sufficiently, and fully, neither his eloquence can flowe plesauntly, or his wordes sounde well and plenteously, without celestiall instinction: which Poets themselues doo very often and gladlie witnes of themselues, as namely Ouid in 6. *Fasto: Est deus in nobis Agitante callescimus illo. &c.* Wherevnto I doubt not equally to adioyne the authoritye of our late famous English Poet, who wrote the Sheepheards Calender, where lamenting the decay of Poetry, at these dayes, saith most sweetely to the same.

Then make thee winges of thine aspyring wytt,
And whence thou camest flye backe to heauen apace. &c.

Whose fine poeticall witt, and most exquisite learning, as he shewed aboundantly in that péece of worke, in my iudgment inferiour to the workes neither of Theocritus in Greeke, nor Virgill in Latine, whom hee narrowly immitateth: so I nothing doubt, but if his other workes were common abroade, which are as I thinke in y^e^ close custodie of certaine his fréends, we should haue of our owne Poets, whom wee might matche in all respects with the best. And among all other his workes whatsoeuer, I would wysh to haue the sight of hys English Poet, which his fréend E. K. did once promise to publishe, which whether he performed or not, I knowe not, if he did, my happe hath not béene so good as yet to sée it.

But to returne to the estimation of Poetry. Beside y^e^ great and profitable fruites contained in Poetry, for the instruction of manners and precepts of good life (for that was chéefly respected in the first age of Poetry) this is also added to the eternall commendations of that noble faculty: that Kinges and Princes, great and famous men, did euer encourage, mayntaine; and reward Poets in al ages: because they were thought onely to haue the whole power in their handes, of making men either immortally famous for their valiaunt exploytes and vertuous exercises, or perpetually infamous for their vicious liues. Wherevppon it is said of Achilles, that this onely van-

tage he had of Hector, that it was his fortune to be extolled and renowned by the heauenly verse of Homer. And as Tully recordeth to be written of Alexander, that with natural teares he wept ouer Achilles Tombe, in ioy that he conceiued at the consideration, howe it was his happe to be honoured wyth so diuine a worke, as Homers was. Aristotle, a most prudent and learned Philosopher, béeing appointed Schoolemaster to the young Prince Alexander, thought no worke so meete to be reade vnto a King, as the worke of Homer: wherein the young Prince being by him instructed throughly, found such wonderfull delight in the same when hee came to maturity, that hee would not onely haue it with him in all his iourneyes, but in his bedde also vnder his pyllowe, to delight him and teache him both nights and dayes. The same is reported of noble Scipio, who finding the two Bookes of Homer in the spoyle of Kyng Darius, esteemed them as wonderfull precious Jewelles, making one of them his companion for the night, the other for the day. And not onely was he thus affected to y^t^ one péece or parte of Poetry, but so generally he loued the professors thereof, that in his most serious affayres, and hottest warres against Numantia and Carthage, he could no whitte be without that olde Poet Ennius in his company. But to speake of all those noble and wyse Princes, who bare speciall fauour and countenaunce to Poets, were tedious, and would require a rehearsall of all such, in whose time there grewe any to credite and estimation in that faculty. Thus farre therefore may suffice for the estimation of Poets. Nowe I thinke most méete, to speake somewhat, concerning what hath béene the vse of Poetry, and wherin it rightly consisted, and whereof consequently it obteyned such estimation.

To begin therefore with the first that was first worthelye memorable in the excellent gyft of Poetrye, the best wryters agrée that it was Orpheus, who by the swéete gyft of his heauenly Poetry, withdrew men from raungyng vncertainly, and wandring brutishly about, and made them gather together, and kéepe company, made houses, and kept fellowshippe together, who therefore is reported (as Horace sayth) to asswage the fiercenesse

fiercenesse of Tygers, and mooue the harde Flynts. After him was Amphion, who was the first that caused Citties to bee builded, and men therein to liue decently and orderly according to lawe and right. Next, was Tyrtæus, who began to practise warlike defences, to kéepe backe enemies, and saue themselues from inuasion of foes. In thys place I thinke were most conuenient to rehearse that auncient Poet Pyndarus: but of the certaine time wherein he flourished, I am not very certaine: but of the place where he continued moste, it shoulde séeme to be the Citty of Thebes, by Plinie who reporteth, that Alexander in sacking the same Cittie, woulde not suffer the house wherein he dwelt to be spoyled as all the rest were. After these was Homer, who as it were in one summe comprehended all knowledge, wisedome, learning, and pollicie, that was incident to the capacity of man. And who so liste to take viewe of hys two Bookes, one of his Iliades, the other his Odissea, shall throughly perceiue what the right vse of Poetry is: which indeede is to mingle profite with pleasure, and so to delight the Reader with pleasantnes of hys Arte, as in y^e^ meane time, his mind may be well instructed with knowledge and wisedome. For so did that worthy Poet frame those his two workes, that in reading the first, that is his Iliads, by declaring and setting forth so liuely the Grecians assembly against Troy, together with their prowesse and fortitude against their foes, a Prince shall learne not onely courage, and valiantnesse, but discretion also and pollicie to encounter with his enemies, yea a perfect forme of wyse consultations, with his Captaines, and exhortations to the people, with other infinite commodities.

Agayne, in the other part, wherein are described the manifold and daungerous aduentures of Vlisses, may a man learne many noble vertues: and also learne to escape and auoyde the subtyll practises, and perrilous entrappinges of naughty persons: and not onely this, but in what sort also he may deale to knowe and perceiue the affections of those which be néere vnto him, and most familiar with him, the better to put them in trust with his matters of waight and importaunce. Therefore

I may boldly sette downe thys to be the truest, auncientest and best kinde of Poetry, to direct ones endeuour alwayes to that marke, that with delight they may euermore adioyne commoditie to theyr readers: which because I grounde vpon Homer the Prince of all Poets, therefore haue I alledged the order of his worke, as an authority sufficiently prooving this assertion.

Nowe what other Poets which followed him, and béene of greatest fame, haue doone for the moste parte in their seuerall workes, I wyll briefely, and as my slender ability wyll serue me declare. But by my leaue, I must content my selfe to speake not of all, but of such as my selfe haue séene, and beene best acquainted withall, and those not all nor the moste part of the auncient Grecians, of whom I knowe not how many there were, but these of the Latinists, which are of greatest fame and most obuious among vs.

Thus much I can say, that Aristotle reporteth none to haue greatly flourished in Gréece, at least wyse not left behynd them any notable memoriall, before the time of Homer. And Tully sayth as much, that there were none wrytt woorth the reading twyce in the Romaine tongue, before y^e^ Poet Ennius. And surely as the very summe or chéefest essence of Poetry, dyd alwayes for the most part consist in delighting the readers or hearers wyth pleasure, so as the number of Poets increased, they styll inclyned thys way rather then the other, so that most of them had speciall regarde, to the pleasantnesse of theyr fine conceytes, whereby they might drawe mens mindes into admiration of theyr inuentions, more then they had to the profitte or commoditye that the Readers shoulde reape by their works. And thus as I suppose came it to passe among them, that for the most part of them, they would not write one worke contayning some serious matter: but for the same they wold likewise powre foorth as much of some wanton or laciuious inuention. Yet some of the auncientest sort of Grecians, as it séemeth were not so much disposed to vayne delectation: as Aristotle sayth of Empedocles, that in hys iudgment he was onely a naturall Philosopher, no Poet at all, nor that he was like vnto Homer in any thing but hys méeter, or number of féete, that is, that hée wrote

wrote in verse. After the time of Homer, there began the firste Comedy wryters, who compyled theyr workes in a better stile which continued not long, before it was expelled by penalty, for scoffing too broade at mens manners, and the priuie reuengements which the Poets vsed against their ill wyllers. Among these was Eupolis, Cratinus, and Aristophenes, but afterward the order of thys wryting Comedies was reformed and made more plausible: then wrytte Plato, Comicus, Menander, and I knowe not who more.

There be many most profitable workes, of like antiquity, or rather before them, of the Tragedy writers: as of Euripides, and Sophocles, then was there Phocitides and Theagines, with many other: which Tragedies had their inuentiõ by one Thespis, and were pollished and amended by Æschitus. The profitte or discommoditie which aryseth by the vse of these Comedies and Tragedies, which is most, hath béene long in controuersie, and is sore vrged among vs at these dayes: what I thinke of the same, perhaps I shall bréefely declare anon.

Nowe concerning the Poets which wrote in homely manner, as they pretended, but indéede, with great pythe and learned iudgment; such as were the wryters of Shéepeheards talke and of husbandly precepts, who were among the Grecians that excelled, besides Theocritus and Hesiodus I know not, of whõ the first, what profitable workes he left to posterity, besides hys Idillia, or contentions of Goteheards, tending most to delight, and pretty inuentions, I can not tell. The other, no doubt for his Argument he tooke in hande, dealt very learnedly and profitably, that is, in precepts of Husbandry, but yet so as he myxed much wanton stuffe among the rest.

The first wryters of Poetry among the Latines, shoulde séeme to be those, which excelled in the framing of Commedies, and that they continued a long time without any notable memory of other Poets. Among whom, the chéefest that we may sée or heare tell of, were these. Ennins, Cæcilius, Næuiũs, Licinius, Attilius, Turpitius, Trabea, Luscius, Plautus, & Terens, Of whom these two last named, haue béene euer since theyr time most famous, and to these dayes are estéemed, as greate

helpes and furtheraunces to the obtayning of good Letters. But héere cannot I stay to speake of the most famous renowned and excellent, that euer writte among the Latine Poets, P. Virgill, who performed the very same in that tongue, which Homer had doone in Gréeke: or rather better if better might as Sex. Propert. in his Elegies gallantly recordeth in his praise. *Nescio quid magis nascitur Iliade.* Under the person of Æneas he expresseth the valoure of a worthy Captaine and valiaunt Gouernour, together with the perrilous aduentures of warre, and polliticke déuises at all assayes. And as he immitateth Homer in that worke, so dooth he likewyse followe the very steps of Theocritus, in his most pythy inuentions of his Æglogues: and likewyse Hesiodus in hys Georgicks or bookes of Husbandry, but yet more grauely, and in a more decent style. But not withstanding hys sage grauity and wonderfull wisedome, dyd he not altogether restrayne his vayne, but that he would haue a cast at some wanton and skant comely an Argument, if indéede such trifles as be fathered vppon him were his owne. There followed after him, very many rare and excellent Poets, wherof the most part writt light matters, as Epigrammes and Elegies, with much pleasant dalliance, among whom may be accoun ted Propertius, Tibullus, Catullus, with diuers whom Ouid speaketh of in diuers places of his workes. Then are there two Hystoricall Poets, no lesse profitable then delightsome to bee read: Silius and Lucanus: the one declaring the valiant prowesse of two noble Captaines, one enemie to the other, that is, Scipio and Haniball: the other likewise, the fortitude of two expert warriours (yet more lamentably then the other because these warres were ciuill) Pompey and Cæsar. The next in tyme (but as most men doo account, and so did he himselfe) the second in dignity, we well adioyne Ouid, a most learned, and exquisite Poet. The worke of greatest profitte which he wrote, was his Booke of Metamorphosis, which though it consisted of fayned Fables for the most part, and poeticall inuentions, yet béeing moralized according to his meaning, and the trueth of euery tale béeing discouered, it is a worke of excéeding wysedome and sounde iudgment. If one lyst in like manner, to

haue

haue knowledge and perfect intelligence of those rytes and ceremonies which were obserued after the Religion of the Heathen, no more profitable worke for that purpose, then his bookes *De fastis.* The rest of his dooinges, though they tende to the vayne delights of loue and dalliaunce (except his *Tristibus*, wherein he bewayleth hys exile) yet surely are mixed with much good counsayle and profitable lessons if they be wisely and narrowly read. After his time I know no worke of any great fame, till the time of Horace, a Poet not of the smoothest style, but in sharpnesse of wytt inferiour to none, and one to whom all the rest both before his time and since, are very much beholding. About the same time were Iuuenall and Persius, then Martial, Seneca a most excellent wryter of Tragedies, Boetius, Lucretius, Statius, Val: Flaccus, Manilius, Ausonius, Claudian, and many other, whose iust times and seuerall workes to speake of in this place, were neither much néedefull, nor altogeather tollerable, because I purposed an other argument. Onely I wyll adde two of later times, yet not farre inferiour to the most of them aforesayde, Pallengenius, and Bap: Mantuanus, and for a singuler gyft in a sweete Heroicall verse, match with them Chr. Oclan. the Authour of our Anglorum Prælia But nowe least I stray too farre from my puopose, I wyl come to our English Poets, to whom I would I were able to yeelde theyr deserued commendations: and affoorde them that censure, which I know many woulde, which can better, if they were nowe to write in my stéede.

I know no memorable worke written by any Poet in our English spéeche, vntill twenty yéeres past: where although Learning was not generally decayde at any time, especially since the Conquest of King William Duke of Normandy, as it may appeare by many famous works & learned bookes (though not of this kinde) wrytten by Byshoppes and others: yet surelye that Poetry was in small price among them, it is very manifest, and no great maruayle, for euen that light of Gréeke and Latine Poets which they had, they much contemned, as appeareth by theyr rude versifying, which of long time was vsed (a barbarous vse it was) wherin they conuerted the naturall pro-

perty of the swéete Latine verse, to be a balde kinde of ryming, thinking nothing to be learnedly written in verse, which fell not out in ryme, that is, in wordes whereof the middle worde of eche verse should sound a like with the last, or of two verses, the ende of both should fall in the like letters, as thus.

O malè viuentes, versus audite sequentes.

And thus likewyse.

Propter hæc et alia dogmata doctorum.
Reor esse melius et magis decorum:
Quisque suam habeat, et non proximorum.

This brutish Poetrie, though it had not the beginning in this Countrey, yet so hath it béene affected héere, that the infection thereof would neuer (nor I thinke euer will) be rooted vppe againe: I meane this tynkerly verse which we call ryme: Master Ascham sayth, that it first began to be followed and maintained among the Hunnes and Gothians, and other barbarous Nations, who with the decay of all good learning, brought it into Italy: from thence it came into Fraunce, and so to Germany, at last conueyed into England, by men indeede of great wisedome and learning, but not considerate nor circum spect in that behalfe. But of this I must intreate more heereafter.

Henry the first King of that name in England, is wonderfully extolled, in all auncient Recordes of memory, for hys singuler good learning, in all kinde of noble studies, in so much as he was named by his surname Beaucleark, as much to say, as Fayreclerke (whereof perhappes came y^e^ name of Fayreclowe) what knowledge hee attained in the skyll of Poetry, I am not able to say, I report his name for proofe, that learning in this Country was not little estéemed of at that rude time, and that like it is, among other studies, a King would not neglect the faculty of Poetry. The first of our English Poets that I haue heard of, was Iohn Gower, about the time of king Rychard

Rychard the seconde, as it should séeme by certayne coniectures bothe a Knight, and questionlesse a singuler well learned man: whose workes I could wysh they were all whole and perfect among vs, for no doubt they contained very much déepe knowledge and delight: which may be gathered by his fréend Chawcer, who speaketh of him oftentimes, in diuer places of hys workes. Chawcer, who for that excellent fame which hee obtayned in his Poetry, was alwayes accounted the God of English Poets (such a tytle for honours sake hath béene giuen him) was next after, if not equall in time to Gower: and hath left many workes, both for delight and profitable knowledge, farre excéeding any other that as yet euer since hys time directed theyr studies that way. Though the manner of hys stile may séeme blunt & course to many fine English eares at these dayes, yet in trueth, if it be equally pondered, and with good iudgment aduised, and confirmed with the time wherein he wrote, a man shall perceiue thereby euen a true picture or perfect shape of a right Poet. He by his delightsome vayne, so gulled the eares of men with his deuises, that, although corruption bare such sway in most matters, that learning and truth might skant bée admitted to shewe it selfe, yet without controllment, myght hée gyrde at the vices and abuses of all states, and gawle with very sharpe and eger inuentions, which he did so learnedly and pleasantly, that none therefore would call him into question. For such was his bolde spyrit, that what enormities he saw in any, he would not spare to pay them home, eyther in playne words, or els in some prety and pleasaunt couert, that the simplest might espy him.

Néere in time vnto him was Lydgate a Poet, surely for good proportion of his verse, and méetely currant style, as the time affoorded comparable with Chawcer, yet more occupyed in supersticious and odde matters, then was requesite in so good a wytte: which though he handled them commendably, yet the matters themselues béeing not so commendable, hys estimation hath béene the lesse. The next of our auncient Poets, that I can tell of, I suppose to be Pierce Ploughman, who in hys dooinges is somewhat harshe and obscure, but indéede a

very pithy wryter, and (to hys commendation I speake it) was the first that I haue séene, that obserued y^e^ quantity of our verse without the curiosity of Ryme.

Since these I knowe none other tyll the time of Skelton, who writ in the time of kyng Henry the eyght, who as indéede he obtayned the Lawrell Garland, so may I wyth good ryght yéelde him the title of a Poet: hée was doubtles a pleasant conceyted fellowe, and of a very sharpe wytte, excéeding bolde, and would nyppe to the very quicke where he once sette holde. Next hym I thynke I may place master George Gaskoyne, as paine full a Souldier in the affayres of hys Prince and Country, as he was a wytty Poet in his wryting: whose commendations, because I found in one of better iudgment then myselfe, I wyl sette downe hys wordes, and suppresse myne owne, of hym thus wryteth E. K. vppon the ninth Æglogue of the new Poet.

Master George Gaskoyne a wytty Gentleman, and the very chéefe of our late rymers, who and if some partes of learning wanted not (albeit is well knowne he altogether wanted not learning) no doubt would haue attayned to the excellencye of those famous Poets. For gyfts of wytt, and naturall promptnes appeare in him aboundantly. I might next speake of the dyuers workes of the olde Earle of Surrey: of the L. Vaus, of Norton, of Bristow, Edwardes, Tusser, Churchyard. VVyl: Hunnis: Haiwood: Sand: Hyll: S. Y. M. D. and many others, but to speake of their seuerall gyfts, and aboundant skyll shewed forth by them in many pretty and learned workes, woulde make my discourse much more tedious.

I may not omitte the deserued commendations of many honourable and noble Lordes, and Gentlemen, in her Maiesties Courte, which in the rare deuises of Poetry, haue béene and yet are most excellent skylfull, among whom, the right honourable Earle of Oxford may challenge to him selfe the tytle of y^e^ most excellent among the rest. I can no longer forget those learned Gentlemen which tooke such profitable paynes in translating the Latine Poets into our English tongue, whose desertes in that behalfe are more then I can vtter. Among these, I euer estéemed, and while I lyue, in my conceyt I shall account Master

ster D. Phaer: without doubt the best: who as indéede hee had the best péece of Poetry whereon to sette a most gallant verse, so performed he it accordingly, and in such sort, as in my conscience I thinke would scarcely be doone againe, if it were to doo again. Notwithstanding, I speak it but as myne own fancy, not preiudiciall to those that list to thinke otherwyse. Hys worke whereof I speake, is the englishing of Æneidos of Virgill, so farre foorth as it pleased God to spare him life, which was to the halfe part of the tenth Booke, the rest béeing since wyth no lesse commendations finished, by that worthy scholler and famous Phisition Master Thomas Twyne.

Equally with him may I well adioyne Master Arthur Golding, for hys labour in englishing Ouids Metamorphosis, for which Gentleman, surely our Country hath for many respests greatly to gyue God thankes: as for him which hath taken infinite paynes without ceasing, trauelleth as yet indefatigably, and is addicted without society, by his continuall laboure, to profit this nation and spéeche in all kind of good learning. The next, very well deserueth Master Barnabe Googe to be placed, as a painefull furtherer of learning: hys helpe to Poetry besides hys owne deuises, as the translating of Pallengenius. Lodiac. Abraham Flemming as in many prety Poesis of hys owne, so in translating hath doone to hys commendations. To whom I would heere adioyne one of hys name, whom I know to haue excelled, as well in all kinde of learning as in Poetry most especially, and would appeare so, if the dainty morselles, and fine poeticall inuentions of hys, were as common abroade as I knowe they be among some of hys fréendes. I wyl craue leaue of the laudable Authors of Seneca in English, of the other partes of Ouid, of Horace, of Mantuan, and diuers other, because I would hasten to ende thys rehearsall, perhappes offensyue to some, whom eyther by forgetfulnes, or want of knowledge, I must néedes ouer passe.

And once againe, I am humbly to desire pardon of the learned company of Gentlemen Schollers, and students of the Uniuersities, and Innes of Courte, yf I omitte theyr seuerall commendations in this place, which I knowe a great number

of them haue worthely deserued, in many rare deuises, and singuler inuentions of Poetrie: for neither hath it béene my good happe, to haue séene all which I haue hearde of, neyther is my abyding in such place, where I can with facility get knowledge of their workes.

One Gentleman notwithstanding among them may I not ouerslyppe, so farre reacheth his fame, and so worthy is he, if hée haue not already, to weare the Lawrell wreathe, Master George VVhetstone, a man singularly well skyld in this facul ty of Poetrie: To him I will ioyne Anthony Munday, an earnest traueller in this arte, and in whose name I haue séene very excellent workes, among which surely, the most exquisite vaine of a witty poeticall heade is shewed in the swéete sobs of Shéepheardes and Nymphes: a worke well worthy to be viewed, and to bée estéemed as very rare Poetrie. With these I may place Iohn Graunge, Knyght, VVylmot, Darrell, F. C. F. K. G. B. and many other, whose names come not nowe to my remembraunce.

This place haue I purposely reserued for one, who if not only, yet in my iudgement principally deserueth the tytle of the rightest English Poet, that euer I read: that is, the Author of the Shéepeheardes Kalender, intituled to the worthy Gentleman Master Phillip Sydney: whether it was Master Sp. or what rare Scholler in Pembrooke Hall soeuer, because himself and his fréendes, for what respect I knowe not, would not reueale it, I force not greatly to sette downe: sorry I am that I can not find none other with whom I might couple him in this Catalogue, in his rare gyft of Poetry: although one there is, though nowe long since, seriously occupied in grauer studies, (Master Gabriell Haruey) yet, as he was once his most special fréende and fellow Poet, so because he hath taken such paynes, not onely in his Latin Poetry (for which he enioyed great com mendations of the best both in iudgment and dignity in thys Realme) but also to reforme our English verse, and to beautify the same with braue deuises, of which I thinke the chéefe lye hidde in hatefull obscurity: therefore wyll I aduenture to sette them together, as two of the rarest witts, and learnedst masters

sters of Poetrie in England. Whose worthy and notable skyl in this faculty, I would wysh if their high dignities and serious businesses would permit, they would styll graunt to bee a furtheraunce to that reformed kinde of Poetry, which Master Haruey did once beginne to ratify: and surely in mine opinion, if hée had chosen some grauer matter, and handled but with halfe that skyll, which I knowe he could haue doone, and not powred it foorth at a venture, as a thinge betwéene iest and earnest, it had taken greater effect then it did.

As for the other Gentleman, if it would please him or hys fréendes to let those excellent Poemes, whereof I know he hath plenty, come abroad, as his Dreames, his Legends, his Court of Cupid, his English Poet with other: he shoulde not onely stay the rude pens of my selfe and others, but also satisfye the thirsty desires of many which desire nothing more, then to see more of hys rare inuentions. If I ioyne to Master Haruey hys two Brethren, I am assured, though they be both busied with great and waighty callinges (the one a godly and learned Diuine, the other a famous and skylfull Phisition) yet if they lysted to sette to their helping handes to Poetry, they would as much beautify and adorne it as any others.

If I let passe the vncountable rabble of ryming Ballet makers, and compylers of sencelesse sonets, who be most busy, to stuffe euery stall full of grosse deuises and vnlearned Pamphlets: I trust I shall with the best sort be held excused. For though many such can frame an Alehouse song of fiue or sixe score verses, hobbling vppon some tune of a Northen Jygge, or Robyn hoode, or La lubber &c. And perhappes obserue iust nūber of sillables, eyght in one line, sixe in an other, and there withall an A to make a iercke in the ende: yet if these might be accounted Poets (as it is sayde some of them make meanes to be promoted to y^e^ Lawrell) surely we shall shortly haue whole swarmes of Poets: and euery one that can frame a Booke in Ryme, though for want of matter, it be but in commendations of Copper noses or Bottle Ale, wyll catch at the Garlande due to Poets: whose potticall poeticall (I should say) heades, I would wyshe, at their worshipfull comencements might in

stéede of Lawrell, be gorgiously garnished with fayre greene Barley, in token of their good affection to our Englishe Malt. One speaketh thus homely of them, with whose words I wyll content my selfe for thys time, because I woulde not bee too broade wyth them in myne owne spéeche.

In regarde (he meaneth of the learned framing the newe Poets workes which writt the Shéepeheards Calender.) I scorne and spue out the rakehelly rout of our ragged Rymers, (for so themselues vse to hunt the Letter) which without learning boaste, without iudgment iangle, without reason rage and fume, as if some instinct of poeticall spyrite had newlie rauished them, aboue the meanesse of common capacity. And beeing in the midst of all their brauery, suddainly for want of matter or of Ryme, or hauing forgotten their former conceyt, they séeme to be so payned and trauelled in theyr remembraunce, as it were a woman in Chyldbyrth, or as that same Pythia when the traunce came vpon her. *Os rabidum fera corda domans &c.*

THUS farre foorth haue I aduentured to sette downe part of my simple iudgement concerning those Poets, with whom for the most part I haue béene acquainted through myne owne reading: which though it may séeme something impertinent to the tytle of my Booke, yet I trust the courteous Readers wyll pardon me, considering that poetry is not of that grounde and antiquity in our English tongue, but that speaking thereof only as it is English, would seeme like vnto the drawing of ones pycture without a heade.

Nowe therefore by your gentle patience, wyll I wyth like breuity make tryall, what I can say concerning our Englishe Poetry, first in the matter thereof, then in the forme, that is, the manner of our verse: yet so as I must euermore haue recourse to those times and wryters, whereon the English poetry taketh as it were the discent and proprietye.

English

English Poetry therefore béeing considered according to common custome and auncient vse, is, where any worke is learned ly compiled in measurable spéeche, and framed in wordes contayning number or proportion of iust syllables, delighting the readers or hearers as well by the apt and decent framing of wordes in equall resemblance of quantity, commonly called verse, as by the skyllfull handling of the matter whereof it is intreated. I spake somewhat of the beginning of thys measuring of wordes in iust number, taken out of Plato: and indeede the regarde of true quantity in Letters and syllables, seemeth not to haue béen much vrged before the time of Homer in Gréece, as Aristotle witnesseth.

The matters whereof verses were first made, were eyther exhortations to vertue, dehortations from vices, or the prayses of some laudable thing. From thence they beganne to vse them in exercises of immitating some vertuous and wise mā at their feastes: where as some one shoulde be appointed to represent an other mans person of high estimation, and he sang fine ditties and wittie sentences, tunably to their Musick notes. Of thys sprang the first kinde of Comedyes, when they beganne to bring into these exercises, more persons then one, whose speeches were deuised Dyalogue wise, in aunswering one another. And of such like exercises, or as some wyll néedes haue it, long before the other, began the first Tragedies, and were so called of τραγος, because the Actor when he began to play his part, slewe and offered a Goate to their Goddesse: but Commedies tooke their name of κομάζειν και ἄδειν *comessatum ire*, to goe a feasting, because they vsed to goe in procession with their sport about the Citties and Villages, mingling much pleasaunt myrth wyth theyr graue Religion, and féasting chéerefully together wyth as great ioy as might be deuised. But not long after (as one delight draweth another) they began to inuent new persons and newe matters for their Comedies, such as the deuisers thought méetest to please the peoples vaine: And from these, they beganne to present in shapes of men, the natures of vertues and vices, and affections and quallities incident to men, as Justice, Temperance, Pouerty, Wrathe, Vengeaunce, Sloth, Valiantnes

antnes and such like, as may appeare by the auncient workes of Aristophanes. There grewe at last to be a greater diuersitye betwéene Tragedy wryters and Comedy wryters, the one expressing onely sorrowfull and lamentable Hystories, bringing in the persons of Gods and Goddesses, Kynges and Quéenes, and great states, whose partes were chéefely to expresse most miserable calamities, and dreadfull chaunces, which increased worse and worse, tyll they came to the most wofull plight that might be deuised.

The Comedies on the other side, were directed to a contrary ende, which beginning doubtfully, drewe to some trouble or turmoyle, and by some lucky chaunce alwayes ended to the ioy and appeasement of all parties. Thys distinction grewe as some holde opinion, by immitation of the workes of Homer: for out of hys Iliads, the Tragedy wryters founde dreadfull euents, whereon to frame their matters, and the other out of hys Odyssea tooke arguments of delight, and pleasant ending after dangerous and troublesome doubtes. So that, though there be many sortes of poeticall wrytings, and Poetry is not debarred from any matter, which may be expressed by penne or spéeche, yet for the better vnderstanding, and bréefer method of thys discourse, I may comprehende the same in thrée sortes, which are, Comicall, Tragicall, Historicall. Under the first, may be contained all such Epigrammes, Elegies and delectable ditties, which Poets haue deuised respecting onely the delight thereof: in the seconde, all dolefull complaynts, lamentable chaunces, and what soeuer is poetically expressed in sorrow and heauines. In the third, we may comprise, the reste of all such matters, which as indifferent betwéene the other two, doo commonly occupy the pennes of Poets: such, are the poeticall com pyling of Chronicles, the fréendly gréetings betwéene fréendes, and very many sortes besides, which for the better destinction may be referred to one of these thrée kindes of Poetry. But once againe, least my discourse runne too farre awry, wyll I buckle my selfe more neerer to English Poetry: the vse wherof, because it is nothing different from any other, I thinke best to cõfirme by the testimony of Horace, a man worthy to beare authority in

in this matter: whose very opinion is this, that the perfect perfection of poetrie is this, to mingle delight with profitt in such wyse, that a Reader might by his reading be pertaker of bothe, which though I touched in the beginning, yet I thought good to alledge in this place for more confirmation thereof some of hys owne wordes. In his treatise *de arte Poetica*, thus hee sayth.

Aut prodesse volunt aut delectare poetæ,
Aut simul et iucunda et idonea dicere vitæ.

As much to saie: All Poets desire either by their works to profitt or delight men, or els to ioyne both profitable & pleasant lessons together for the instruction of life. And againe.

Omnè tulit punctum qui miscuit vtile dulci,
Lectorum delectando pariterque monendo.

That is. He misseth nothing of his marke which ioyneth profitt with delight, as well delighting his Readers, as profiting them with counsell. And that whole Epistle which hee wryt of his Arte of Poetrie, among all the parts thereof, runneth chéefelie vppon this, that whether the argument which the Poet handleth, be of thinges doone, or fained inuentions, yet that they should beare such an Image of trueth, that as they delight they may likewise profitt. For these are his wordes. *Ficta voluptatis causa sint proxima veris.* Let thinges that are faigned for pleasures sake, haue a néere resemblance of y^e^ truth. This precept may you perceiue to bee most duelie obserued of Chawcer: for who could with more delight, prescribe such whol some counsaile and sage aduise, where he séemeth onelie to respect the profitte of his lessons and instructions? or who coulde with greater wisedome, or more pithie skill, vnfold such pleasant and delightsome matters of mirth, as though they respected nothing, but the telling of a merry tale? so that this is the very grounde of right poetrie, to giue profitable counsaile, yet so as it must be mingled with delight. For among all the auncient

works of poetrie, though the most of them incline much to that part of delighting men with pleasant matters of small importaunce, yet euen in the vainest trifles among them, there is not forgotten some profitable counsaile, which a man may learne, either by flatte precepts which therein are prescribed, or by loathing such vile vices, the enormities whereof they largelie discouer. For surelie, I am of this opinion, that the wantonest Poets of all, in their most laciuious workes wherein they busied themselues, sought rather by that meanes to withdraw mens mindes (especiallie the best natures) from such foule vices, then to allure them to imbrace such beastly follies as they detected.

Horace speaking of the generall ducties of Poets, sayth, *Os tenerum pueri balbumque poeta fugitat,* and manie more wordes concerning the profitte to be hadde out of Poets, which because I haue some of them comprised into an English translation of that learned and famous Knight, Sir Thomas Elyot, I wyll set downe his wordes.

> The Poet fashioneth by some pleasant meane,
> The speeche of children stable and vnsure:
> Gulling their eares from wordes and thinges vncleane,
> Giuing to them precepts that are pure:
> Rebuking enuy and wrath if it dure:
> Thinges well donne he can by example commend,
> To needy and sicke he doth also his cure
> To recomfort if aught he can amende.

And manie other like wordes are in that place of Horace to like effect. Therefore poetrie, as it is of it selfe, without abuse is not onely not vnprofitable to the liues and studies of menne, but wonderfull commendable and of great excellencie. For nothing can be more acceptable to men, or rather to be wished, thē swéete allurements to vertues, and commodious caueates from vices? of which Poetrie is excéeding plentifull, powring into gentle witts, not roughly and tirannicallie, but as it were with a louing authoritie. Nowe if the ill and vndecent prouocations,

uocations, whereof some vnbridled witts take occasion by the reading of laciuious Poemes, bee obiected: such as are Ouids loue Bookes, and Elegies, Tibullus, Catullus, and Martials workes, with the Comedies for the most part of Plautus and Terence: I thinke it easily aunswered. For though it may not iustlie be denied, that these workes are indéede very Poetrie, yet that Poetrie in them is not the essentiall or formall matter or cause of the hurt therein might be affirmed, and although that reason should come short, yet this might be sufficient, that the workes themselues doo not corrupt, but the abuse of the vsers, who vndamaging their owne dispositions, by reading the discoueries of vices, resemble foolish folke, who comming into a Garden without anie choise or circumspectiō tread downe the fairest flowres, and wilfullie thrust their fingers among the nettles.

And surelie to speake what I verelie thinke, this is mine opinion: that one hauing sufficient skyll, to reade and vnderstand those workes, and yet no staie of himselfe to auoyde inconueniences, which the remembraunce of vnlawfull things may stirre vppe in his minde, he, in my iudgement, is wholy to bée reputed a laciuious disposed personne, whom the recitall of sins whether it be in a good worke or a badde, or vppon what occasion soeuer, wyll not staie him but prouoke him further vnto them. Contrariwise, what good lessons the warie and skylful Readers shall picke out of the very worst of them, if they list to take anie heede, and read them not of an intent to bee made the worse by them, you may sée by these fewe sentences, which the foresayd Sir Thomas Elyott gathered as hee sayth at all auentures, intreating of the like argument. First Plautus in commendations of vertue, hath such like wordes.

Verely vertue doth all thinges excell,
For if liberty, health liuing or substaunce,
Our Country our parents, and children doo well,
It hapneth by vertue: she doth all aduaunce,
Vertue hath all thinges vnder gouernaunce:
And in whom of vertue is founde great plenty,
Any thing that is good may neuer be dainty.

Terence, in Eunucho hath a profitable spéeche, in blasing foorth the fashions of harlots, before the eyes of young men. Thus sayth Parmeno.

In thys thing I tryumphe in myne owne conceite,
That I haue found for all young men the way,
Howe they of Harlots shall know the deceite,
Their witts and manners: that thereby they may
Them perpetuallie hate, for so much as they
Out of their owne houses be fresh and delicate,
Feeding curiously: at home all day
Lyuing beggerlie in most wretched estate.

And many more wordes of the same matter, but which may be gathered by these fewe.

Ouid in his most wanton Bookes of loue, and the remedies thereof, hath very many pithie and wise sentences, which a heedefull Reader may marke, and chose out from y^e^ other stuffe. This is one.

Tyme is a medicine if it shall profitt,
VVine gyuen out of time may be annoyaunce.
A man shall irritat vice if he prohibitt,
VVhen time is not meete vnto his vtteraunce.
Therfore if thou yet by counsayle art recuperable,
Fly thou from idlenes and euer be stable.

Martiall, a most dissolute wryter among all other, yet not without many graue and prudent spéeches, as this is one worthy to be marked of these fond youthes which intangle theyr wytts in raging loue, who stepping once ouer shoes in theyr fancyes, neuer rest plunging till they be ouer head and eares in their follie.

If thou wylt eschewe bitter aduenture,
And auoyde the annoyance of a pensifull hart,

Set

Set in no one person all wholly thy pleasure,
The lesse maist thou ioy, but the lesse shalt thou smart.

These are but fewe gathered out by happe, yet sufficient to shewe that the wise and circumspect Readers may finde very many profitable lessons, dispersed in these workes, neither take any harme by reading such Poemes, but good, if they wil themselues. Neuertheles, I would not be thought to hold opinion, that the reading of them is so tollerable, as that there néede no respect to be had in making choyse of readers or hearers: for if they be prohibited from the tender and vnconstant wits of children and young mindes, I thinke it not without great reason: neyther am I of that deuillish opinion, of which some there are, and haue béene in England, who hauing charge of youth to instruct them in learning, haue especially made choyse of such vnchildish stuffe, to reade vnto young Schollers, as it shoulde séeme of some filthy purpose, wylfully to corrupt theyr tender mindes, and prepare them the more ready for their loathsome dyetts.

For as it is sayd of that impudent worke of Luciane, a man were better to reade none of it then all of it, so thinke I that these workes are rather to be kept altogether from children, thē they should haue frée liberty to reade them, before they be méete either of their owne discretion or by heedefull instruction, to make choyse of the good from the badde. As for our Englishe Poetrie, I know no such perilous péeces (except a fewe balde ditties made ouer the Béere potts, which are nothing lesse then Poetry) which anie man may vse and reade without damage or daunger: which indéede is lesse to be meruailed at among vs, then among the olde Latines and Greekes, considering that Christianity may be a staie to such illecibrous workes and inuentions, as among them (for the Arte sake) myght obtaine passage.

Nowe will I speake somewhat, of that princelie part of Poetrie, wherein are displaied the noble actes and valiant exploits of puissaunt Captaines, expert souldiers, wise men, with the famous reportes of auncient times, such as are the Heroycall

workes of Homer in Gréeke, and the heaueuly verse of Virgils Æneidos in Latine: which workes, comprehending as it were the summe and grounde of all Poetrie, are verelie and incomparably the best of all other. To these, though wee haue no English worke aunswerable, in respect of the glorious ornaments of gallant handling: yet our auncient Chroniclers and reporters of our Countrey affayres, come most néere them: and no doubt, if such regarde of our English spéeche, and curious handling of our verse, had béene long since thought vppon, and from time to time béene pollished and bettered by men of learning, iudgement, and authority, it would ere this, haue matched them in all respects. A manifest example thereof, may bée the great good grace and swéete vayne, which Eloquence hath attained in our spéeche, because it hath had the helpe of such rare and singuler wits, as from time to time myght styll adde some amendment to the same. Among whom I thinke there is none that will gainsay, but Master Iohn Lilly hath deserued moste high commendations, as he which hath stept one steppe further therein then any either before or since he first began the wyttie discourse of his Euphues. Whose workes, surely in respecte of his singuler eloquence and braue composition of apt words and sentences, let the learned examine and make tryall thereof thorough all the partes of Rethoricke, in fitte phrases, in pithy sentences, in gallant tropes, in flowing spéeche, in plaine sence, and surely in my iudgment, I thinke he wyll yéelde him that verdict, which Quintilian giueth of bothe the best Orators Demosthenes and Tully, that from the one, nothing may be taken away, to the other, nothing may be added. But a more néerer example to prooue my former assertion true, (I meane y^e^ méetnesse of our spéeche to receiue the best forme of Poetry) may bée taken by conference of that famous translation of Master D. Phaer with the coppie it selfe, who soeuer please with courteous iudgement but a little to compare and marke them both to gether: and weigh with himselfe, whether the English tongue might by little and little be brought to the verye maiesty of a ryght Heroicall verse. First you may marke, how Virgill alwayes fitteth his matter in hande with wordes agréeable vn-

to

to the same affection, which he expresseth, as in hys Tragicall exclamations, what pathecall spéeches he frameth? in his com fortable consolations, howe smoothely hys verse runnes? in his dreadfull battayles, and dréery byckerments of warres, howe bygge and boystrous his wordes sound? and the like notes in all partes of his worke may be obserued. Which excellent grace and comely kind of choyse, if the translatour hath not hitte very néere in our course English phrase iudge vprightly: wee wyll conferre some of the places, not picked out for the purpose, but such as I tooke turning ouer the Booke at randon. When the Troyans were so tost about in tempestious wether, caused by Æolus at Iunoes request, and driuen vpon the coaste of Affrick with a very néere scape of their liues: Æneas after hée had gone a land and kylled plenty of victuals for his company of Souldiours, hée deuided the same among them, and thus louinglie and swéetely he comforted them. Æn. Lib. 1.

—et dictis mœrentia pectora mulcet
O socij (neq; ignari sumus ante malorum)
O passi grauiora: dabit deus his quoq; finem,
Vos et scyllæam rabiem, penitusq; sonantes,
Accestis scopulos: vos et cyclopea saxa
Experti, reuocate animos, mœstumque timorem
Mittite. forsan et hæc olim meminisse iuuabit.
Per varios casus, per tot discrimina rerum,
Tendimus in Latium: sedes vbi fata quietas
Ostendunt, illic fas regna resurgere troiæ.
Durate, et vosmet rebus seruate secundis.
Talia voce refert, curisq; ingentibus æger
Spem vultu simulat, premit altum corde dolorem.

Translated thus.

And then to chéere their heauy harts with these words he him bent.
O Mates (quoth he) that many a woe haue bidden and borne ere thys,
Worse haue we séene, and this also shall end when Gods wyll is.
Through Sylla rage (ye wott) and through the roaring rocks we past,
Though Cyclops shore was full of feare, yet came we through at last,
Plucke vppe your harts, and driue from thence both feare and care away
To thinke on this may pleasure be perhapps another day.
By paynes and many a daunger sore, by sundry chaunce we wend,
To come to Italy, where we trust to find our resting ende:
And where the destnyes haue decréed Troyes kingdome eft to ryse.
Be bold and harden now your harts, take ease while ease applies
Thus spake he tho, but in his hart huge cares had him opprest,
Dissembling hope with outward eyes full heauy was his brest.

Againe, marke the wounding of *D*ido in loue with Æneas, with howe choyse wordes it is pithily described, both by the Poet and the translator in the beginning of the fourth booke.

At Regina graui iamdudum saucia cura
Vulnus alit venis, et cæco carpitur igni, &c.

By this time perced satte the Quéene so sore with loues desire,
Her wound in euery vayne she feedes, she fryes in secrete fire.
The manhood of the man full oft, full oft his famous lyne
She doth reuolue, and from her thought his face cannot vntwyne.
His countnaunce déepe she drawes and fixed fast she beares in brest,
His words also, nor to her carefull hart can come no rest.

And in many places of the fourth booke is the same matter so gallantly prosecuted in swéete wordes, as in mine opinion the coppy it selfe goeth no whit beyond it.

Compare them likewise in the woefull and lamentable cryes of the Quéene for the departure of Æneas, towards the ende of that Booke.

Terq; quaterque manu pectus percussa decorum,
Flauentesque abscissa comas, proh Iupiter, ibit?
Hic ait, et nostris illuserit aduena Regnis? &c.

Thrée

Thrée times her hands she bet, and thrée times strake her comely brest,
Her golden hayre she tare and frantiklike with moode opprest,
She cryde, O Iupiter, O God, quoth she, and shall a goe?
Indéede? and shall a flowte me thus within my kingdome so?
Shall not mine Armies out, and all my people them pursue?
Shall they not spoyle their shyps and burne them vp with vengance due?
Out people, out vppon them, follow fast with fires and flames,
Set sayles aloft, make out with oares, in ships, in boates, in frames.
What speake I? or where am I? what furies me doo thus inchaunt?
O Dydo, wofull wretch, now destnyes fell thy head dooth haunt.

And a little after preparing to kyll her owne selfe.

But Dydo quaking fierce with frantike moode and griesly hewe.
With trembling spotted chéekes, her huge attempting to persue.
Besides her selfe for rage, and towards death with visage wanne,
Her eyes about she rolde, as redde as blood they looked than.

At last ready to fall vppon Æneas sworde.

O happy (welaway) and ouer happy had I béene,
If neuer Troian shyps (ahlas) my Country shore had séene.
Thus sayde she wryde her head, and vereuenged must we die?
But let vs boldly die (quoth shée) thus, thus to death I ply.

Nowe likewise for the braue warlike phrase and bygge sounding kynd of thundring spéeche, in the hotte skymyshes of battels, you may confer them in any of the last fiue Bookes: for examples sake, thys is one about the ninth Booke.

Jt clamor totis per propugnacula múris,
Intendunt acries arcus, amentaque torquent.
Sternitur omne solum telis. tum scutæ cauæq;
Dant sonitum flictu galeæ: pugna asper surgit? &c.

A clamarous noyse vpmounts on fortresse tops and bulwarks towres,
They strike, they bend their bowes, they whirle from strings sharp shoting showres.

All stréetes with tooles are strowed, than helmets, skulles, with battrings marrd,
And shieldes dishyuering cracke, vpriseth roughnesse byckring hard.
Looke how the tempest storme when wind outwrastling blowes at south,
Raine ratling beates the grownde, or clowdes of haile from Winters mouth,
Downe dashyng headlong driues, when God from skyes with griesly steuen,
His watry showres outwrings, & whirlwind clowdes downe breakes frō heauen.

And so foorth much more of the like effect.

Onely one comparison more will I desire you to marke at your leysures, which may serue for all the rest, that is, the description of Fame, as it is in the 4. booke, towardes the end, of which it followeth thus.

Monstrum horrendum ingens cui quot sunt corpore plumæ
Tot vigilos oculi &c.

A monster gastly great, for euery plume her carkasse beares,
Like number learing eyes she hath, like number harkning eares.
Like number tongues, and mouthes she wagges, a wondrous thing to speake,
At midnight foorth shée flyes, and vnder shade her sound dooth squeake.
All night she wakes, nor slumber swéete doth take nor neuer sléepes.
By dayes on houses tops shée sits or gates of Townes she kéepes.
On watching Towres she clymbes, and Citties great she makes agast,
Both trueth and falshood forth she telles, and lyes abroade doth cast.

But what néede I to repeate any more places? there is not one Booke among the twelue, which wyll not yéelde you most excellent pleasure in conferring the translation with the Coppie, and marking the gallant grace which our Englishe spéeche affoordeth. And in trueth the like comparisons, may you choose out through the whole translations of the Metamorphosis by Master Golding who (considering both their Coppyes) hath equally deserued commendations for the beautifying of the English spéeche. It would be tedious to stay to rehearse any places out of him nowe: let the other suffice to prooue, that the English tongue lacketh neyther variety nor currantnesse of phrase for any matter.

I Wyll nowe spaake a little of an other kinde of poetical writing, which might notwithstanding for the variablenesse of the argument therein vsually handled, bee comprehended in those kindes before declared: that is, the compyling of Eglogues, as much to say as Goteheardes tales, because they bee commonly Dialogues or spéeches framed or supposed betwéene Shéepeheardes, Neteheardes, Goteheardes, or such like simple men: in which kind of writing, many haue obtained as immortall prayse and commendation, as in any other.

The chéefest of these is Theocritus in Gréeke: next him, and almost the very same, is Virgill in Latin. After Virgyl in like sort writ Titus Calphurnius and Baptista Mantuan, wyth many other both in Latine and other languages very learnedlye. Although the matter they take in hand séemeth commonlie in appearaunce rude and homely, as the vsuall talke of simple clownes: yet doo they indéede vtter in the same much pleasaunt and profitable delight. For vnder these personnes, as it were in a cloake of simplicitie, they would eyther sette foorth the prayses of theyr fréendes, without the note of flattery, or enueigh grieuously against abuses, without any token of bytternesse.

Somewhat like vnto these works, are many péeces of Chawcer, but yet not altogether so poeticall. But nowe yet at y^{e} last hath England hatched vppe one Poet of this sorte, in my conscience comparable with the best in any respect: euen Master Sp: Author of the Sheepeheardes Calender, whose trauell in that péece of English Poetrie, I thinke verely is so commendable, as none of equall iudgment can yéelde him lesse prayse for hys excellent skyll, and skylfull excellency shewed foorth in the same, then they would to eyther Theocritus or Virgill, whō in mine opinion, if the coursenes of our spéeche (I meane the course of custome which he woulde not infringe) had béene no

more let vnto him, then theyr pure natiue tongues were vnto them, he would haue (if it might be) surpassed them. What one thing is there in them so worthy admiration, whereunto we may not adioyne some thing of his, of equall desert? Take Virgil and make some little comparison betwéene them, and iudge as ye shall sée cause.

Virgill hath a gallant report of Augustus couertly comprysed in the first Æglogue: the like is in him, of her Maiestie, vnder the name of Eliza. Virgill maketh a braue coloured complaint of vnstedfast fréendshyppe in the person of Corydon: the lyke is him in his 5. Æglogue. Agayne behold the pretty Pastorall contentions of Virgill in the third Æglogue: of him in y^e^ eight Eglogue. Finally, either in comparison with them, or respect of hys owne great learning, he may well were the Garlande, and steppe before y^e^ best of all English Poets that I haue séene or hearde, for I thinke no lesse deserueth (thus sayth E, K. in hys commendations) hys wittinesse in deuising, his pithinesse in vttering, his complaintes of loue so louely, his discourses of pleasure so pleasantly, his Pastrall rudenes, his Morrall wysenesse, his due obseruing of decorum euery where, in personages, in season, in matter, in spéeche, and generally in all séeme ly simplicity, of handling hys matter and framing his wordes. The occasion of his worke is a warning to other young men, who being intangled in loue and youthful vanities, may learne to looke to themselues in time, and to auoyde inconueniences which may bréede if they be not in time preuented. Many good Morrall lessons are therein contained, as the reuerence which young men owe to the aged in the second Eglogue: the caueate or warning to beware a subtill professor of fréendshippe in the fift *E*glogue: the commendation of good Pastors, and shame and disprayse of idle & ambitious Goteheardes in the seauenth, the loose and retchlesse lyuing of Popish Prelates in the ninth. The learned and swéete complaynt of the contempt of learning vnder the name of Poetry in the tenth. There is also much matter vttered somewhat couertly, especially y^e^ abuses of some whom he would not be too playne withall: in which, though it be not apparent to euery one, what hys speciall meaning was,

was, yet so skilfully is it handled, as any man may take much delight at hys learned conueyance, and picke out much good sence in the most obscurest of it. Hys notable prayse deserued in euery parcell of that worke, because I cannot expresse as I woulde and as it should: I wyll cease to speake any more of, the rather because I neuer hearde as yet any that hath reade it, which hath not with much admiration commended it. One only thing therein haue I hearde some curious heades call in question: viz: the motion of some vnsauery loue, such as in the sixt Eglogue he séemeth to deale withall, (which say they) is skant allowable to English eares, and might well haue béene left for the Italian defenders of loathsome beastlines, of whom perhappes he learned it: to thys obiection I haue often aunswered and (I thinke truely) that theyr nyce opinion ouershooteth the Poets meaning, who though hee in that as in other thinges, immitateth the auncient Poets, yet doth not meane, no more did they before hym, any disordered loue, or the filthy lust of the deuillish Pederastice takē in the worse sence, but rather to shewe howe the dissolute life of young men intangled in loue of women, doo neglect the fréendshyp and league with their olde fréendes and familiers. Why (say they) yet he shold gyue no occasion of suspition, nor offer to the viewe of Christians, any token of such filthinesse, howe good soeuer hys meaning were: wherevnto I oppose the simple conceyte they haue of matters which concerne learning or wytt, wylling them to gyue Poets leaue to vse theyr vayne as they sée good: it is their foolysh construction, not hys wryting that is blameable. Wée must prescrybe to no wryters, (much lesse to Poets) in what sorte they should vtter theyr conceyts. But thys wyll be better discussed by some I hope of better abillity.

One other sorte of Poeticall wryters remayneth yet to bee remembred, that is, The precepts of Husbandry, learnedly compiled in Heroycall verse. Such were the workes of Hesiodus in Greeke, and Virgils Georgickes in Latine. What memorable worke hath beene handled in immitation of these by any English Poet, I know not, (saue onely one worke of M. Tusser, a péece surely of great wytt and experience, and wythal

very prettilye handled) And I thinke the cause why our Poets haue not trauayled in that behalfe, is especially, for that there haue béene alwayes plenty of other wryters that haue handled the same argument very largely. Among whom Master Barnabe Googe, in translating and enlarging the most profitable worke of Heresbachius, hath deserued much commendation, as well for hys faythfull compyling and learned increasing the noble worke, as for hys wytty translation of a good part of the Georgickes of Virgill into English Verse.

Among all the translations, which hath béene my fortune to sée, I could neuer yet finde that worke of the Georgicks wholly performed, I remember once Abraham Flemming in hys conuersion of the Eglogues, promised to translate and publishe it: whether he dyd or not I knowe not, but as yet I heard not of it. I my selfe wott well I bestowed some time in it two or thrée yeeres since, turning it to that same English verse, which other such workes were in, though it were rudely: howe beit, I did it onely for mine owne vse, and vppon certayne respectes towardes a Gentleman mine especiall fréende, to whom I was desirous to shewe some token of duetifull good wyll, and not minding it should goe farre abroade, considering howe slenderly I ranne it ouer: yet since then, hath one got it in kéeping, who as it is told me, eyther hath or wyll vnaduisedly publishe it: which iniury though he meanes to doo me in myrth, yet I hope he wyll make me some suffycient recompence, or els I shall goe néere to watch hym the like or a worse turne.

But concerning the matter of our Englysh wryters, lett thys suffice: nowe shall ye heare my simple skyl in what I am able to say concerning the forme and manner of our Englyshe verse.

The most vsuall and frequented kind of our English Poetry hath alwayes runne vpon, and to this day is obserued in such equall number of syllables, and likenes of wordes, that in all places one verse either immediatly, or by mutuall interposition, may be aunswerable to an other both in proportion of length, and ending of lynes in the same Letters. Which rude kinde of verse, though (as I touched before) it rather discredi-

teth

teth our spéeche, as borrowed from the Barbarians, then furnisheth the same with any comely ornament: yet béeing so ingraffed by custome, and frequented by the most parte, I may not vtterly dissalowe it, least I should séeme to call in question the iudgement of all our famous wryters, which haue wonne eternall prayse by their memorable workes compyled in that verse.

For my part therefore, I can be content to estéeme it as a thing, the perfection whereof is very commendable, yet so as wyth others I could wysh it were by men of learning and ability bettered, and made more artificiall, according to the woorthinesse of our spéeche.

The falling out of verses together in one like sounde, is commonly called in English, Ryme, taken from the Greeke worde Ργθμος, which surely in my iudgment is verye abusiuelye applyed to such a sence: and by thys, the vnworthinesse of the thing may well appeare, in that wanting a proper name, wherby to be called, it borroweth a word farre excéeding the dignitye of it, and not appropriate to so rude and base a thing. For Ryme is properly, the iust proportion of a clause or sentence, whether it be in prose or méeter, aptly comprised together: wherof there is both an naturall and an artificiall composition, in any manner or kynde of spéeche, eyther French, Italian, Spanish, or English: and is propper not onely to Poets, but also to Readers, Oratours, Pleaders, or any which are to pronounce or speake any thing in publike audience.

The first begynning of Ryme (as we nowe terme it) though it be somewhat auncient, yet nothing famous. In Greece (they say) one Symias Rhodias, because he would be singuler in somthing, wryt poetically of the Fable, contayning howe Iupiter béeing in shape of a Swanne, begatte the Egge on Leda, wherof came Castor, Pollux, and Helena, whereof euery verse ended in thys Ryme, and was called therefore ωὸν: but thys foolyshe attempt was so contemned and dispysed, that the people would neither admitte the Author nor Booke any place in memory of learning. Since that it was not hearde of, till ye time yt Hunnes and Gothians renued it agayne, and brought it into Italie. But

howsoeuer or wheresoeuer it beganne, certayne it is, that in our English tongue it beareth as good grace, or rather better, then in any other: and is a faculty whereby many may and doo deserue great prayse and commendation, though our spéeche be capable of a farre more learned manner of versifying, as I wyl partly declare héereafter.

There be thrée speciall notes necessary to be obserued in the framing of our accustomed English Ryme: the first is, that one méeter or verse be aunswerable to an other, in equall number of féete or syllables, or proportionable to the tune whereby it is to be reade or measured. The seconde, to place the words in such sorte, as none of them be wrested contrary to the naturall inclination or affectation of the same, or more truely y^e^ true quantity thereof. The thyrd, to make them fall together mutually in Ryme, that is, in wordes of like sounde, but so as the wordes be not disordered for the Rymes sake, nor the sence hindered. These be the most pryncipall obseruations, which I thinke requisite in an English verse: for as for the other ornaments which belong thereto, they be more properly belonging to the seuerall gyfts of skylfull Poets, then common notes to be prescribed by me: but somewhat perhaps I shall haue occasion to speake héereafter.

Of the kyndes of English verses which differ in number of syllables, there are almost infinite: which euery way alter according to hys fancy, or to the measure of that méeter, wherein it pleaseth hym to frame hys ditty. Of the best and most frequented I wyll rehearse some. The longest verse in length, which I haue séene vsed in English consisteth of sixtéene syllables, eache two verses ryming together, thus.

Wher vertue wants & vice abounds, there wealth is but a bayted hooke,
To make men swallow down their bane, before on dāger deepe they looke.

Thys kynde is not very much vsed at length thus, but is cōmonly deuided, eche verse into two, whereof eche shal containe eyght syllables, and ryme crosse wyse, the first to the thyrd, and the second to the fourth, in thys manner.

Great

Great wealth is but a bayted hooke,
VVhere vertue wants, and vice aboundes:
VVhich men deuoure before they looke,
So them in daungers deepe it drownes.

An other kynd next in length to thys, is, where eche verse hath fourtéene syllables, which is the most accustomed of all other, and especially vsed of all the translatours of the Latine Poets for the most part thus.

My mind with furye fierce inflamde of late I know not howe,
Doth burne Pernassus hyll to see, adornd wyth Lawrell bowe.

Which may likewyse and so it often is deuyded, eche verse into two, to first hauing eyght sillables, the second sixe, wherof the two sixes shall alwayes ryme, and sometimes the eyghtes, sometimes not, according to the wyll of the maker.

My minde with furye fierce inflamde,
Of late I knowe not howe:
Doth burne *Pernassus* hyll to see,
Adornd wyth Lawrell bowe.

There are nowe wythin this compasse, as many sortes of verses as may be deuised differences of numbers: wherof some consist of equall proportions, some of long and short together, some of many rymes in one staffe (as they call it) some of crosse ryme, some of counter ryme, some ryming wyth one worde farre distant from another, some ryming euery thyrd or fourth word, and so likewyse all manner of dytties applyable to euery tune that may be sung or sayd, distinct from prose or continued spéeche. To auoyde therefore tediousnesse and confusion, I wyll repeate onely the different sortes of verses out ef the Sheepeheardes Calender, which may well serue to beare authoritie in thys matter.

There are in that worke twelue or thirtéene sundry sorts of

verses, which differ eyther in length or ryme, of destinction of the staues: but of them which differ in length or number of sillables not past sixe or seauen. The first of them is of tenne sillables, or rather fiue féete in one verse, thus.

A Shéepheards boy no better doo him call,
When Winters wastfull spight was almost spent.

Thys verse he vseth commonly in hys swéete complayntes, and mournefull ditties, as very agréeable to such affections.

The second sort hath naturally but nine syllables, and is a more rough or clownish manner of verse, vsed most commonly of him if your mark him in hys satyricall reprehensions, & hys Shéepeheardes homelyest talke, such as the second Æglogue is.

Ah for pitty wyll rancke Winters rage,
These bytter blasts neuer gynne to asswage.

The number of nine sillables in thys verse is very often altered, and so it may without any disgrace to the same, especially where the spéeche should be most clownish and simple, which is much obserued of hym.

The third kynd is a pretty rounde verse, running currantly together, commonly seauen sillables or sometime eyght in one verse, as many in the next, both ryming together: euery two hauing one the like verse after them, but of rounder wordes, and two of them likewyse ryming mutually. That verse expresseth notably, light and youthfull talke, such as is the thyrde Æglogue betwéene two Shéepheardes boyes concerning loue.

Thomalin why sitten we so
As weren ouerwent with woe
Upon so fayre a morrowe?
The ioyous time now nigheth fast
That wyll allay this bitter blast
And slake the Winter sorrow.

The fourth sort containeth in eche staffe manie vnequall verses, but most swéetelie falling together: which the Poet cal leth the tune of the waters fall. Therein is his song in prayse of Eliza.

Ye daintie Nymphes which in this blessed brooke
doo bathe your brest,
Forsake your watrie bowres and hether looke,
at my request.
And eke yée Virgins that on Parnass dwell,
Whence floweth Helicon the learned Well,
helpe me to blaze
her woorthy praise
That in her sex doth all excell. &c.

The fift, is a deuided verse of twelue sillables into two verses, whereof I spake before, and séemeth most méete for y^e^ hand ling of a Morrall matter, such as is the praise of good Pastors, and the dispraise of ill in the seauenth Æglogue.

The sixt kinde, is called a round, béeing mutuallie sung betwéene two: one singeth one verse, the other the next, eche rymeth with himselfe.

Per. It fell vppon a holie eue,
Wyl. Hey ho holliday
Per. When holie fathers wont to shrieue,
Wyl. Thus ginneth our Rondelay. &c.

The seauenth sorte is a verie tragicall mournefull measure, wherein he bewayleth the death of some freend vnder the person of Dydo.

Up then Melpomene the mournfulst Muse of nyne,
such cause of mourning neuer hadst afore:
Up griesly ghostes, and vp my mournfull ryme:
matter of myrth now shalt thou haue no more.

Dydo

*D*ydo my déere alas is dead,
Dead and lyeth wrapt in leade:
O heauie hearse
Let streaming teares be powred out in store.
O carefull verse.

These sortes of verses for breuities sake haue I chosen foorth of him, whereby I shall auoide the tedious rehearsall of all the kindes which are vsed: which I thinke would haue béene vnpossible, séeing they may be altered to as manie formes as the Poets please: neither is there anie tune or stroke which may be sung or plaide on instruments, which hath not some poetical ditties framed according to the numbers thereof: some to Rogero, some to Trenchmore, to downe right Squire, to Galliardes, to Pauines, to Iygges, to Brawles, to all manner of tunes which euerie Fidler knowes better then my selfe, and therefore I will let them passe.

Againe, the diuersities of the staues (which are the number of verses contained with the diuisions or partitions of a ditty) doo often times make great differences in these verses. As whē one staffe containeth but two verses, or (if they bee deuided) foure: the first or the first couple hauing twelue sillables, the other fourteene, which versifyers call Powlters measure, because so they talle their wares by dosens. Also, when one staffe hath manie verses, whereof each one rimeth to the next, or mutuallie crosse, or distant by thrée, or by foure, or ended contrarye to the beginning, and a hundred sortes, whereof to shewe seuerall examples, would bée too troublesome: nowe for the second point.

The naturall course of most English verses séemeth to run vppon the olde Iambicke stroake, and I may well thinke by al likelihoode, it had the beginning thereof. For if you marke the right quantitie of our vsuall verses, ye shall perceiue them to containe in souud y^e^ very propertie of Iambick féete, as thus.

υ - υ - υ - υ - υ - υ - υ -
I that my slender oaten pipe in verse was wont to sounde:

For

For transpose anie of those féete in pronouncing, and make short either the two, foure, sixe, eight, tenne, twelue sillable, and it will (doo what you can) fall out very absurdly.

Againe, though our wordes can not well bee forced to abyde the touch of Position and other rules of Prosodia, yet is there such a naturall force or quantity in eche worde, that it will not abide anie place but one, without some foule disgrace: as for example try anie verse. as thys.

υ - υ - υ - υ - υ - υ - υ - υ -
Of shapes transformde to bodies strange I purpose to intreate.

Make the first sillable long, or the third, or the fift & so foorth: or contrariwise make the other sillables to admitte the shortnesse of one of them places, and sée what a wonderfull defacing it wilbe to the wordes. as thus.

- υ - υ - υ - υ - υ - υ - υ -
Of strange bodies transformd to shapes purpose I to intreate.

So that this is one especiall thing to be taken héede of in making a good English verse, that by displacing no worde bee wrested against his naturall propriety, wherevnto you shal perceyue eche worde to be affected, and may easilie discerne it in wordes of two sillables or aboue, though some there be of indifferencie, that wyll stand in any place. Againe, in chouching the whole sentence, the like regarde is to be had, that wee excéede not too boldly in placing the verbe out of his order, and too farre behinde the nowne: which the necessitie of Ryme may oftentimes vrge. For though it be tollerable in a verse to sette wordes so extraordinarily as other spéeche will not admitt, yet héede is to be taken, least by too much affecting that manner, we make both the verse vnpleasant and the sence obscure. And sure it is a wonder to sée the folly of manie in this respect, that vse not onely too much of thys ouerthwart placing, or rather displacing of wordes, in theyr Poemes and verses, but also in theyr prose or continued writings: where they thinke to rolle

most smoothlie, and flow most eloquently, there by this means, come foorth theyr sentences dragging at one Authors tayle as they were tyde together with poynts, where often you shall tarrie (scratching your heade) a good space before you shall heare hys principall verbe or speciall word, leaste hys singing grace, which in his sentence is contained should be lesse, and his spéeche séeme nothing poeticall.

The thyrd obseruation is, the Ryme or like ending of verses: which though it is of least importance, yet hath won such credite among vs, that of all other it is most regarded of the greatest part of Readers. And surely as I am perswaded, the regarde of wryters to this, hath béene the greatest decay of that good order of versifying, which might ere this haue béene established in our spéeche. In my iudgment, if there be any ornament in the same, it is rather to be attributed to the plentifull fulnesse of our spéeche, which can affoorde ryming words sufficient for the handling of any matter, then to the thing it selfe for any beautifying it bringeth to a worke: which might bee adorned with farre more excellent collours then ryming is. Not withstanding I cannot but yéelde vnto it (as custome requireth) the deserved prayses, especially where it is with good iudgement ordered. And I thinke them right worthy of admiration, for their readines and plenty of wytt and capacity, who can with facility intreate at large, and as we call it *extempore*, in good and sencible ryme, vppon some vnacquainted matter.

The ready skyll of framing anie thing in verse, besides the naturall promptnesse which many haue therevnto, is much helped by Arte, and exercise of the memory: for as I remember, I reade once among Gaskoynes workes, a little instruction to versifying, where is prescribed as I thinke thys course of learning to versifye in Ryme.

When ye haue one verse well setled, and decently ordered which you may dispose at your pleasure, to ende it with what word you wyll: then what soeuer the word is, you may spéedilie runne ouer the other wordes which are aunswerable therevnto, (for more readines through all the letters Alphabetically) whereof you may choose that which wyll best fitte the sence

of

of your matter in that place: as for example: if your last worde ende in Booke, you may straightwayes in your minde runne them ouer thus. Brooke, Cooke, crooke, hooke, looke, nooke, pooke, rooke, forsooke, tooke, awooke. &c. Nowe it is twenty to one, but alwayes one of these shall iumpe with your former worde and matter in good sence. If not, then alter the first.

And indéede I thinke, that nexte to the Arte of memory, thys is the readyest way to attaine to the faculty of ryming well Extempore, especially if it be helped with thus much paynes. Gather together all manner of wordes especially Monasillables, and place them Alphabetically in some note, and either haue them méetely perfectly by hart (which is no verye laboursome matter) or but looke them dilligently ouer at some time, practising to ryme indifferent often, whereby I am perswaded it wil soone be learned, so as the party haue withall any reasonable gyft of knowledge and learning, whereby hee want not bothe matter and wordes altogether.

What the other circumstaunces of Ryming are, as what wordes may tollerably be placed in Ryme, and what not: what words doo best become a Ryme, and what not, how many sortes of Ryme there is: and such like I wyll not stay nowe to intreate. There be many more obseruations and notes to be prescribed, to the exacte knowledge of versifying, which I trust wilbe better and larger laide forth by others, to whom I deferre manie considerations in this treatise: hoping that some of greater skill will shortlie handle this matter in better sorte.

Nowe the sundrie kindes of rare deuises, and pretty inuentions which come from y^e^ fine poeticall vaine of manie in strange and vnacustomed manner, if I could report them, it were worthie my trauell: such are the turning of verses: the infolding of wordes: the fine repititions: the clarklie conueying of contraries, and manie such like. Whereof though I coulde sette downe manie: yet because I want bothe manie and the best kindes of them, I will ouerpasse: onelie pointing you to one or two which may suffice for example.

Looke vppon the rufull song of Colin sung by Cuddie in the Sheepheardes Calender, where you shall sée a singuler rare

deuise of a dittie framed vpon these sixe wordes VVoe, sounde, cryes, pact, sleep, augment, which are most prettilie turned and wounde vppe mutually together, expressing wonderfully the dolefulnesse of the song. A deuise not much vnlike vnto the same, is vsed by some, who taking the last wordes of a certaine number of verses, as it were by the rebound of an Echo, shall make them fall out in some prettie sence.

Of this sorte there are some deuised by Iohn Graunge, which because they be not long I wyll rehearse one.

If feare oppresse howe then may hope me shielde?
*D*enyall sayes, vayne hope hath pleased well,
But as such hope thou wouldest not be thine,
So would I not the like to rule my hart.
For if thou louest it bidds thee graunt forth with
Which is the ioy whereof I liue in hope.

Héere if you take the last worde of euerie verse, and place them orderlie together, you shall haue this sentence: Shielde well thyne hart with hope. But of these Echoes I knowe in déede verie daintie péeces of worke, among some of the finest Poets this day in London: who for the rarenesse of them keepe them priuelie to themselues, and wil not let them come abroad.

A like inuention to the last rehearsed, or rather a better haue I séene often practised in framing a whole dittie to the Letters of ones name, or to the wordes of some two or thrée verses which is very witty, as for example this is one of W. Hunnis, which for the shortnes I rather chusde then some y^t^ are better.

If thou desire to liue in quiet rest,
Gyue eare and see, but say the best.

These two verses are nowe as it were resolued into dyuers other, euery two wordes or sillables being the beginning of an other like verse, in this sort.

If thou

If thou delight in quietnes of life,
Desire to shunne from brawles, debate and strife:
To liue in loue with GOD, with freend and foe,
In rest shalt sleepe when other cannot so.

Gyue eare to all, yet doo not all beleeue,
And see the end and then thy sentence gyue:
But say For trueth of happy liues assignde
The best hath he that quiet is in minde.

Thus are there infinite sortes of fine conueiances (as they may be termed) to be vsed, and are much frequented by versifyers, as well in composition of their verse, as the wittines of their matter: which all I will referre to the consideration of euerie pleasant headded Poet in their proper gifts: onelie I sett downe these fewe sortes of their formes of versifying, which may stand in stéede to declare what manie others may be deuised in like sorte.

But nowe to procéede to the reformed kind of English verse which manie haue before this, attempted to put in practise, and to establish for an accustomed right among English Poets, you shall heare in like manner my simple iudgment concerning the same.

I am fully and certainlie perswaded, that if the true kind of versifying in immitation of Gréekes and Latines, had béene practised in the English tongue, and put in vre from time to tyme by our Poets, who might haue continually béene mending and pollyshing the same, euery one according to their seuerall gifts: it would long ere this haue aspyred to as full perfection, as in anie other tongue whatsoeuer. For why may I not thinke so of our English, seeing that among the Romaines a long time, yea euen till the dayes of Tully, they estéemed not the Latine Poetrie almost worth any thing, in respecte of the Gréeke, as appeareth in the Oration *pro Archia Poeta:* yet afterwardes it increased in credite more and more, and that in short space: so that in Virgilles time, wherein were they not com-

comparable with the Gréekes? So likewise, now it séemeth not currant for an English verse to runne vpon true quantity, and those feete which the Latines vse, because it is straunge, and the other barbarous custome, béeing within compasse of euery base witt, hath worne it out of credite or estimation. But if our wry ters, béeing of learning and iudgment, would rather infringe thys curious custome, then omitte the occasion of inlarging the credite of their natiue spéeche, and theyr owne prayses, by practising that commendable kind of wryting in true verse: then no doubt, as in other partes of learning, so in Poetry, shoulde not stoupe to the best of them all in all maner of ornament and comlinesse. But some obiect that our wordes are nothing resemblaunt in nature to theirs, and therefore not possible to bee framed with any good grace after their vse: but cannot we thē as well as the Latines did, alter the cannon of the rule according to the quallity of our worde, and where our wordes and theyrs wyll agrée, there to iumpe with them, where they will not agrée, there to establish a rule of our owne to be directed by? Likewise, for y^e^ tenor of the verse might we not (as Horace dyd in the Latine) alter their proportions to what sortes we listed, and to what we sawe wold best become the nature of the thing handled, or the quallity of the words? Surely it is to be thought that if any one, of sound iudgment and learning, shoulde putt foorth some famous worke, contayning dyuers formes of true verses, fitting the measures, according to the matter: it would of it selfe be a sufficient authority without any prescription of rules, to the most part of Poets, for them to follow and by custome to ratify. For sure it is, that the rules and principles of Poetry, were not precisly followed and obserued of the first beginners and wryters of Poetry, but were selected and gathered seuerally out of theyr workes, for the direction and behoofe of their followers. And indeede, he that shall with héedefull iudgment make tryall of the English wordes, shall not finde them so grosse or vnapt, but that they wyll become any one of y^e^ most accustomed sortes of Latine or Gréeke verses méetely, and run thereon somewhat currantly

I my selfe, with simple skyll I confesse, and farre vnable iudgment,

iudgment, haue ventured on a fewe, which notwithstanding the rudenes of them may serue to shewe what better might bée brought into our spéeche, if those which are of méete abilitye woulde bestowe some trauell and endeuour thereuppon. But before I sette them downe, I wyll speake somewhat of such obseruations as I could gather necessary to the knowledge of these kinde of verses, least I should séeme to runne vpon them rashly, without regarde either of example or authority.

The speciall poyntes of a true verse, are the due obseruations of the féete, and place of the féete.

The foote of a verse, is a measure of two sillables, or of thrée, distinguished by time which is eyther long or short. A foote of two sillables, is eyther simple or mixt, that is, of like time or of diuers. A simple foote of two sillables is likewise twofolde, eyther of two long sillables called Spondæus, as - - goodnesse, or of two short called Pyrrichius as ∪ ∪ hyther A myxt foote of 2. sillables, is eyther of one short and one long called Iambus as ∪ - dying: or of one long and one short, called Choreus as - ∪ gladly. A foote of 3. sillables in like sorte is either simple or myxt. The simple is eyther Molossus, that is of thrée long, as - - - forgiuenes: or Trochæus, that is of 3. short, as ∪ ∪ ∪ merylie. The mixt is of 6. diuers sortes, 1. Dactylus, of one long, and two short, as - ∪ ∪ happily. 2. Anapestus, of two shorte, and one long, as ∪ ∪ - tauelers. 3. Bacchius, of one short, and two long, as ∪ - - remembrers. 4. Palimbachius, of two long, and one short, as - - ∪ accorded, 5. Creticus of a long, a short, and a long, as - ∪ - daungerous. 6. Amphibrachus, of a short, a long, and a short, as ∪ - ∪ reioyced.

Many more deuisions of féete are vsed by some, but these doo more artificially comprehende all quantities necessary to the skannning of any verse, according to Tallæus in hys Rethorique. The place of the féete is the disposing of them in theyr propper roomes, whereby may be discerned the difference of eche verse which is the right numbring of the same. Nowe as for the quantity of our wordes, therein lyeth great difficultye, and the chéefest matter in this faculty. For in truth there being such diuersity betwixt our words & the Latine, it cannot stande

indéede with great reason that they shoulde frame, wée béeing onelie directed by such rules as serue for onely Latine words, yet notwithstanding one may well perceiue by these fewe, that these kinde of verses would well become the spéeche, if so bee there were such Rules prescribed, as woulde admitt the placing of our aptest and fullest wordes together. For indéede excepting a fewe, if our Monasyllables, which naturally shoulde most of them be long, we haue almost none, that wyll stande fitlie in a short foote: and therfore if some exception were made against the precise obseruation of Position, and certaine other of the rules, then might we haue as great plenty and choyse of good woordes to furnish & sette foorth a verse, as in any other tongue.

Likewise if there were some derection in such wordes, as fall not within the compasse of Gréeke or Latine rules, it were a great helpe, and thereof I had great misse in these few which I made. Such as is the last sillable in these wordes, able, noble, or possible and such like: againe for the nature and force of our W. of our th, of our oo, and ee, of our wordes which admytte an e in the ende after one or two Consonantes, and many other. I for my part, though (I must néedes confesse) many faultes escaped me in these fewe, yet tooke I as good héede as I coulde, and in trueth did rather alwaies omitt the best wordes and such as would naturally become the spéech best, thē I wolde committe any thing, which shoulde notoriously impugne the Latine rules, which herein I had onely for my direction. Indéede most of our Monasyllables I am forced to make short, to supply the want of many short wordes requisite in these verses. The Participle A, being but the English article adioyned to Nownes, I alwayes make short, both alone & in cōposition, and likewise the wordes of one sillable ending in E. as the, when it is an article, he, she, ye, &c. we I thinke should néedes be alwayes long because we pronounce continually VVe. I, beeing alone standing for the Pronowne Ego, in my iudgment might well be vsed common: but because I neuer sawe it vsed but short I so obserued it. Words ending in y I make short without doubt, sauing that I haue marked in others one difference which

which they vse in the same, that is to make it short in the ende ŏ of an Aduerb, as gladly, and long in the ende ŏ of an Adiectiue as goodly: but the reason is as I take it, because the Adiectiue is or should be most commonly written thus goodlie. O, béeing án Aduerbe is naturally long: in the ende of wordes both Monasyllables and other I thinke it may be vsed common. The first of Pollisyllables I directed according to the nature of the worde, as I thought most aunswerable to Latine examples, sauing that somewhere I am constrayned to straine curtesy with the preposition of a worde compounded or such like, which brea keth no great square: as in defence or depart, &c. The myddle sillables which are not very many, come for the most part vnder the precinct of Position, whereof some of them will not possibly abide the touch, and therfore must néedes be a little wrested: such are commonly y^e^ Aduerbs of thrée sillables, as mourn fully, spyghtfully and such like words, deriued of this Adiectiue, full: and therfore if there be great occasion to vse them, they must be reformed by detracting onely (l) & then they stand méetely currant, as mournfuly. The last sillables I wholly directed so néere as I could to the touch of common rules.

The most famous verse of all the rest, is called Hexametrum Epicum, which consisteth of sixe féete, wherof the first foure are indifferently either Spondæi or *D*actyli, the fift is euermore a dactyl, and the sixt a Spondæ, as thus.

\- ŏ - - ŏŏ - - - - - ŏ ŏ - -
Tyterus happily thou liest tumbling vnder a beetchtree

Thys kinde of verse I haue onely séene to be practised in our English spéeche: and indéede wyll stand somewhat more orderlye therein then any of the other kindes, vntill we haue some tolleration of wordes made by speciall rule. The first that attempted to practise thys verse in English, should séeme to be the Earle of Surry, who translated some part of Virgill into verse indéede, but without regard of true quantity of sillables. There is one famous Distichon, which is common in the mouthes of all men, that was made by one Master VVatson, fellowe of S.

Johns Colledge in Cambrydge about 40. yéeres past, which for the swéetnes and gallantnes therof in all respects doth math & surpasse the Latine coppy of Horace, which he made out of Homers wordes, *qui mores hominum. &c.*

\- ∪ ∪ - - - ∪ ∪ - - - ∪ ∪ - -
All trauellers doo gladlie report great praise of Vlisses
\- ∪ ∪ - ∪ ∪ - - - - - ∪ ∪ - -
For that he knevve manie mens maners, and savv many citties.

Which two verses if they be examined throughout all the rules and obseruations of the best versifying, shall bee founde to attaine the very perfection of them all. There bee two other not much inferiour to these, which I found in y^e^ Glosse of *E.* K. vppon the fift Æglogue of the newe Poet: which Tully translated out of Gréeke into Latine, *Hæc habui quæ edi &c*

All that I eate did I ioy and all that I greedilie gorged.

\- - - ∪ ∪ - - - - - ∪ ∪ - -
As for those manie goodlie matters left J for others.

Which though they wyll not abide the touch of Synalæpha in one or two places, yet perhappes some English rule which might wyth good reason be established, would make them currant enough, and auoyde that inconuenience which is very obuious in our wordes. The great company of famous verses of thys sort, which Master Haruey made, is not vnknowne to any and are to be viewed at all times. I for my part, so farre as those examples would leade me, and mine owne small skyll affoorde me, haue blundered vppon these fewe, whereinto I haue translated the two first Æglogues of Virgill: because I thought no matter of mine owne inuention, nor any other of antiquitye more fitte for tryal of thys thing, before there were some more speciall direction, which might leade to a lesse troublesome manner of wryting.

The

The Argument of the first *Æglogue.*

Vnder the personne of Tityrus Vyrgill beeing figured himselfe, declareth to *Melibeus* an nother Neateheard, the great benefittes that he receyued at *Augustus* hand, who in the spoyle of *Mantua* gaue him hys goods and substaunce againe.

Melibœus. *Tityrus.*

TItyrus, happilie thou lyste tumbling vnder a beech tree,
All in a fine oate pipe these sweete songs lustilie chaunting:
We, poore soules goe to wracke, and from these coastes be remooued,
And fro our pastures svveete: thou Tityr, at ease in a shade plott
Makst thicke groues to resound vvith songes of braue Amarillis.

Tityrus.

O Melibæus, *he vvas no man but a God vvho releeude me:*
Euer he shalbe my God: from this same Sheepcot his alters
Neuer, a tender Lambe shall vvant, vvith blood to bedevv them.
This good gift did he giue, to my steeres thus freelie to vvander,
And to my selfe (thou seest) on pipe to resound vvhat I listed.

Melibæus.

Grutch thee sure I doo not, but this thing makes me to vvonder,
VVhence comes all this adoo: vvith grieeuous paine not a little

Can I remooue my Goates: here, Tityre skant get I forvvard
Poore olde crone, tvvo tvvyns at a clappe ith boysterous hasilles
Left she behind, best hope i'my flock laid hard on a bare stone.
Had not a lucklesse lotte possest our mindes, I remember
VVarnings oft fro the blast burnt oake vve savv to be sent vs.
Oft did a left hand crovv foretell these thinges in her hull tree,
But this God left vs heare vvhat he vvas, good Tityre tell me.

Tityrus.

That same Cittie so braue vvhich Rome vvas vvont to be called,
Foole did I thinke, to be like this of ours, vvhere vve to the pastures
VVonted vvere to remooue from dammes our young prettie Cattell.
Thus did J thinke young vvhelpes, & Kids to be like to the mothers,
Thus did I vvont compare manie great thinges vvith many little.
But this aboue all tovvnes as loftily mounteth her high head,
As by the lovve base shrubbes tall Cypresse shooteth aboue them.

Melibæus.

And vvhat did thee mooue that needes thou must goe to see Rome?

Tityrus.

Freedome: vvhich though late, yet once lookt backe to my pore state,
After time vvhen haires from my beard did ginne to be vvhitish:
Yet lookt back at last and found me out after a long time.
VVhen Amarill *vvas once obtainde,* Galatea *departed:*
For (for I vvill confesse) vvhilst as Galatea *did hold mee,*
Hope did I not for freedome, and care had I none to my cattell.
Though manie faire young beastes our folde for the aulters aforded
And manie cheeses good fro my presse vvere sent to the Cittie:
Seldome times did I bring anie store of pence fro the markett.

Melibæus.

O Amarill, *vvherefore, to thy Gods (very much did I meruaile)*
Heauilie thou didst praie: ripe fruites vngathered all still:
Tityrus is not at home: these Pyne trees Tityre mist thee.
Fountaines longd for thee: these hedgrovves vvisht thy return home

Tityrus.

VVhat vvas then to be doone? from bondage could not J vvind out:
Neither I could haue found such gentle Gods any vvhere els.
There did I see (Melibœe) that youth vvhose hestes I by course still

Fortnights

Fortnights whole to obserue on the Alters sure will I not faile.
Thus did he gentlie graunt to my sute when first I demaunded.
Keepe your heardes poore slaues as erst, let bulles to the makes still.

Melibæus.

Happy olde man, then thou shalt haue thy farme to remaine still,
Large and large to thy selfe, others nought but stonie grauell:
And foule slymie rush wherewith their lees be besprinkled.
Heere no vnwoonted foode shall grieue young theaues who be laded,
Nor the infections foule of neighbours flocke shall annoie them.
Happie olde man. In shaddowy bankes and coole prettie places,
Heere by the quainted floodes and springs most holie remaining.
Here, these quicksets fresh which lands seuer out fro thy neighbors
And greene willow rowes which Hiblæ bees doo reioice in,
Oft fine whistring noise, shall bring sweete sleepe to thy sences.
Vnder a Rock side here will proyner chaunt merrie ditties.
Neither on highe Elme trees, thy beloude Doues loftilie sitting,
Nor prettie Turtles trim, vvill cease to crooke vvith a good cheere,

Tityrus.

First, therefore swift buckes shall flie for foode to the skies ward,
And from fish vvith drawn broade seas thēselues shal auoid hence:
First, (both borders broke) Araris shal run to the Parthanes,
And likewise Tygris shall againe runne backe to the Germanes:
Ere his countnaunce sweete shall slippe once out from my hart roote.

Melibæus.

VVe poore soules, must some to the land eald Affrica packe hence.
Some to the farre Scythia, and some must to the swift flood Oaxis.
Some to the Britannia coastes quite parted farre fro the whole world.
Oh these pastures pure shall I nere more chance to behold yee?
And our cottage poore with warme turues couerd about trim.
Oh these trim tilde landes, shall a rechlesse souldier haue them?
And shall a Barbarian haue this croppe? see what a mischiefe
Discord vile hath araisde? for whom was our labour all tooke?

Novve

Novv Melibœe ingraft pearie stocks, sette vines in an order.
Now goe (my braue flocke once that were) O now goe my kidlings.
Neuer againe shall I now in a greene bowre sweetelie reposed
See ye in queachie briers farre a loofe clambring on a high hill.
Now shall I sing no Iygges, nor whilst I doo fall to my iunkets.
Shall ye my Goates, cropping sweete flowres & leaues sit about me.

Tityrus.

Yet thou maist tarrie heere, and keepe me companie this night,
All on a leauie couch: good Aples ripe I doo not lacke,
Chestnutts sweete good store, and plentie of curddes will I set thee.
Marke i'the Towne how chimnie tops doo beginne to be smoaking,
And fro the Mountaines high how shaddowes grow to be larger.

The

The seconde Æglogue called

Alexis.

The Argument.

Virgill in the personne of *Corydon* as some thinke, complayneth that he is not so gratious with Augustus as he would bee: or els it is to be referred to a youth *Alexander*, which was giuen him of *Asinius Pollio*, whom he blameth for the vnstedfastnes of his witt and wandring appetite, in refusing the freendly counsayle which he vsed to giue him.

THat Sheepheard Corydon did burne in loue with Alexis,
All his masters deare: and nought had he whereby to hope for.
Onely in beechen groues, and dolesome shaddowy places.
Dailie resorted he: there these rude disordered outcryes,
Hylles and desert woodes throughout thus mournfully tuned.
O hard harted Alex, hast thou no regard to my sweete song?
Pyttiest me not a whitt: yea makst me nowe that I shall dye.
Yet doo the beastes find out fine shades and trim pretty coole plottes,
And fro the sun beames safe lie lyzardes vnder a bushtufte:
And for workmen toughe with boyling heate so beparched,
Garlick savery sweete and coole hearbes plenty be dressed.
But, by the scorcht banke sydes i'thy foote steppes stil I goe plodding.

Hedgerowes hott doo resound with Grashops mournfully squeaking.
O had I not ben better abyd Amarillis her anger?
And her proude disdaine? yea better abyde my Menalcas:
What though brown did he seeme? yea what though thou be so gallant
O thou fine chery cheekt child trust not t'much to thy beauty.
Black violetts are tooke when dayses white be refused.
Me thou dost despise vnknowne to thy selfe yet Alexis:
What be my riches great in neate, in milke what aboundance.
In Sicill hylles be my Lambes of which there wander a thousand.
All times, colde and hote yet fresh milk neuer I wanted.
Such be my Musicke notes, as (when his flockes he recalling)
Amphion of Dirce did vse on shore Aracynthus.
*M*uch mishapt I am not, for late in a bancke I behelde me,
VVhen still seas were calme, to thy Daphnis neede I not giue place
No, though thou be the iudge, if pictures haue any credite.
O were thou content to remaine with me by the downes heere,
In these lodgings small, and helpe me proppes to put vnder,
And trym kydling flocke with me to driue to the greene fieldes:
Pan in singing sweete with me shouldst brauely resemble:
Pan, was first the inuenter, pypes to adioyne in an order:
Pan, poore flockes and Sheepheardes to most duly regardeth.
Those fine lips thou needst not feare to bruse with a sweete pype:
VVhat did Amynt forsake i'this exercise to be cunning?
Onepype with seauene sundry stops matcht sweetly together.
*H*aūe I my selfe, Damætas which ats death he bequeathd me,
And sayd, heere, thou art now the second which euer hath ought it.
So sayd Damætas: but Amyntas spightfully scornde it.
Also, two pretty small wyld kyddes, most goodlie bespotted
Haue I, that heere i'the dales doo runne skant safe I doo feare me.
Twyce in a day two teates they suck: for thee will I keepe them.
Wondrous faine to haue had them both was Thestylis of late:
And so she shall: for I see thou scornst whatso-euer I giue thee.
Come hyther O thou sweete face boy: see see, to thy selfe heere
How fayre Nymphes in baskets full doo bring manie Lillies:
White violets sweete Nais plucks and bloomes fro the Poppies,
Narcyss, and dyll flowres most sweete that sauoureth also.

Casia,

Casia, broade mary Goldes, with pancyes, and Hyacinthus.
And I my selfe rype peaches soft as silke will I gather.
And such Chestnutts as Amarill was wont to reioyce at.
Ploms wyll I bring likewise: that fruite shall be honored also.
And ye O Lawrell twygges shal I croppe, and myrte thy selfe next.
For ye be wont, (bound both in a bunch) most sweetely to sauour.
Thou art but a Clowne Corydon: these gifts esteemes not Alexis:
Nor by thy gifts to obtaine art meete to incounter Iolas.
VVretch, (ahlas) whats this that I wish? south blasts to the yong flowers
Or cleere crystall streames with loathsome swyne to be troubled?
Ah mad boy from whom doost runne? why Gods ithe woods dwelt:
And Paris erst of Troy: Pallas most gladly reioyseth,
In these bowres: and in trym groues we all chiefely delight vs.
Grym Lyonesse doth course curst wolues, so wolues doo the kydlinges.
And these wantou Kyddes likewise these faire Cytisus flowers.
Thee Corydon (O Alex) some pleasure euery wight pulles.
See these yoked steeres fro the plough nowe seeme to be lett loose.
And these shaddowes large doo declare thys sun to depart hence
Styll I doo burne in loue. What meane in loue to be lookt for?
Ah Corydon Corydon, what raging fury dooth haunt thee,
Halfe cropt downe be thy vynes and broade brauncht elmes ouerhang them.
Rather about some needefull worke now busy thy selfe well,
Either on Osyers tuffe or bulrush weaue pretty basketts.
And if Alexis scorne thee still, mayst hope for another.

FINIS.

I durst not enterpryse to goe any further with this rude translation: béeing for the respects aforesayd a troublesome and vnpleasant péece of labour: And therefore these shall suffice till further occasion shall serue to imploy some profitable paynes in this behalfe.

The next verse in dignity to the Hexameters, is y^e^ Carmen Elegiacū which consisteth of foure féete & two od sillables: viz: the two first féete, either Dactyli or Spondæi indifferent, the one long sillable: next two Dactyli and an other long sillable - - - ∪∪ - - ∪∪ - ∪∪ - some doo measure it in this sorte (and more truely yet not so readily to all) accoūting first two indifferently either Dactyli or Spondæi, then one Spondæi & two

Anapæsti. But it commeth all to one reckoning. Thys verse is alwayes vnseperably adioyned vnto the Hexameter, and serueth especially to the handling of loue and dalliances, whereof it taketh the name. It will not frame altogether so currantlye in our English as the other, because the shortnesse of the seconde penthimimer will hardly be framed to fall together in good sence, after the Latine rules. I haue not séene very many of them made by any: and therefore one or two for example sake shall be sufficient.

This Distichon out of Ouid.

Ingenium quondam fuerat pretiosius auro,
At nunc barbaria est grandis habere nihil.

May thus be translated.

Learning once was thought to be better then any gold was,
Now he that hath not wealth is but a barbarian.

And thys.

Omnia sunt hominum tenui pendentia filo:
Et subito casu quæ valuere ruunt.

Tis but a slender thread, which all mens states do depend on:
And most goodly thinges quickly doo fall to decay.

As for the verses Phalocium and Iambicum, I haue not as yet made any tryall in them: but the Sapphic I assure you, in my iudgment wyl doo very pretty, if y^e^ wants which I speake were once supplied. For tryall of which I haue turned the new Poets swéete song of Eliza into such homely Sapphick as I coulde.

Thys verse consisteth of these fiue féete, one Chore, one spondæ, one dactyl, and two Choreis, with this addition, that after euery third verse be sette one Adonium verse, which consisteth of a dactyl and a spondæ. It is more troublesome and tedious

tedious to frame in our spéeche by reason they runne without difference, euery verse being a like in quantity throughout, yet in my iudgement standeth méetely well in the same. I pray looke the Coppy which I haue translated in the fourth Æglogue of the Shéepheardes Calender: ye song of Colins making which Hobbinoll singeth in prayse of the Quéenes maiesty, vnder the name of Eliza.

Ye dainty Nymphes that in this blessed brooke,
doo bathe your brest:
Forsake your watry bowres and hether looke,
at my request:
And onely you Virgins that on Parnass dwell.
Whence floweth Helicon the learned well,
helpe me to blaze
her worthy praise
That in her sex doth all excell.

Of fayre Eliza be your siluer song
that blessed wight:
The flowre of Virgins may she flourish long,
in princely plight.
For she is Syrinx daughter without spott,
Which Pan the Shéepheards God on her begot:
so sprang her grace,
of heauenly race,
No mortall blemish may her blott.

Sée where she sittes. &c,

The Saphick verse.

-∪---∪∪-∪--
-∪---∪∪-∪--
-∪---∪∪-∪--
-∪∪--

O yée

O ye Nymphes most fine who resort to this brooke,
For to bathe there your pretty breasts at all times
Leaue the watrish bowres, hyther and to me come
at my request nowe.

And ye Virgins trymme who resort to Parnass,
Whence the learned well Helicon beginneth:
Helpe to blase her worthy deserts, that all els
mounteth aboue farre.

Nowe the siluer songes of Eliza sing yée,
Princely wight whose peere not among the virgins
Can be found: that long she may remaine among vs.
now let vs all pray.

For Syrynx daughter she is, of her begotten
Of the great God Pan, thus of heauen aryseth,
All her exlent race: any mortall harde happe
cannot aproche her

Sée, she sittes most séemely in a grassy gréene plott,
Clothed in wéedes méete for a princely mayden,
Boste with Ermines white, in a goodly scarlett
brauely beséeming.

Decked is that crowne that vpon her head standes
With the red Rose and many Daffadillies,
Bayes, the Primrose and violetts, be sette by: how
ioyfull a sight ist.

Say, behold did ye euer her Angelike face,
Like to Phæbe fayre? or her heauenly hauour,
And the princelike grace that in her remaineth?
haue yée the like séene:

Medled ist red rose with a white together
Which in either chéeke do depeinct a trymme chéere,

Her

Her maiestie and eye to behold so comely, her
like who remembreth?

Phæbus once péept foorth with a goodly guilt hewe,
For to gaze: but when he sawe the bright beames
Spread abroade fro' her face with a glorious grace,
it did amaze him.

When another sunne he behelde belowe héere,
Blusht he red for shame, nor againe he durst looke:
Would he durst bright beames of his owne with hers match,
for to be vanquisht.

Shew thy selfe now Cynthia with thy cléere rayes,
And behold her, neuer abasht be thou so:
When she spreades those beames of her heauenly beauty, how
thou art in a dump dasht?

But I will take heede that I match not her grace,
With the Laton séede, Niobe that once did,
Nowe she doth therefore in a stone repent: to all
other a warning.

Pan he may well boaste that he did begit her
Such a noble wight, to Syrinx is it ioy,
That she found such lott with a bellibone trym
for to be loaden.

When my younglinges first to the dammes doo bleat out,
Shall a milke white Lambe to my Lady be offred:
For my Goddesse shée is yea I my selfe her Heardgrome
though but a rude Clowne.

Vnto that place Caliope dooth high her,
Where my Goddesse shines: to the same the Muser

After her with swéete Violines about them
chéerefully tracing.

Is not it Bay braunche that aloft in handes they haue,
Eune to giue them sure to my Lady Eliza:
O so swéete they play and to the samedoo sing too
heauenly to heare ist.

See, the Graces trym to the stroake doo foote it,
Deftly dauncing, and meriment doo make them,
Sing to the instruments to reioyce the more: but
wants not a fourth grace?

Then the daunce wyll be eune, to my Lady therefore
Shalbe geune that place, for a grace she shall be
For to fill that place that among them in heaune, she
may be receiued.

Thys beuy of bright Nymphes, whether ist goe they now?
Raunged all thus fine in a rowe together?
They be Ladies all i'the Lake behight soe?
they thether all goe.

One that is there chiefe that among the rest goes,
Called is Chores of Olyues she beares a
Goodly Crownett, meete for a Prince that in peace
euer abideth.

All ye Shéepheardes maides that about the gréene dwell,
Speede ye there to her grace, but among ye take héede
All be Virgins pure that aproche to deck her,
duetie requireth.

When ye shall present ye before her in place,
Sée ye not your selves doo demeane too rudely:

Bynd the fillets: and to be fine the waste gyrt
fast with a tawdryne

Bring the Pinckes therewith many Gelliflowres swéete,
And the Cullambynes: let vs haue the Wynesops,
With the Cornation that among the loue laddes
wontes to be worne much.

Daffadowndillies all a long the ground strowe,
And the Cowslyppe with a prety paunce let héere lye.
Kyngcuppe and Lillies so beloude of all men.
and the deluce flowre.

One verse there remaineth vntransllated as yet, with some other of this sorte, which I meant to haue finished, but by reason of some let which I had, I am constrained to defer to some other time, when I hope to gratify the Readers with more and better verses of this sort: for in trueth I am perswaded a little paine taking might furnish our spéeche with as much pleasaunt delight in this kinde of verse, as any other whatsoeuer.

Heere followe the Cannons or generall cautions of Poetry, prescribed by Horace, first gathered by *Georgius Fabricius Cremnicensis:* which I thought good to annex to thys Treatise, as very necessary obseruations to be marked of all Poets.

In his Epistle ad Pisones
de arte Poetica.

FIrst let the inuention be méete for the matter, not differing, or straunge, or monstrous. For a womans head, a horse necke, the bodie of a dyuers coloured Byrd, and many members of sundry creatures compact together, whose legges ending like a Fyshes tayle: this in a picture is a wonderful deformitie: but if there be such diuersitye in the frame of a spéeche. what can be more vncomely or ilfauoured?

2. The ornaments or colours must not bee too many, nor rashly aduentured on, neither must they be vsed euery where and thrust into euery place.

3. The proprietie of spéeche must bee duely obserued, that wayghty and great matters be not spoken slenderly, or matters of length too briefly: for it belongeth much both to the comlineese and nature of a matter: that in big matters there be lykewise vsed boysterous wordes.

4. In Poeticall descriptions, the spéeche must not excéede all credite, nor any thing fainedlie brought in, against all course of nature.

5. The disposing of the worke must be such, that there be no offence committed, as it were by too exquisite dilligence: for many thinges may be oft committed, and some thing by too curious

curious handling be made offenciue. Neyther is it in one part to be well furnished, and in another to be neglected. Which is prooued by example of a Caruer, who expressed very artificially the heade and vpper part of a body, but the rest hee could not make an ende of. Againe, it is prooued thus, that a body should not be in other partes beautifull, and yet bee deformed in the crooked nose: for all the members in a well shapen bodie must be aunswerable, sound, and well proportioned.

6. He that taketh in hande to write any thing must first take héede that he be sufficient for the same: for often vnwary fooles through their rashness are ouertooke with great want of ability

7. The Ornament of a worke consisteth in wordes, and in the manner of the wordes, are either simple or mixt, newe or olde, propper or translated. In them all good iudgment must be vsed and ready wytt. The chiefest grace is in the most frequented wordes, for the same reason holdeth in wordes, as doth in coynes, that the most vsed and tried are best estéemed.

8. The kinde of verse is to be considered and aptly applied to the argument, in what measure is most méete for euery sort. The most vsuall kindes are foure, the Heroic, Eelegiac, Iambick, and Lyric.

9. One must vse one kynde of spéeche alike in all wrytings. Sometime the Lyric ryseth aloft, sometime the comicall. To the Tragicall wryters belong properly the bygge and boysterous wordes. Examples must be interplaced according fitly to the time and place.

10. Regarde is to be had of affections: one thing becommeth pleasant persons, an other sadde, an other wrathfull, an other gentle, which must all be héedefully respected. Thrée thinges therefore are requisite in verses, beauty, sweetnes, and the affection. Theophrastus sayth that this beauty or delectablenesse is a deceyt, and Aristotle calleth it τυραννὶα ολιγχρονιον a momentany tyrrany. Swéetnesse retayneth a Reader, affection moueth him.

11. Euery person must be fitted acordingly, and the spéeche well ordered: wherein are to be considered the dignity, age, sex, fortune, condition, place, Country, &c, of eche person.

12. The personnes are eyther to be fayned by the Poets them selues, or borrowed of others, if he borrow them, then must hee obserue το ὅμοιον, that is, that folow that Author exactly whom he purposeth to immitate, and whereout he bringeth his examples. But if he fayne newe personnes, then must he kéepe his το ὁμαλον, that is equallie: so bringing them in eche place, that it be alwayes agréeable, and the last like vnto the first, and not make one person nowe a bolde boaster, and the same straightwaies a wise warie man, for that is passing absurd. Againe, euery one must obserue το αρμότιον, which is interpreted *conuenientiam* fitnesse: as it is méete and agréeable euery where, a man to be stoute, a woman fearefull, a seruant crafty, a young man gentle.

13 Matters which are common may be handled by a Poet as they may be thought propper to himselfe alone. All matters of themselues are open to be intreated of by any man: but if a thing be handled of some one in such sort, as he thereby obtaine great prayse, he maketh it his owne or propper to himselfe, as many did write of the Troiane war, but yet Homer made matter which was common to all, propper to himselfe.

14 Where many thinges are to be taken out of auncienter tongues, as the Latines tooke much out of the Gréekes, the wordes are not so preciselie to be followed, but that they bee altered according to the iudgment and will of the Immitator, which precept is borrowed of Tully, *Non verbum verbo necesse est reddere.*

15. The beginning must not be foolishly handled, that is, straungly or too long.

16. The proposition or narration let it not be far fetched or vn likely, and in the same forget not the differences of ages and persons.

17. In a Comedie it is needfull to exhibite all the actions openlie, as such as are cruell, vnhonest, or ougly, but such

such thinges may better bée declared by some méete and handsome wordes, after what sorte they are supposed to bee doone.

18. If a Commedye haue more Actes then fiue, it is tedious, if fewer, it is not sufficient.

It fytteth not to bring in the personnes of Gods, but in verie great matters. Cicero sayth, when the Tragedy wryters cannot bring theyr matters to good passe, they runne to God. Let not more personnes speake together then foure for auoyding confusion.

The Chori must be well garnished & sette foorth: wherin eyther menne are admonished, or reprehended, or counsayled vnto vertue. Such matter must bee chosen for the Chorus, as may bee méete and agréeable to that which is in hand. As for instruments and singing, they are Reliques of olde simplicitye. For the Musicke commonly vsed at Theaters and the licenciousnesse of theyr songes, which together wyth theyr wealth increased among the Romaines, is hurtfull to discipline and good manners.

19 In a Satyr the clownish company and rurall Gods, are brought in to temperate the Heauinesse of Tragedies, wyth some myrth and pastyme. In iesting it must be obserued that it bee not lacyuious or Rybaldlike, or slaunderous, which precept holdeth generallie in all sortes of wrytynges.

In a Satyr greate héede is to be taken, of the place, of the day, and of the personnes: as of Bacchus, Silenus, or the Satyres. Againe of the vnméetnesse or inconuenience of the matter, and of the wordes that they be fitted according to the persons: of Decorum, that he which represented some noble personage in the Tragedie, bée not some busy foole in the Satyr: finallie of the hearers, least they bee offended by myxing filthy matters with iestes, wanton toyes wyth vnhonest, or noysome with merry thinges.

20. The féete are to be applied propper to euery kinde of verse, & therin a Poet must not vse too much licence or boldnes. The aũcient wryters in Iãbick verses vsed at first pure Iãbicks: Afterwards Spondæus was admitted into *Locos impares*, but at last such was the licentious custome, that they woulde both Spondæus where they listed, and other féete without regarde.

21. In compyling of verses great care and circumspection must be vsed.

Those verses which be made Extempore, are of no great estimation: those which are vnartificial, are vtterly repelled as too foolish. Though many doo lightlie regard our verses, yet ought the Carelesnesse of the hearers to bee no cause in vs of errour and negligence. Who desireth to make any thing worthy to be heard of learned, let hym reade Gréeke Authors héedefullie and continually.

22. Artes haue their increasinges euen as other things, béeing naturall, so haue Tragedies which were first rudely inuented by Thespis, at last were much adorned by Æschylus: at the first they were practised in Villages of the Countrey, afterwardes brought to stages in great Citties.

23. Some Artes doo increase, some doo decay by a certayne naturall course. The olde manner of Commedies decayde, by reason of slaundering which therein they vsed against many, for which there was a penaltie appointed, least their bitternes should proceede too farre: In place of which among the Latines came the Satyres.

The auncient Authors of Comedies, were Eupolis, Cratinus, and Aristophanes, of the middle sorte, Plato Comicus, of the last kinde Menander, which continued and was accounted the most famous.

24. A Poet should not content himselfe onely with others inuentions, but himselfe also by y^e^ example of old wryters sholde bring something of his owne industry, which may bee laudable. So did they which writte among the Latines the Comedies called Togatæ, whose arguments were taken from y^e^ Gréekes, and the other which wrytt the Pretextatæ, whereof the arguments were Latine.

25. Héede-

25. Héedefulnesse and good composition maketh a perfecte verse, and that which is not so may be reprehended. The faculty of a good witte exceedeth Arte.

26. A Poet that he may be perfect, hath neede to haue knowledge of that part of Philosophy which informeth y^e^ life to good manners. The other which pertaineth to naturall thinges, is lesse plausible, hath fewer ornaments, and is not so profitable.

27. A Poet to the knowledge of Philosophie shoulde also adde greater experience, that he may know the fashions of men and dispositions of people. Thys profitt is gott by trauelling, that whatsoeuer he wryeth he may so expresse & order it, that hys narration may be formable.

28. The ende of Poetry is to wryte pleasant thinges, and profitable. Pleasant it is which delighteth by béeing not too long, or vneasy to be kept in memory, and which is somewhat likelie, and not altogether forged. Profitable it is, which styrreth vppe the mindes to learning and wisedome.

29. Certaine escapes are to be pardoned in some Poets, specially in great workes. A faulte may be committed either in respect of hys propper Arte, or in some other Arte: that a Poet shoulde erre in precepts of hys owne arte, is a shamefull thing, to committe a faulte in another Arte is to be borne withal: as in Virgill, who fayneth that Æneas comming into Affrica slew with hys darte certaine Stagges, whereas indéede Affrica hath in it none of those beastes. Such errours doo happen eyther by vnhéedefulnes, when one escapeth them by negligence: or by the common fragility of man, because none there is which can know all thinges. Therefore this last kinde of errour is not to be stucke vppon.

30. A good Poet should haue respect to thys, how to retaine hys Reader or hearer. In a picture some thing delighteth béeing sette farre of, something néerer, but a Poet should delight in all places as well in sunne as shaddowe.

31. In a Poet is no meane to be admitted, which if hée bee not he of all is the worst of all.

32. A Poeme if it runne not swéetely and smoothly is odious: which is proued by a simile of the two senses, hearing and tasting,

sting, as in swéete and pleasaunt meates. And the Poem must bee of that sorte, that for the sweetenesse of it may bee acceptable and continue like it selfe vnto the ende, least it wearye or driue away a Reader.

33. Hée that would wryte any thing worthy the posteritye, let him not enterprise any thing wherevnto his nature is not agréeable. Mercury is not made of wood (as they say) neyther doth Minerua fauour all studies in euery one. In all Artes nature is the best helpe, and learned men vse commonly to say that A Poet is as well borne as made a Poet.

34 Let no man estéeme himselfe so learned, but that he may submytte hys wrytinges to the iudgments of others, and correct and throughly amend the same himselfe.

35 The profitte of Poetry sprang thus, for that the auncient wyse men set downe the best things that pertained to mans life, manners, or felicity, and examining and prooving the same by long experience of time, when they were aged they published them in wrytinges. The vse of Poetry what it was at the first, is manifest by the examples of the moste learned men: as of Orpheus who first builded houses: of Amphion who made Citties: of Tyrtæus who first made warre: of Homer, who wryt most wysely.

36 In an artificiall Poet thrée thinges are requisite, nature, Arte, and dilligence.

37 A wryter must learne of the learned, and he must not sticke to confesse when he erreth: that the worse he may learne to auoyde, and knowe howe to follow the better.

The confession of an errour betoken a noble and a gentle minde. Celsus and Quintillian doo report of Hippocrates, that least he should deceiue his posterity, he confessed certayne errours, as it well became an excellent minded man, and one of great credite. For (as sayth Celsus) light witts because they haue nothing, wyll haue nothing taken from them.

38. In making choise of such fréendes as should tell vs the trueth, and correct our wrytinges, héedefull iudgment must bee vsed: least eyther we choose vnskylfull folke, or flatterers, or dissemblers. The vnskilfull know not how to iudge, flatterers feare

feare to offende, dissemblers in not praysing doo seeme to commende.

39 Let no man deceiue himselfe, or suffer himselfe to be deceiued, but take some graue learned man to be iudge of his dooing, and let him according to hys counsayle change and put out what hée thinketh good.

40. He which wyll not flatter and is of ability to iudge, let him endeuour to nothing so much, as to the correction of that which is wrytten, and that let be doone with earnest and exquisite iudgment. He which dooth not thus, but offendeth wilfully in breaking his credite too rashly, may be counted for a madde, furious, and franticke foole.

41. The faultes commonly in verses are seauen, as either they be destitute of Arte, of facility, or ornament: or els, they be superfluous, obscure, ambicious, or néedelesse.

Out of the Epistles ad Mecænatem,

Augustum, & Florum.

42 An immitation should not be too seruile or superstitious, as though one durst not varry one iotte from the example: ney ther should it be so sencelesse or vnskilfull, as to immitate thinges which are absurde, and not to be followed.

43 One should not altogether treade in the steppes of others, but sometime he may enter into such wayes as haue not béene haunted or vsed of others. Horace borrowed y^{e} Iambick verse of Archilocus, expressing fully his numbers and eleganty, but his vnseemely wordes and pratling tauntes hee moste wyshlye shunned.

44 In our verses we should not gape after the phrases of the simpler sorte, but striue to haue our writings allowable in the iudg-

iudgments of learned menne.

45. The common peoples iudgments of Poets is seldome true, and therefore not to be sought after. The vulgar sort in Rome iudged Pacuuious to be very learned, Accius to bee a graue wryter, that Affranius followed Menander, Plautus, Epicharmus: that Terence excelled in Arte Cæcilius in grauity: but the learned sorte were not of this opinion. There is extant in Macrobius (I knowe not whether Angellius) the like verdite concerning them which wryt Epigrammes. That Catullus and Caluus wrytt fewe thinges that were good, Næuius obscure, Hortensius vncomely, Cynna vnpleasant, and Memmius rough.

46. The olde wryters are so farre to be commended, as nothing be taken from the newe: neyther may we thinke but that the way lyeth open styll to others to attaine to as great matters. Full well sayd Sidonius to Eucherius, I reuerence the olde wryters, yet not so as though I lesse estéemed the vertues and desertes of the wryters in this age.

47. Newnes is gratefull if it be learned: for certaine it is, Artes are not bothe begunne and perfected at once, but are increased by time and studie: which notwithstanding when they are at the full perfection, doo debate and decrease againe.

Cic. de orat. There is nothing in the world which bursteth out all at once, and commeth to light all wholly together.

48. No man should dare to practise an Arte that is daungerous, especially before he haue learned the same perfectly: so doo guyders of Shyppes: so do Phisitions: but so did not manie Romaine Poets (yea so doo not too many English wryters) who in a certaine corragious heate gaped after glory by wryting verses, but fewe of them obtayned it.

49. A Poet should be no lesse skylfull in dealing with the affectes of the mynde, then a tumbler or a Juggler shoulde bee ready in his Arte. And with such pyth shoulde he sette foorth hys matters, that a Reader should séeme not onely to heare the thing, but to sée and be present at the dooing thereof. Which faculty Fabius calleth ὑποτυπωσιν, and Aristotle προ ομματον θεσιν ἡ ποιησιν.

50. Poets are either such as desire to be liked of on stages,

as

as Commedie and Tragedie wryters: or such as woulde bee regestred in Libraries. Those on stages haue speciall respect to the motions of the minde, that they may stirre bothe the eyes and eares of their beholders. But the other which seeke to please priuately with the walles, take good aduisement in their workes, that they may satisfy the exact iudgments of learned men in their studies.

51 A Poet shoulde not bee too importunate, as to offende in vnseasonable spéeches: or vngentle, as to contemne the admonitions of others: or ambicious, as to thinke too well of hys owne dooinges: or too wayward, as to thinke, reward enough cannot be gyuen him for his deserte, or finally too proude, as to desyre to be honoured aboue measure.

52 The emendations of Poemes be very necessary, that in the obscure poyntes many thinges may be enlightned, in the baser partes many thinges may be throughly garnished. Hee may take away and put out all vnpropper & vnséemely words, he may with discretion immitate the auncient wryters, he may abridge thinges that are too lofty, mittigate thynges that are too rough, and may vse all remedies of spéeche throughout the whole worke. The thinges which are scarce seemely, he may amende by Arte and methode.

53 Let a Poet first take vppon him, as though he were to play but an Actors part, as he may bée estéemed like one which wryteth without regarde, neyther let him so pollish his works, but that euery one for the basenesse thereof, may think to make as good. Hée may likewyse exercise the part of gesturer, as though he seemed to meddle in rude and common matters, and yet not so deale in them, as it were for variety sake, nor as though he had laboured them thoroughly but tryfled with them, nor as though he had sweat for them, but practised a little. For so to hyde ones cunning, that nothing should séeme to bee laborsome or equisite, when notwithstanding, euery part is pollished with care and studie, is a speciall gyft which Aristotle calleth κρῦψιν.

54 It is onely a poynt of wysedome, to vse many and choyse elegant wordes, but to vnderstand also and to set foorth

thinges which pertaine to the happy ende of mans life. Wherevppon the Poet Horace, calleth the Arte poeticall, without the knowledge of learning and philosophy, a prating vanity. Therfore a good and allowable Poet, must be adorned with wordes, plentious in sentences, and if not equall to an Orator, yet very néere him, and a speciall louer of learned men.

FINIS.

Epilogus.

THis small trauell (courteous Reader) I desire thee take in good worth: which I haue compyled, not as an exquisite censure concerning this matter, but (as thou mayst well perceiue, and) in trueth to that onely ende that it might be an occasion, to haue the same throughly and with greater discretion, taken in hande and laboured by some other of greater abilitie: of whom I knowe there be manie among the famous Poets in London, who bothe for learning and leysure, may handle this Argument far more pythilie then my selfe. Which if any of them wyll vouchsafe to doo, I trust wee shall haue Fnglishe Poetry at a higher price in short space: and the rabble of balde Rymes shall be turned to famous workes, comparable

rable (I suppose) with the best workes of Poetry in other tongues. In the meane time, if my poore skill, can sette the same any thing forwarde, I wyll not cease to practise the same towardes the framing of some apt English *Prosodia:* styll hoping, and hartelie wishing to enioy first the benefitte of some others iudgment, whose authority may beare greater credite, and whose learning can better performe it.

(∴)

[*A treatise of the airt of Scottis Poësie:*

BY K. JAMES.

FROM]

THE ESSAYES OF A PRENTISE, IN THE DIVINE ART OF POESIE.

Imprinted at Edinburgh, by Thomas Vautroullier.

1584.

CVM PRIVILEGIO REGALI.

ANE SCHORT TREATISE,

conteining some revlis and cautelis

to be obseruit and eschewit

in Scottis Poesie.

A Qvadrain of Alexandrin verse, declaring to qvhome the Authour hes directit his labour.

To ignorants obdurde, quhair wilfull errour lyis,
Nor zit to curious folks, quhilks carping dois deiect thee,
Nor zit to learned men, quha thinks thame onelie wyis,
Bot to the docile bairns of knowledge I direct thee.

The Preface to

the Reader.

THE cause why (docile Reader) I haue not dedicat this short treatise to any particular personis, (as cōmounly workis vsis to be) is, that I esteme all thais quha hes already some beginning of knawledge, with ane earnest desyre to atteyne to farther, alyke meit for the reading of this worke, or any vther, quhilk may help thame to the atteining to thair foirsaid desyre. Bot as to this work, quhilk is intitulit, *The Reulis and cautelis to be obseruit & eschewit in Scottis Poesie*, ze may maruell paraventure, quhairfore I sould haue writtin in that mater, sen sa mony learnit men, baith of auld and of late hes already written thairof in dyuers and sindry languages: I answer, That nochtwithstanding, I haue lykewayis writtin of it, for twa caussis. The ane is, As for thē that wrait of auld, lyke as the tyme is changeit sensyne, sa is the ordour of Poesie changeit. For then they obseruit not *Flowing*, nor eschewit not *Ryming in termes*, besydes sindrie vther thingis, quhilk now we obserue, & eschew, and dois weil in sa doing: because that now, quhē the warld is waxit auld, we haue all their opinionis in writ, quhilk were learned before our tyme, besydes our awin ingynis, quhair as they then did it onelie be thair awin ingynis, but help of any vther. Thairfore, quhat I speik of Poesie now, I speik of it, as being come to mannis age and perfectioun, quhair as then, it was bot in the infancie and chyldheid. The vther cause is, That as for thame that hes written in it of late, there hes neuer ane of thame writen in our language. For albeit sindrie hes written of it in English, quhilk is lykest to our language, zit we differ from thame in sindrie reulis of Poesie, as ze will find be experience. I haue

lykewayis

lykewayis omittit dyuers figures, quhilkis are necessare to be vsit in verse, for twa causis. The ane is, because they are vsit in all languages, and thairfore are spoken of be *Du Bellay*, and sindrie vtheris, quhas hes writtē in this airt. Quhairfore gif I wrait of thame also, it sould seme that I did bote repete that, quhilk thay haue written, and zit not sa weil, as thay haue done already. The vther cause is, that they are figures of Rhetorique and Dialectique, quhilkis airtis I professe nocht, and thairfore will apply to my selfe the counsale, quhilk *Apelles* gaue to the shoomaker, quhē he said to him, seing him find falt with the shankis of the Image of Venus, efter that he had found falt with the pantoun, *Ne sutor vltra crepidam.*

I will also wish zow (docile Reider) that or ze cūmer zów with reiding thir reulis, ze may find in zour self sic a beginning of Nature, as ze may put in practise in zour verse many of thir foirsaidis preceptis, or euer ze sie them as they are heir set doun. For gif Nature be nocht the cheif worker in this airt, Reulis wilbe bot a band to Nature, and will mak zow within short space weary of the haill airt: quhair as, gif Nature be cheif, and bent to it, reulis will be ane help and staff to Nature. I will end heir, lest my preface be langer nor my purpose and haill mater following: wishing zow, docile Reidar, als gude succes and great proffeit by reiding this short treatise, as I tuke earnist and willing panis to blok it, as ze sie, for zour cause. Fare weill.

I Haue insert in the hinder end of this Treatise, maist kyndis of versis quilks are not cuttit or brokin, bot alyke many feit in euerie lyne of the verse, and how they are commounly namit, with my opinioun for quhat subiectis ilk kyndc of thir verse is meitest to be vsit.

To knaw the quantitie of zour lang or short fete in they lynes, quhilk I haue put in the reule, quhilk teachis zow to knaw quhat is *Flowing*, I haue markit the lang fute with this mark, — and abone the heid of the shorte fute, I haue put this mark *u*.

SONNET OF THE AVTHOVR

to the Reader.

Sen for zour saik I wryte vpon zour airt,
Apollo, Pan, and ze ô Musis nyne,
And thou, ô Mercure, for to help thy pairt
I do implore, sen thou be thy ingyne,
Nixt efter Pan had found the quhissill, syne
Thou did perfyte, that quhilk he bot espyit:
And efter that made Argus for to tyne
(quha kepit Io) all his windois by it.
Concurre ze Gods, it can not be denyit:
Sen in your airt of Poësie I wryte.
Auld birds to learne by teiching it is tryit:
Sic docens discam gif ze help to dyte.
Then Reidar sie of nature thou haue pairt,
Syne laikis thou nocht, bot heir to reid the airt.

SONNET DECIFRING

the perfyte poete.

Ane rype ingyne, ane quick and walkned witt,
With sommair reasons, suddenlie applyit,
For euery purpose vsing reasons fitt,
With skilfulnes, where learning may be spyit
With pithie wordis, for to expres zow by it
His full intention in his proper leid,
The puritie quhairof, weill hes he tryit:
With memorie to keip quhat he dois reid,
With skilfulnes and figuris, quhilks proceid
From *Rhetorique*, with euerlasting fame,
With vthers woundring preassing with all speid
For to atteine to merite sic a name.
All thir into the perfyte Poëte be.
Goddis, grant I may obteine the Laurell trie.

THE REVLIS AND CAV-
telis to be observit
and eschewit in Scottis
Poesie.

Cap. I.

First, ze sall keip iust cullouris, quhairof the cautelis are thir.

That ze ryme nocht twyse in ane syllabe. As for exemple, that ze make not *proue* and *reproue* ryme together, nor *houe* for houeing on hors bak, and *behoue*.

That ze ryme ay to the hinmest lang syllabe, (with accent) in the lyne, suppose it be not the hinmest syllabe in the lyne, as *bakbyte zow*, & *out flyte zow*, It rymes in *byte* & *flyte*, because of the lenth of the syllabe, & accent being there, and not in *zow*, howbeit it be the hinmest syllabe of ather of the lynis. Or *question* and *digestion*, It rymes in *ques* & *ges*, albeit they be bot the antepenult syllabis, and vther twa behind ilkane of thame.

Ze aucht alwayis to note, That as in thir foirsaidis, or the lyke wordis, it rymes in the hinmest lang syllabe in the lyne, althoucht there be vther short syllabis behind it, Sa is the hinmest lang syllabe the hinmest fute, suppose there be vther short syllabis behind it, quilkis are eatin vp in the pronounceing, and na wayis comptit as fete.

Ze man be war likewayis (except necessitie compell yow) with *Ryming in Termis*, quhilk is to say, that your first or hinmest word in the lyne, exceid not twa or thre syllabis at the maist, vsing thrie als seindill as ye can. The cause quhairfore ze sall not place a lang word first in the lyne, is, that all lang words hes ane syllabe in them sa verie lang, as the lenth thair-

of

of eatis vp in the pronouncing euin the vther syllabes, quhilks ar placit lang in the same word, and thairfore spillis the flowing of that lyne. As for exēple, in this word *Arabia*, the second syllabe *(ra)* is sa lang, that it eatis vp in the pronouncing [*a*] quhilk is the hinmest syllabe of the same word. Quhilk [*a*] althocht it be in a lang place, zit it kythis not sa, because of the great lenth of the preceding syllabe *(ra)*. As to the cause quhy ze sall not put a lang word hinmest in the lyne, It is, because, that the lenth of the secound syllabe *(ra)* eating vp the lenth of the vther lang syllabe, [*a*] makis it to serue bot as a tayle vnto it, together with the short syllabe preceding. And because this tayle nather seruis for cullour nor fute, as I spak before, it man be thairfore repetit in the nixt lyne ryming vnto it, as it is set doune in the first: quhilk makis, that ze will scarcely get many wordis to ryme vnto it, zea, nane at all will ze finde to ryme to sindrie vther langer wordis. Thairfore chiefly be warre of inserting sic lang wordis hinmest in the lyne, for the cause quhilk I last allegit. Besydis that nather first nor last in the lyne, it keipis na *Flowing*. The reulis & cautelis quhairof are thir, as followis.

Chap. II.

First, ze man vnderstād that all syllabis are deuydit in thrie kindes: That is, some schort, some lang, and some indifferent. Be indifferent I meane, thay quhilk are ather lang or short, according as ze place thame.

The forme of placeing syllabes in verse, is this. That zour first syllabe in the lyne be short, the second lang, the thrid short, the fourt lang, the fyft short, the sixt lang, and sa furth to the end of the lyne. Alwayis tak heid, that the nomber of zour fete in euery lyne be euin, & nocht odde: as four, six, aucht, or ten: & not thrie, fyue, seuin, or nyne, except it be in broken verse, quhilkis are out of reul and daylie inuentit be dyuers Poetis. Bot gif ze wald ask me the reulis, quhairby to knaw euerie ane of thir thre foirsaidis kyndis of syllabes, I answer,

swer, Zour eare man be the onely iudge and discerner thairof. And to proue this, I remit to the iudgement of the same, quhilk of thir twa lynis following flowis best,

υ - υ - υ - υ - υ -
Into the Sea then Lucifer vpsprang.
υ - υ - υ - υ - υ -
In the Sea then Lucifer to vpsprang.

I doubt not bot zour eare makkis you easilie to persaue, that the first lyne flowis weil, & the vther nathing at all. The reasoun is, because the first lyne keips the reule abone written, To wit, the first fute short, the secound lang, and sa furth, as I shewe before, quhair as the vther is direct contrair to the same. Bot specially tak heid, quhen zour lyne is of fourtene, that zour *Sectioun* in aucht be a lang monosyllabe, or ellis the hinmest syllabe of a word alwais being lang, as I said before. The cause quhy it mā be ane of thir twa, is, for the Musique, because that quhen zour lyne is ather of xiiij or xij fete, it wilbe drawin sa lang in the singing, as ze man rest in the middes of it, quhilk is the *Sectioun:* sa as, gif zour *Sectioun* be nocht ather a monosyllabe, or ellis the hinmest syllabe of a word, as I said before, bot the first syllabe of a polysyllabe, the Musique sall make zow sa to rest in the middes of that word, as it sall cut the ane half of the word fra the vther, and sa sall mak it seme twa different wordis, that is bot ane. This aucht onely to be obseruit in thir foirsaid lang lynis: for the shortnes of all shorter lynis, then thir before mentionat, is the cause, that the Musique makis na rest in the middes of thame, and thairfore thir obseruationis seruis nocht for thame. Onely tak heid, that the *Sectioun* in thame kythe something langer nor any vther feit in that lyne, except the secound and the last, as I haue said before.

Ze man tak heid lykewayis, that zour langest lynis exceid nocht fourtene fete, and that zour shortest be nocht within foure.

Remember also to mak a *Sectioun* in the middes of euery lyne,

lyne, quhether the lyne be lang or short. Be *Sectioun* I mean, that gif zour lyne be of fourtene fete, zour aucht fute, man not only be langer then the seuint, or vther short fete, bot also langer nor any vther lang fete in the same lyne, except the secound and the hinmest. Or gif your lyne be of twelf fete, zour *Sectioun* to be in the sext. Or gif of ten, zour *Sectioun* to be in the sext also.

The cause quhy it is not in fyue, is, because fyue is odde, and euerie odde fute is short, Or gif your lyne be of aucht fete, zour *Sectioun* to be in the fourt. Gif of sex, in the fourt also. Gif of four, zour *Sectioun* to be in twa.

Ze aucht likewise be war with oft composing zour haill lynis of monosyllabis onely, (albeit our language haue sa many, as we can nocht weill eschewe it) because the maist pairt of thame are indifferent, and may be in short or lang place, as ze like. Some wordis of dyuers Syllabis are likewayis indifferent, as

Thairfore, restoıe.
I thairfore, then.

In the first, *thairfore, (thair)* is short, and *(fore)* is lang: In the vther, *(thair)* is lang, & *(fore)* is short, and zit baith flowis alike weill. Bot thir indifferent wordis, composit of dyuers syllabes, are rare, suppose in monosyllabes, cōmoun. The cause then, quhy ane haill lyne aucht nocht to be composit of monosyllabes only, is, that they being for the maist pairt indifferent, nather the secound, hinmest, nor *Sectioun*, will be langer nor the other lang fete in the same lyne, Thairfore ze man place a word cōposit of dyuers syllabes, and not indifferent, ather in the secound, hinmest, or *Sectioun*, or in all thrie.

Ze man also tak heid, that quhen thare fallis any short syllabis efter the lang syllabe in the lyne, that ze repeit thame in the lyne quhilk rymis to the vther, evin as ze set them downe in the first lyne: as for exempill, ze man not say

Then feir nocht
Nor heir ocht.

Bot

Bot

Then feir nocht
Nor heir nocht.

Repeting the same, *nocht*, in baith the lynis: because this syllabe, *nocht*, nather seruing for cullour nor fute, is bot a tayle to the lang fute preceding, and thairfore is repetit lykewayis in the nixt lyne, quhilk rymes vnto it, euin as it set doun in the first.

There is also a kynde of indifferent wordis, asweill as of syllabis, albeit few in nomber. The nature quhairof is, that gif ze place thame in the begynning of a lyne, they are shorter be a fute, nor they are, gif ze place thame hinmest in the lyne, as

Sen patience I man haue perforce.
I liue in hope with patience.

Ze se there are bot aucht fete in ather of baith thir lynis aboue written. The cause quhairof is, that *patience*, in the first lyne, in respect it is in the beginning thairof, is bot of twa fete, and in the last lyne, of thrie, in respect it is the hinmest word of that lyne. To knaw & discerne thir kynde of wordis frō vtheris, zour eare man be the onely iudge, as of all the vther parts of *Flowing*, the verie twichestane quhairof is Musique.

I haue teachit zow now shortly the reulis of *Ryming*, *Fete*, and *Flowing*. There restis yet to teache zow the wordis, sentences, and phrasis necessair for a Poete to vse in his verse, quhilk I haue set doun in reulis, as efter followis.

Chap. III.

First, that in quhatsumeuer ze put in verse, ze put in na wordis, ather *metri causa*, or zit, for filling furth the nomber of the fete, bot that they be all sa necessare, as ze sould be constrainit to vse thame, in cace ze were speiking the same purpose in prose. And thairfore that zour wordis appeare to haue cum out willingly, and by nature, and not to haue bene thrawin out constrainedly, be compulsioun.

That ze eschew to insert in zour verse, a lang rable of mennis

names, or names of tounis, or sik vther names. Because it is hard to mak many lang names all placit together, to flow weill. Thairfore quhen that fallis out in zour purpose, ze sall ather put bot twa or thrie of thame in euerie lyne, mixing vther wordis amang thame, or ellis specifie bot twa or thre of thame at all, saying *(With the laif of that race)* or *(With the rest in thay partis,)* or sic vther lyke wordis: as for exemple,

Out through his cairt, quhair Eous was eik
With other thre, quhilk Phaëton had drawin.

Ze sie thair is bot ane name there specifeit, to serue for vther thrie of that sorte.

Ze man also take heid to frame zour wordis and sentencis according to the mater: As in Flyting and Inuectiues, zour wordis to be cuttit short, and hurland ouer heuch. For thais quhilkis are cuttit short, I meane be sic wordis as thir,

Iis neir cair

for

I sall neuer cair, gif zour subiect were of loue, or tragedies. Because in thame zour words man be drawin lang, quhilkis in Flyting man be short.

Ze man lykewayis tak heid, that ze waill zour wordis according to the purpose: As, in ane heich and learnit purpose, to vse heich, pithie, and learnit wordis.

Gif zour purpose be of loue, To vse commoun language, with some passionate wordis.

Gif zour purpose be of tragicall materis, To vse lamentable wordis, with some heich, as rauishit in admiratioun.

Gif zour purpose be of landwart effairis, To vse corruptit and vplandis wordis.

And finally, quhatsumeuer be zour subiect, to vse *vocabula artis,* quhairby ze may the mair viuelie represent that persoun, quhais pairt ze paint out.

This is likewayis neidfull to be vsit in sentences, als weill as in wordis. As gif zour subiect be heich and learnit, to vse learnit and infallible reasonis, prouin be necessities.

Gif zour subiect be of loue, To vse wilfull reasonis, proceding rather from passioun, nor reasoun,

Gif

Gif zour subiect be of landwart effaris, To vse sklender reasonis, mixt with grosse ignorance, nather keiping forme nor ordour. And sa furth, euer framing zour reasonis, according to the qualitie of zour subiect.

Let all zour verse be *Literall*, sa far as may be, quhatsumeuer kynde they be of, bot speciallie *Tumbling* verse for flyting. Be *Literall* I meane, that the maist pairt of zour lyne, sall rynne vpon a letter, as this tumbling lyne rynnis vpon F.

Fetching fude for to feid it fast furth of the Farie.

Ze man obserue that thir *Tumbling* verse flowis not on that fassoun, as vtheris dois. For all vtheris keipis the reule quhilk I gaue before, To wit, the first fute short the secound lang, and sa furth. Quhair as thir hes twa short, and ane lang throuch all the lyne, quhen they keip ordour: albeit the maist pairt of thame be out of ordour, & keipis na kynde nor reule of *Flowing*, & for that cause are callit *Tumbling* verse: except the short lynis of aucht in the hinder end of the verse, the quhilk flowis as vther verses dois, as ze will find in the hinder end of this buke, quhair I giue exemple of sindrie kyndis of versis.

Chap. III.

Mark also thrie speciall ornamentis to verse, quhilkis are, *Comparisons*, *Epithetis*, and *Prouerbis*.

As for *Comparisons*, take heid that they be sa proper for the subiect, that nather they be ouer bas, gif zour subiect be heich, for then sould zour subiect disgrace zour *Comparisoun*, nather zour *Comparisoun* be heich quhen zour subiect is basse, for then sall zour *Comparisoun* disgrace zour subiect. Bot let sic a mutuall correspondence and similitude be betwix thē, as it may appeare to be a meit *Comparisoun* for sic a subiect, and sa sall they ilkane decore vther.

As for *Epithetis*, It is to descryue brieflie, *en passant*, the naturall of euerie thing ze speik of, be adding the proper adiectiue

tiue vnto it, quhairof there are twa fassons. The ane is, to descryue it, be making a corruptit worde, composit of twa dyuers simple wordis, as

Apollo gyde-Sunne

The vther fasson, is, be *Circumlocution*, as

Apollo reular of the Sunne.

I esteme this last fassoun best, Because it expressis the authoris meaning als weill as the vther, and zit makis na corruptit wordis, as the vther dois.

As for the *Prouerbis*, they man be proper for the subiect, to beautifie it, chosen in the same forme as the *Comparisoun*,

Chap. V.

It is also meit, for the better decoratioun of the verse to vse sumtyme the figure of Repetitioun, as

Quhylis ioy rang,
Quhylis noy rang. &c.

Ze sie this word *quhylis* is repetit heir. This forme of repetitioun sometyme vsit, decoris the verse very mekle: zea quhen it cūmis to purpose, it will be cumly to repete sic a word aucht or nyne tymes in a verse.

Chap. VI.

Ze man also be warre with composing ony thing in the same maner, as hes bene ower oft vsit of before. As in speciall, gif ze speik of loue, be warre ze descryue zour *Loues* makdome, or her fairnes. And siclyke that ze descryue not the morning, and rysing of the Sunne, in the Preface of zour verse: for thir thingis are sa oft and dyuerslie writtin vpon be Poëtis already, that

that gif ze do the lyke, it will appeare, ze bot imitate, and that it cummis not of zour awin *Inuentioun*, quhilk is ane of the chief properteis of ane Poete. Thairfore gif zour subiect be to prayse zour *Loue*, ze sall rather prayse hir vther qualiteis, nor her fairnes, or hir shaip: or ellis ze sall speik some lytill thing of it, and syne say, that zour wittis are sa smal, and zour vtterāce sa barren, that ze can not discryue any part of hir worthelie: remitting alwayis to the Reider, to iudge of hir, in respect sho matches, or rather excellis *Venus*, or any woman, quhome to it sall please zow to compaire her. Bot gif zour subiect be sic, as ze man speik some thing of the morning, or Sunne rysing, tak heid, that quhat name ze giue to the Sunne, the Mone, or vther starris, the ane tyme, gif ze happin to wryte thairof another tyme, to change thair names. As gif ze call the Sunne *Titan*, at a tyme, to call him *Phœbus* or *Apollo* the vther tyme, and siclyke the Mone, and vther Planettis.

Chap. VII.

Bot sen *Inuention*, is ane of the chief vertewis in a Poete, it is best that ze inuent zour awin subiect, zour self, and not to compose of sene subiectis. Especially, translating any thing out of vther language, quhilk doing, ze not onely essay not zour awin ingyne of *Inuentioun*, bot be the same meanes, ze are bound, as to a staik, to follow that buikis phrasis, quhilk ze translate.

Ze man also bewar of wryting any thing of materis of cōmoun weill, or vther sic graue sene subiectis (except Metaphorically, of manifest treuth opinly knawin, zit nochtwithstanding vsing it very seindil) because nocht onely ze essay nocht zour awin *Inuentioun*, as I spak before, bot lykewayis they are to graue materis, for a Poet to mell in. Bot because ze can not haue the *Inuentioun* except it come of Nature, I remit it thairvnto, as the cheif cause, not onely of *Inuentioun*, bot also of all the vther pairtis of Poesie. For airt is onely bot ane help and a remembraunce to Nature, as I shewe zow in the Preface.

Chap.

CHAP. VIII. tuiching the kyndis of versis, mentionat in the Preface.

First, there is ryme quhilk seruis onely for lang historeis, and zit are nocht verse. As for exemple,

In Maii when that the blissefull Phœbus bricht,
The lamp of ioy, the heauens gemme of licht,
The goldin cairt, and the etheriall King,
With purpour face in Orient dois spring,
Maist angel-lyke ascending in his sphere,
And birds with all thair heauenlie voces cleare
Dois mak a sweit and heauinly harmony,
And fragrant flours dois spring vp lustely:
Into this season sweitest of delyte,
To walk I had a lusty appetyte.

And sa furth.

¶ For the descriptioun of Heroique actis, Martiall and knichtly faittis of armes, vse this kynde of verse following, callit *Heroicall*, As

Meik mundane mirrour, myrrie and modest,
Blyth, kynde, and courtes, comelie, clene, and chest,
To all exemple for thy honestie,
As richest rose, or rubie, by the rest,
With gracis graue, and gesture maist digest,
Ay to thy honnour alwayis hauing eye.
Were fassons fliemde, they micht be found in the:
Of blissings all, be blyth, thow hes the best,
With euerie berne belouit for to be.

¶ For any heich & graue subiectis, specially drawin out of learnit authouris, vse this kynde of verse following, callit *Ballat Royal*, as

That

That nicht he ceist, and went to bed, bot greind
Zit fast for day, and thocht the nicht to lang:
At last Diana doun her head recleind,
Into the sea. Then Lucifer vpsprang,
Auroras post, whome sho did send amang
The Ieittie cludds, for to foretell ane hour,
Before sho stay her tears, quhilk Ouide sang
Fell for her loue, quhilk turnit in a flour.

¶ For tragicall materis, complaintis, or testamentis, vse this kynde of verse following, callit *Troilus* verse, as

To thee Echo, and thow to me agane,
In the desert, amangs the wods and wells,
Quhair destinie hes bound the to remane,
But company, within the firths and fells,
Let vs complein, with wofull zoutts and zells,
A shaft, a shotter, that our harts hes slane:
To thee Echo, and thow to me agane.

¶ For flyting, or Inuectiues, vse this kynde of verse following, callit *Rouncefallis* or *Tumbling* verse.

In the hinder end of haruest vpon Alhallow ene,
Quhen our gude nichtbors rydis (nou gif I reid richt)
Some bucklit on a benwod, & some on a bene,
Ay trottand into troupes fra the twylicht:
Some sadland a sho ape, all grathed into grene:
Some hotcheand on a hemp stalk, hovand on a heicht.
The king of Fary with the Court of the Elf quene,
With many elrage Incubus rydand that nicht:
There ane elfe on ane ape ane vnsell begat:
Besyde a pot baith auld and worne,
This bratshard in ane bus was borne:
They fand a monster on the morne,
War facit nor a Cat.

¶ *For*

¶ For compendious praysing of any bukes, or the authouris thairof, or ony argumentis of vther historeis, quhair sindrie sentences, and change of purposis are requyrit, vse *Sonet* verse, of fourtene lynis, and ten fete in euery lyne. The exemple quhairof, I neid nocht to shaw zow, in respect I haue set doun twa in the beginning of this treatise.

¶ In materis of loue, vse this kynde of verse, quhilk we call *Commoun* verse, as

Quhais answer made thame nocht sa glaid
That they sould thus the victors be,
As euen the answer quhilk I haid
Did greatly ioy and confort me:
Quhen lo, this spak Apollo myne,
All that thou seikis, it sall be thyne.

¶ Lyke verse of ten fete, as this foirsaid is of aucht, ze may vse lykewayis in loue materis: as also all kyndis of cuttit and brokin verse, quhairof new formes are daylie inuentit according to the Poëtis pleasour, as

Quha wald haue tyrde to heir that tone,
Quhilk birds corroborat ay abone
Throuch schouting of the Larkis?
They sprang sa heich into the skyes
Quhill Cupide walknis with the cryis
Of Naturis chapell Clarkis.
Then leauing all the Heauins aboue
He lichted on the eard.
Lo! how that lytill God of loue.
Before me then appeard,
So myld-lyke / *And chyld-lyke* *With bow thre quarters skant*
So moylie / *And coylie* *He lukit lyke a Sant.*
And sa furth.

¶ This

¶ This onely kynde of brokin verse abonewrittin, man of necessitie, in thir last short fete, as *so moylie and coylie,* haue bot twa fete and a tayle to ilkane of thame, as ze sie, to gar the cullour and ryme be in the penult syllabe.

¶ Any of thir foirsadis kyndis of ballatis of haill verse, and not cuttit or brokin as this last is, gif ze lyke to put ane owerword till ony of thame, as making the last lyne of the first verse, to be the last lyne of euerie vther verse in that ballat, will set weill for loue materis.

Bot besydis thir kyndes of brokin or cuttit verse, quilks ar inuentit daylie be Poetis, as I shewe before, there are sindrie kyndes of haill verse, with all thair lynis alyke lang, quhilk I haue heir omittit, and tane bot onelie thir few kyndes abone specifeit as the best, quhilk may be applyit to ony kynde of subiect, bot rather to thir, quhairof I haue spokin before.

* * *
*

[An Apologie of Poetrie.

PREFIXED TO]

ORLANDO FVRIOSO

IN ENGLISH HEROICAL VERSE,

BY

Sr JOHN HARINGTON

OF BATHE, KNIGHT.

Imprinted in the yeere.
1591

A BRIEFE APOLOGIE OF POETRIE, AND OF THE AUTHOR

and Translator of this Poem.*

THe learned *Plutarch* in his Laconicall Apothegmes, tels of a Sophister that made a long and tedious Oration in praise of *Hercules,* and expecting at the end thereof for some great thankes and applause of the hearers, a certaine Lacedemonian demanded him, who had dispraised *Hercules?* Me thinkes the like may be now said to me, taking vpon me the defence of Poesie: for surely if learning in generall were of that account among vs, as it ought to be among all men, and is among wise men, then should this my Apologie of Poesie (the verie first nurse and ancient grandmother of all learning) be as vaine and superfluous as was that Sophisters, because it might then be aunswered and truly answered, that no man disgraced it. But sith we liue in such a time, in which nothing can escape the enuious tooth, and backbiting tongue of an impure mouth, and wherein euerie blind corner hath a squint-eyed *Zoilus,* that can looke aright vpon no mans doings, (yea sure there be some that will not sticke to call *Hercules* himselfe a dastard, because forsooth he fought with a club and not at the rapyer and dagger:) therfore I thinke no man of iudgement will iudge this my labour needlesse, in seeking to remoue away those slaunders that either the malice of those that loue it not, or the folly of those that vnderstand it not, hath deuised against it: for indeed as the old saying is, *Scientia non habet inimicum præter ignorantem:* Knowledge hath no foe but the ignorant. But now because I make account I haue to deale with three sundrie kinds of reproouers, one of those that condemne all Poetrie, which (how strong head soeuer they haue) I count but a verie weake faction; another of those that allow Poetrie, but not this particular Poem, of which kind sure there cannot be manie:

The diuision of this Apologie into three parts.

[* The *Orlando Furioso,* translated from Ariosto.]

manie: a third of those that can beare with the art, & like of
(3) the worke, but will finde fault with my not well handling of it, which they may not onely probably, but I doubt too truely do, being a thing as commonly done as said, that where the hedge is lowest, there doth euery man go ouer: Therfore against these three I must arme me with the best defensiue weapons I can, and if I happen to giue a blow now and then in mine owne defence, and as good fensers vse to ward & strike at once, I must craue pardon of course, seing our law allowes that is done *se defendendo:* and the law of nature teacheth *vim vi repellere.* First therfore of Poetrie itselfe, for those few that generally disallow it, might be sufficient to alledge those many that generally approue it, of which I could bring in such an army, not of souldiers, but of famous kings & captaines, as not only the sight, but the verie sound of them were able to vanquish and dismay the smal forces of our aduersaries. For who would once dare to oppose himselfe against so many *Alexanders, Cæsars, Scipios,* (to omit infinite other Princes, both of former and later ages, and of forraine and nearer countries) that with fauour, with studie, with practise, with example, with honors, with giftes, with preferments, with great and magnificent cost, haue encoraged and aduanced Poets & Poetry? As witnes the huge Theaters and Amphitheaters, monuments of stupendious charge, made onely for Tragedies and Comedies, the workes of Poets to be represented on: but all these aids and defences I leaue as superfluous, my cause I count so good, and the euidence so open, that I neither neede to vse the countenance of any great state to boulster it, nor the cunning of anie suttle lawyer to enforce it: my meaning is plainly and *bona fide,* confessing all the abuses that can truely be obiected against some kind of Poets, to shew you what good vse there is of Poetrie. Neither do I suppose it to be greatly behoofull for this purpose, to trouble you with the curious definitions of a Poet and Poesie, & with the subtill distinctions of their sundrie kinds; nor to dispute how high and supernatural the name of a Maker is, so christned in English by that vnknowne Godfather that this last yeare saue one, viz. 1589. set forth a booke called th

Of Poetrie.

the Art of English Poetrie: and least of all do I purpose to bestow any long time to argue, whether *Plato, Zenophon,* and *Erasmus,* writing fictions and Dialogues in prose, may iustly be called Poets, or whether *Lucan* writing a story in verse be an historiographer, or whether Master *Faire* translating *Virgil,* Master *Golding* translating *Ouids* Metamorphosis, and my selfe in this worke that you see; be any more then versifiers, as the same *Ignoto* termeth all translators: for as for all, or the most part of such questions, I will refer you to Sir *Philip Sidneys* Apologie, who doth handle them right learnedly, or to the forenamed treatise where they are discoursed more largely, and where, as it were a whole receit of Poetrie is prescribed, with so manie new named figures, as would put me in great hope in this age to come, would breed manie excellent Poets; saue for one obseruation that I gather out of the verie same book. For though the poore gentleman laboreth greatly to proue, or rather to make Poetrie an art, and reciteth as you may see in the plurall number, some pluralities of patterns, and parcels of his owne Poetrie, with diuerse pieces of Partheniads and hymnes in praise of the most praisworthy; yet wahtsoeuer he would proue by all these, sure in my poore opinion he doth proue nothing more plainly, then that which M. *Sidney* and all the learneder sort that haue written of it, do pronounce, namely that it is a gift and not an art, I say he proueth it, because making himselfe and manie others so cunning in the art, yet he sheweth himselfe so slender a gift in it; deseruing to be commended as *Martiall* praiseth one that he compares to *Tully.*

Carmina quod scribis, musis & Apolline nullo
Laudari debes, hoc Ciceronis habes.

But to come to the purpose, and to speake after the phrase of the common sort, that terme all that is written in verse Poetrie, and rather in scorne then in praise, bestow the name of a Poet, on euerie base rymer and balladmaker, this I say of it, and I thinke I say truly, that there are many good lessons to be learned out of it, many good examples to be found in it, many

good

good vses to be had of it, & that therfore it is not, nor ought not to be despised by the wiser sort, but so to be studied and imployed, as was intended by the first writers & deuisers thereof, which is to soften and polish the hard and rough dispositions of men, and make them capable of vertue and good discipline.

I cannot denie but to vs that are Christians in respect of the high end of all, which is the health of our soules, not only Poetrie but al other studies of Philosophy are in a manner vaine & superfluous: yea (as the wise man saith) whatsoeuer is vnder the sunne is vanitie of vanities, and nothing but vanitie. But sith we liue with men & not with saints, and because few men can embrace this strict and stoicall diuinitie, or rather indeed, for that the holy scriptures in which those high mysteries of our saluation are contained, are a deepe & profound studie, and not subiect to euerie weake capacitie, no nor to the highest wits and iudgments, except they be first illuminat by Gods spirit, or instructed by his teachers and preachers: therefore we do first read some other authors, making them as it were a looking glasse to the eyes of our minde; and then after we haue gathered more strength, we enter into profounder studies of higher mysteries, hauing first as it were enabled our eyes by long beholding the sunne in a bason of water at last to looke vpon the sunne it selfe. So we read how that great *Moses*, whose learning and sanctitie is so renowned ouer all nations, was first instructed in the learning of the Egyptians, before he came to that high contemplation of God and familiaritie (as I may so terme it) with God. So the notable Prophet *Daniel* was brought vp in the learning of the Chaldeans, & made that the first step of his higher vocation to be a Prophet. If then we may by the example of two such special seruants of God spend some of our young yeares in studies of humanitie, what better and more meete studie is there for a young man then Poetrie? specially Heroicall Poesie, that with her sweet statelinesse doth erect the mind & lift it vp to the consideration of the highest matters: and allureth them, that of themselues would otherwise loth them, to take and swallow & digest the holsome

holsome precepts of Philosophie, and many times euen of the true diuinitie. Wherefore *Plutarch* hauing written a whole treatise of the praise of *Homers* workes, and another of reading Poets, doth begin this latter with this comparison, that as men that are sickly and haue weake stomakes, or daintie tastes, do many times thinke that flesh most delicate to eate, that is not flesh, and those fishes that be not fish; so young men (saith he) do like best that Philosophy, that is not Philosophie, or that is not deliuered as Philosophie, and such are the pleasant writings of learned Poets, that are the popular Philosophers and the popular diuines. Likewise *Tasso* in his excellent worke of Ierusalem *Liberato*, likeneth Poetrie to the Phisicke that men giue vnto little children when they are sick; his verse is this in Italian, speaking to God with a pretie Prosopopeia.

Plutarch de audiendis Poetis.

Tasso. Canto 1. *staffe.* 3.

Sai, che la corre il mondo, oue piu versi
Di sue dulcezze, il lusingier Parnaso:
E che'lvero condito in molli versi.
I piu schiui allettando ha persuaso
Cosi al'egro fanciul porgiamo asperso
Di soaui liquor gli Orli del vaso
Succhi amari ingannato in tanto ei beue
E dal inganno suo vita receue.

Thou knowst, the wanton worldlings euer runne
To sweete Parnassus *fruites, how otherwhile*
The truth well saw'st with pleasant verse hath wonne
Most sqeamish stomakes, with the sugred stile:
So the sicke child that Pocions all doth shunne,
With comfets and with sugar we begile,
And cause him take a holsome sowre receit,
He drinkes, and saues his life with such deceit.

This is then that honest fraud, in which (as *Plutarch*) saith) he that is deceiued, is wiser then he that is not deceiued, & he that doth deceiue, is honester then he that doth not deceiue.

But briefly to answere to the chiefe obiections; *Cornelius Agrippa*, a man of learning & authoritie not to be despised, maketh

Agrippa de vanitate scientiarum. cap. 4.

maketh a bitter inuectiue against Poets and Poesie, and the summe of his reproofe of it is this (which is al that can with any probability be said against it :) That it is a nurse of lies, a pleaser of fooles, a breeder of dangerous errors, and an inticer to wantonnes. I might here warne those that wil vrge this mans authoritie to the disgrace of Poetrie, to take heed (of what calling so euer they be) least with the same weapon that they thinke to giue Poetrie a blow, they giue themselues a maime. For *Agrippa* taketh his pleasure of greater matters then Poetrie; I maruel how he durst do it, saue that I see he hath done it, he hath spared neither myters nor scepters. The courts of Princes where vertue is rewarded, iustice maintained, oppressions relieued, he cals them a Colledge of Giants, of Tyrants, of oppressors, warriors: the most noble sort of noble men, he termeth cursed, bloodie, wicked, and sacrilegious persons. Noble men (and vs poore Gentlemen) that thinke to borrow praise of our auncestors deserts and good fame, he affirmeth to be a race of the sturdier sort of knaues, and lycencious liuers. Treasurers & other great officers of the common welth, with graue counsellors whose wise heads are the pillers of the state, he affirmeth generally to be robbers and peelers of the realme, and priuie traitors that sell their princes fauours, and rob weldeseruing seruitors of their reward.

Four obiectiõs against Poetry

I omit as his *peccadilia*, how he nicknameth priests saying, for the most part they are hypocrites, lawyers; saying they are all theeues; phisicians, saying they are manie of them murtherers: so as I thinke it were a good motion and would easily passe by the consent of the three estates, that this mans authoritie should be vtterly adnihilated, that dealeth so hardly and vniustly with all sorts of professions. But for the reiecting of his writings I refer it to others that haue powre to do it, and to condemne him for a generall libeller, but for that he writeth against Poetrie, I meane to speake a word or two in refuting thereof. And first for lying, I might if I list excuse it by the rule of *Poetica licentia*, and claime a priuiledge giuen to Poetrie, whose art is but an imitation (as *Aristotle* calleth it) & therefore are allowed to faine what they list, according to that old verse,

Answere to the first of lying

Iuridicis,

Iuridicis, Erebo, fisco, fas viuere rapto,
Militibus, medicis, tortori, occidere Ludo est:
Mentiri Astronomis, pictoribus atque Poetis.

Which because I count it without reason, I will English without rime.

Lawyers, Hell, and the Checquer are allowed to liue on spoile,
Souldiers, Phisicians, and hangmen make a sport of murther,
Astronomers, Painters, and Poets may lye by authoritie.

Thus you see, that Poets may lye if they list *Cum priuilegio*: but what if they lye least of all other men? what if they lye not at all? then I thinke that great slaunder is verie vniustly raised vpon them. For in my opinion they are said properly to lye, that affirme that to be true that is false: and how other arts can free themselues from this blame, let them look that professe them: but Poets neuer affirming any for true, but presenting them to vs as fables and imitations, cannot lye though they would: and because this obiection of lyes is the chiefe, and that vpon which the rest be grounded, I wil stand the longer vpon the clearing thereof.

The ancient Poets haue indeed wrapped as it were in their writings diuers and sundry meanings, which they call the sences or mysteries thereof. First of all for the literall sence (as it (a) were the vtmost barke or ryne) they set downe in manner of an historie, the acts and notable exploits of some persons worthy memorie; then in the same fiction, as a second rine and somewhat more fine, as it were nearer to the pith and marrow, they place the Morall sence, profitable for the actiue life of man, (b) approuing vertuous actions and condemning the contrarie. Manie times also vnder the selfesame words they comprehend some true vnderstanding of naturall Philosophie, or somtimes of politike gouernement, and now and then of diuinitie: and (c) these same sences that comprehend so excellent knowledge we call the Allegorie, which *Plutarch* defineth to be when one thing is told, and by that another is vnderstood. Now let any man iudge if it be a matter of meane art or wit to containe in one historicall narration either true or fained, so many, so di-

uerse,

uerse, and so deepe conceits: but for making the matter more plaine I will alledge an example thereof.

Ouids Metamorph. 4.

Perseus sonne of ***Iupiter*** is fained by the Poets to haue slaine ***Gorgon***, and after that conquest atchieued, to haue flowen vp to heauen. The Historicall sence is this, ***Perseus*** the sonne of ***Iupiter***, by the participation of ***Iupiters*** vertues that were in him; or rather comming of the stock of one of the kings of Creet, or Athens so called; slew ***Gorgon*** a tyrant in that countrey (***Gorgon*** in greeke signifieth earth) and was for his vertuous parts exalted by men vp vnto heauen. Morally it signifieth this much, ***Perseus*** a wise man, sonne of ***Iupiter*** endewed with vertue from aboue, slayeth sinne and vice, a thing base & earthly; signified by ***Gorgon***, and so mounteth vp to the skie of vertue: It signifies in one kinde of Allegorie thus much; the mind of man being gotten by God, and so the childe of God killing and vanquishing the earthlinesse of this Gorgonicall nature, ascendeth vp to the vnderstanding of heauenly things, of high things, of eternal things; in which cōtemplacion cōsisteth the perfection of man: this is the natural allegory, because mā, one of the chiefe works of nature: It hath also a more high and heauenly Allegorie, that the heauenly nature, daughter of ***Iupiter***, procuring with her continuall motion, corruption and mortality in the inferiour bodies, seuered it selfe at last from these earthly bodies, and flew vp on high, and there remaineth for euer. It hath also another Theological Allegorie; that the angelicall nature, daughter of the most high God the creator of all things; killing & ouercomming all bodily substance, signified by ***Gorgon***, ascended into heauen: the like infinite Allegories I could pike out of other Poeticall fictions, saue that I would auoid tediousnes. It sufficeth me therefore to note this, that the men of greatest learning and highest wit in the auncient times, did of purpose conceale these deepe mysteries of learning, and as it were couer them with the vaile of fables and verse for sundrie causes: one cause was, that they might not be rashly abused by prophane wits, in whom science is corrupted, like good wine in a bad vessell: another cause why they wrote in verse, was conseruation of the memorie of their

their precepts, as we see yet the generall rules almost of euerie art, not so much as husbandrie, but they are oftner recited and better remembred in verse then in prose: another, and a principall cause of all, is to be able with one kinde of meate and one dish (as I may so call it) to feed diuers tastes. For the weaker capacities will feede themselues with the pleasantnes of the historie and sweetnes of the verse, some that haue stronger stomackes will as it were take a further taste of the Morall sence, a third sort more high conceited then they, will digest the Allegorie: so as indeed it hath bene thought by men of verie good iudgement, such manner of Poeticall writing was an excellent way to preserue all kinde of learning from that corruption which now it is come to since they left that mysticall writing of verse. Now though I know the example and authoritie of *Aristotle* and *Plato* be still vrged against this, who tooke to themselues another manner of writing: first I may say indeed that lawes were made for poore men, and not for Princes, for these two great Princes of Philosophie, brake that former allowed manner of writing, yet *Plato* still preserued the fable, but refused the verse. *Aristotle* though reiecting both, yet retained still a kind of obscuritie, in so much he aunswered *Alexander*, who reproued him in a sort, for publishing the sacred secrets of Philosophie, that he had set forth his bookes in a sort, and yet not set them forth; meaning that they were so obscure that they would be vnderstood of few, except they came to him for instructions; or else without they were of verie good capacitie and studious of Philosophie. But (as I say) *Plato* howsoeuer men would make him an enimie of Poetrie (because he found indeed iust fault with the abuses of some comicall Poets of his time, or some that sought to set vp new and strange religions) yet you see he kept still that principall part of Poetrie, which is fiction and imitation; and as for the other part of Poetrie which is verse, though he vsed it not, yet his master *Socrates* euen in his old age wrote certain verses, as *Plutarke* testifieth: but because I haue named the two parts of Poetrie, namely inuention or fiction and verse, let vs see how well we can authorise the vse of both these. First for fiction,

against

against which as I told before, many inueigh, calling it by the foule name of lying, though notwithstanding, as I then said, it is farthest from it: *Demosthenes* the famous and renowned Orator, when he would perswade the Athenians to warre against *Philip*, told them a solemne tale how the wolues on a time sent Ambassadors to the sheepe, offering them peace if they would deliuer vp the dogs that kept their folds, with al that long circūstance (needlesse to be repeated) by which he perswaded them far more strongly then if he should haue told thē in plain termes, that *Philip* sought to bereaue them of their chiefe bulwarks & defences, to haue the better abilitie to ouerthrow them: But what need we fetch an authority so far of frō heathen authors, that haue many neerer hand both in time & in place? Bishop *Fisher* a stout Prelat (though I do not praise his Religion) when he was assaid by king *Henrie* the eight for his good will and assent for the suppression of Abbeys, the king alledging that he would but take away their superfluities, and let the substance stand still, or at least see it conuerted to better & more godly vses: The graue Bishop answered it in this kind of Poeticall parable: He said there was an axe that wāting a helue, came to a thicke & huge ouergrowne wood, & besought some of the great okes in that wood, to spare him so much timber as to make him a handle or helue, promising that if he might finde that fauour, he would in recompence thereof, haue great regard in preseruing that wood, in pruning the braunches, in cutting away the vnprofitable and superfluous boughes, in paring away the bryers and thornes that were combersome to the fayre trees, and make it in fine a groue of great delight and pleasure: but when this same axe had obtained his suit, he so laid about him, & so pared away both timber and top and lop, that in short space of a woodland he made it a champion, and made her liberalitie the instrument of her ouerthrow.

Now though this Bishop had no very good successe with his parable, yet it was so farre frō being coūted a lye, that it was plainly seen soone after that the same axe did both hew down those woods by the roots, & pared off him by the head, and was

was a peece of Prophecie, as well as a peece of Poetrie: and indeed Prophets & Poets haue been thought to haue a great affinitie, as the name *Vates* in Latin doth testifie. But to come again to this maner of fiction or parable, the Prophet *Nathan*, reprouing king *Dauid* for his great sinne of adulterie and murther, doth he not come to him with a pretie parable, of a poore man and his lambe that lay in his bosome, and eate of his bread, and the rich man that had whole flocks of his own would needs take it from him? in wich as it is euident, it was but a parable, so it were vnreuerent and almost blasphemous to say it was a lye. But to goe higher, did not our Sauiour himselfe speake in parables? as that diuine parable of the sower, that comfortable parable of the Prodigall sonne, that dreadfull parable of *Diues* and *Lazarus*, though I know of this last, many of the fathers hold that it is a storie indeed, and no parable. But in the rest it is manifest that he that was all holinesse, all wisedome, all truth, vsed parables, and euen such as discreet Poets vse, where a good and honest and wholesome Allegorie is hidden in a pleasaunt and pretie fiction, and therefore for that part of Poetry of Imitation, I thinke nobody will make any question, but it is not onely allowable, but godly and commendable, if the Poets ill handling of it doe not marre and peruert the good vse of it. The other part of Poetrie, which is Verse, as it were the clothing or ornament of it, hath many good vses; of the helpe of memorie I spake somewhat before; for the words being couched together in due order, measure, and number, one doth as it were bring on another, as my selfe haue oftē proued, & so I thinke do many beside, (though for my own part I can rather bost of the marring a good memorie, then of hauing one,) yet I haue euer found, that Verse is easier to learne and farre better to preserue in memorie then is prose. An other speciall grace in Verse is the forcible manner of phrase, in which if it be well made it farre excelleth loose speech or prose: a third is the pleasure and sweetnesse to the eare, which makes the discourse pleasaunt vnto vs often time when the matter it selfe is harsh and vnacceptable; for myne owne part I was neuer yet so good a husband, to take any delight

Two parts of Poetrie, Imitation or inuention and Verse.

light to heare one of my ploughmen tell how an acre of wheat must be fallowd and twyfallowd, and how cold land should be burned, and how frutefull land must be well harrowed, but when I heare one read *Virgill* where he saith:

> *Sæpe etiam steriles incendere profuit agros,*
> *Atq; leuem stipulam crepitantibus vrere flammis.*
> *Siue inde occult as vires & pabula terræ*
> *Pinguia concipiunt; siue illis omne per ignem*
> *Excoquitur vitium, atq; exsudat inutilis humor, &c.*

And after.

> *Multum adeo, rastris glebas qui frangit inertes*
> *Vimineasq; trahit crates, iuuat arua.*

With many other lessons of homly husbandrie, but deliuered in so good Verse that me thinkes all that while I could find in my hart to driue the plough. But now for the authoritie of Verse, if it be not sufficient to say for them, that the greatest Philosophers, and grauest Senatours that euer were, haue vsed them both in their speeches and in their wrtings, that precepts of all Arts haue been deliuered in them, that verse is as auncient a writing as prose, and indeed more auncient in respect that the oldest workes extant be verse, as *Orpheus*, *Linus*, *Hesiodus*, & others beyōd memory of man, or mētiō almost of history; if none of these will serue for the credit of it, yet let this serue, that some part of the Scripture was written in verse, as the Psalmes of *Dauid*, & certain other songs of *Deborah*, of *Salomon* & others, which the learnedest diuines do affirme to be verse, and find that they are in meeter, though the rule of the Hebrew verse they agree not on. Suffiseth it me only to proue that by the authoritie of sacred Scriptures, both parts of Poesie, inuētion or imitation, and verse are allowable, & cōsequētly that great obiectiō of lying is quite takē away & refuted.

Answere to the second Obiection.

Now the secōd obiection is pleasing of fooles; I haue already showed how it displeaseth not wise men, now if it haue this vertue

vertue to, to please the fooles and ignorant, I would thinke this an article of prayse not of rebuke: wherefore I confesse that it pleaseth fooles and so pleaseth them, that if they marke it and obserue it well, it will in time make them wise, for in verse is both goodnesse and sweetnesse, Rubarb and Sugercandie, the pleasaunt and the profitable: wherefore as *Horace* sayth, *Omne tulit punctum qui miscuit vtile dulci*, he that can mingle the sweete and the wholesome, the pleasaunt & the profitable, he is indeed an absolute good writer, and such be Poets, if any be such, they present vnto vs a pretie tale, able to keepe a childe from play, and an old man from the chimnie corner: Or as the same *Horace* sayth, to a couetous man.

Tantalus à labris sitiens fugientia captat
Flumina, quid rides? mutato nomine de te
Fabula narratur.

One tels a couetous man a tale of *Tantalus* that sits vp to the chinne in water, and yet is plagued with thirst. This signifies the selfe same man to whom the tale is told, that wallows in plentie, and yet his miserable minde barres him of the vse of it: As my selfe knew and I am sure many remember Iustice *Randall* of Lōdon, a man passing impotent in body but much more in mind, that leauing behind him a thousand poūds of gold in a chest ful of old boots & shoes, yet was so miserable, that at my Lord Maiors dinner they say he would put vp a widgen for his supper, & many a good meale he did take of his franke neighbour the widdow *Penne:* but to come to the matter, this same great sinne that is layd to Poetrie of pleasing fooles is sufficiently answered if it be worth the answering. Now for the breeding of errours which is the third Obiection, I see not why it should breed any when none is bound to beleeue that they write, nor they looke not to haue their fictions beleeued in the litterall sence, and therefore he that well examines whēce errours spring, shall finde the writers of prose & not of verse, the authors and maintainers of them, and this point I coūt so manifest as it needes no proofe. The last reproofe is lightnes & *Answere to the third.*

wantonnes, this is indeed an Obiection of some importaunce, sith as Sir *Philip Sidney* confesseth, *Cupido* is crept euen into the Heroicall Poemes, & consequently makes that also, subiect to this reproofe: I promised in the beginning not partially to prayse Poesie, but plainly and honestly to confesse that, that might truely be obiected against it, and if any thing may be, sure it is this lasciuiousnesse; yet this I will say, that of all kinde of Poesie, the Heroicall is least infected therewith. The other kindes I will rather excuse then defende, though of all the kindes of Poesie it may bee sayd where any scurrilitie and lewdnesse is founde, there Poetry doth not abuse vs, but writers haue abused Poetrie. And brieflie to examine all the kindes: First the Tragicall is meerly free from it, as representing onely the cruell & lawlesse proceedings of Princes, mouing nothing but pitie or detestation. The Comicall (whatsoeuer foolish playmakers make it offend in this kind) yet being rightly vsed, it represents them so as to make the vice scorned and not embraced. The Satyrike is meerly free frō it, as being wholly occupied in mannerly & couertly reprouing of all vices. The Elegie is still mourning: as for the pastorall with the Sonnet or Epigramme, though many times they sauour of wantonnes and loue and toying, and now and then breaking the rules of Poetry, go into plaine scurrilitie, yet euen the worst of them may be not ill applied, and are, I must confesse, too delightfull, in so much as *Martiall* saith,

Laudant illa, sed ista legunt.

And in another place,

Erubuit posuitq; meum Lucrecia librum;
Sed coram Bruto. Brute recede, leget.

Lucrecia (by which he signifies any chast matron) will blush and be ashamed to read a lasciuious booke, but how? not except *Brutus* be by, that is if any graue man should see her read it, but if *Brutus* turne his backe, she will to it agayne and read it

it all. But to end this part of my Apologie, as I count and conclude Heroicall Poesie allowable and to be read and studied without all exception; so I may as boldly say, that Tragedies well handled, be a most worthy kinde of Poesie; that Comedies may make men see and shame at their owne faults, that the rest may be so written and so read, as much pleasure and some profite may be gathered out of them. And for myne owne part, as *Scaliger* writeth of *Virgill*, so I beleeue, that the reading of a good Heroicall Poeme may make a man both wiser and honester: and for Tragedies, to omit other famous Tragedies; That, that was playd at *S. Iohns* in Cambridge, of *Richard* the 3. would moue (I thinke) *Phalaris* the tyraunt, and terrifie all tyrānous minded men, frō following their foolish ambitious humors, seeing how his ambition made him kill his brother, his nephews, his wife, beside infinit others; and last of all after a short and troublesome raigne, to end his miserable life, and to haue his body harried after his death. Then for Comedies. How full of harmeles myrth is our Cābridge Pedantius? and the Oxford Bellum Grammaticale? or to speake of a London Comedie, how much good matter, yea and matter of state, is there in that Comedie cald the play of the Cards? in which it is showed, how foure Parasiticall knaues robbe the foure principall vocations of the Realme, *videl.* the vocation of Souldiers, Schollers, Marchāts, and Husbandmen. Of which Comedie I cannot forget the saying of a notable wise coūseller that is now dead, who when some, (to sing *Placebo*) aduised that it should be forbidden, because it was somewhat too plaine, and indeed as the old saying is, *(sooth boord is no boord)* yet he would haue it allowed, adding it was fit that *They which doe that they should not, should heare that they would not.* Finally if Comedies may be so made as the beholders may be bettered by thē, without all doubt all other sortes of Poetrie, may bring their profit as they do bring delight, and if all, then much more the chiefe of all, which by all mens consent is the Heroicall. And thus much be sayd for Poesie.

Syr Frauncis Walsingham.

Now for this Poeme of *Orlando Furioso*, which as I haue heard, hath been disliked by some (though by few of any wit or iudgement)

iudgement) it followes that I say somewhat in defence therof, which I will do the more moderatly and coldly, by how much the paynes I haue takē in it (rising as you may see to a good volume) may make me seeme a more partiall prayser. Wherefore I will make choise of some other Poeme that is allowed and approued by all men, and a litle compare them together: and what worke can serue this turne so fitly as *Virgils Æneados*, whom aboue all other it seemeth my authour doth follow, as appeares both by his beginning and ending. The tone begins,

The secōd part of the Apologie.

Arma virumq; cano

The tother.

Le donne I cauallieri l' arme gli amori
Le cortesie l' audace imprese io canto.

Virgill endes with the death of *Turnus*,

Vitaq; cum gemitu fugit indignata sub vmbras.

Ariosto ends with the death of *Rodomont*.

Bestemiando fugi l' alma sdegnosa
Che fu si altero al mondo e si orgogliosa.

Virgill extolleth *Æneas* to please *Augustus*, of whose race he was thought to come. *Ariosto* prayseth *Rogero* to the honour of the house of *Este*. *Æneas* hath his *Dido* that retaineth him, *Rogero* hath his *Alcina*: finally least I should note euery part, there is nothing of any speciall obseruation iu *Virgill*, but my author hath with great felicitie imitated it, so as whosoeuer wil allow *Virgil*, must *ipso facto* (as they say) admit *Ariosto*. Now of what accoūt *Virgil* is reckned, & worthily reckned, for aūciēt times witnesseth *August. C.* verse of him:

Ergone supremis potuit vox improba verbis
Tam dirum mandare nefas? &c.

Concluding

Concluding thus,

Laudetur, placeat, vigeat, relegatur, ametur.

This is a great prayse comming from so great a Prince. For later times to omit *Scaliger* whom I recited before, that affirmeth the reading of *Virgill* may make a man honest and vertuous, that excellēt Italiā Poet *Dant* professeth plainly, that when he wādred out of the right way, meaning thereby whē he liued fondly and looslie, *Virgill* was the first that made him looke into himselfe and reclaime himselfe frō that same daungerous and lewd course: but what need we further witnes, do we not make our children read it commonly before they can vnderstand it as a testimonie that we do generally approue it? and yet we see old men study it, as a proofe that they do specially admire it: so as one writes very pretily, that children do wade in *Virgill*, and yet strong men do swim in it.

Now to apply this to the prayse of myne author, as I sayd before so I say still, whatsoeuer is prayseworthy in *Virgill* is plentifully to be found in *Ariosto*, and some things that *Virgill* could not haue, for the ignoraunce of the age he liued in, you finde, in my author sprinckled ouer all his worke, as I will very briefly note and referre you for the rest to the booke itselfe. The deuout and Christen demeanor of *Charlemayne* in the 14. booke with his prayer,

Non voglia tua bont a per mio fallire
Ch'l tuo popol fidele habbia a patire, &c.

And in the beginning of the xvij. booke that would beseeme any pulpit.

Il guisto Dio quando i peccati nostri.

But aboue all that in the xli. booke of the conuersion of *Rogero* to the Christen Religion, where the Hermit speaketh to him contayning in effect a full instruction against presumption and dispaire, which I haue set downe thus in English,

Now

Now (as I sayd) this wise that Hermit spoke
And part doth comfort him, and part doth checke,
He blameth him that in that pleasaunt yoke
He had so long defer'd to put his necke,
But did to wrath his maker still prouoke,
And did not come at his first call and becke,
But still did hide himselfe away from God
Vntill he saw him comming with his rod.
Then did he comfort him and make him know
That grace is near denyde to such as aske,
As do the workemen in the Gospell show,
Receauing pay alike for diuers taske.

And so after concluding,

How to Christ he must impute
The pardon of his sinnes, yet near the later
He told him he must be baptisde in water.

These & infinit places full of Christē exhortation, doctrine & example I could quote out of the booke saue that I hasten to an end, and it would be needles to those that will not read them in the booke it selfe, and superfluous to those that will: but most manifest it is & not to be denyed, that in this point my author is to be preferred before all the auncient Poets, in which are mentioned so many false Gods, and of them so many fowle deeds, their contētions, their adulteries, their incest, as were both obscenous in recitall & hurtful in example: though indeed those whom they termed Gods, were certaine great Princes that cōmitted such enormous faults, as great Princes in late ages (that loue still to be cald Gods of the earth) do often cōmit. But now it may be & is by some obiected, that although he write Christiāly in some places, yet in other some, he is too lasciuious, as in that of the baudy Frier, in *Alcina* and *Rogeros* copulation, in *Anselmus* his *Giptian*, in *Richardetto* his metamorphosis, in mine hosts tale of *Astolfo* & some few places beside; alas if this be a fault, pardon him this one fault; though

I doubt too many of you (g̃tle readers) wil be to exorable in his point, yea me thinks I see some of you searching already or these places of the booke, and you are halfe offended that I haue not made some directiõs that you might finde out and read them immediatly. But I beseech you stay a while, and as the Italian sayth *Pian piano,* fayre and softly, & take this caueat with you, to read them as my author ment thē, to breed detestation and not delectatiõ: remember when you read of the old lecherous Frier, that an fornicator is one of the things that God hateth. When you read of *Alcina,* thinke how *Ioseph* fled from his intising mistres; whē you light on *Anselmus* tale, learne to loth bestly couetousnes, whē on *Richardetto,* know that sweet meate wil haue sowre sawce, whē on mine hostes tale (if you will follow my coũsell) turne ouer the leafe and let it alone, although euē that lewd tale may bring some men profit, and I haue heard that it is already (and perhaps not vnfitly) termed the comfort of cuckolds. But as I say, if this be a fault, then *Virgill* committed the same fault in *Dido* and *Æneas* intertainement, and if some will say he tels that mannerly and couertly, how will they excuse that, where *Vulcan* was intreated by *Venus* to make an armour for *Æneas?*

Dixerat, & niuijs hinc atq; hinc diua lacertis
Cunctantem amplexu molli fouet, ille repente
Accepit solitam flammam, notusq; per artus
Intrauit calor. And a litle after. *Ea verba locutus*
Optatos dedit amplexus placitumq; petiuit
Coniugis infusus gremio per membra soporem.

I hope they that vnderstand Latin will cõfesse this is plaine enough, & yet with modest words & no obscenous phrase: and so I dare take vpõ me that in all *Ariosto* (and yet I thinke it is as much as three *Æneades,*) there is not a word of ribaldry or obscenousnes: farther there is so meet a decorum in the persons of those that speake lasciuiously, as any of iudgement must needs allow: and therfore though I rather craue pardon then prayse for him in this point: yet me thinkes I can smile at the finesse

finesse of some that will condemne him, & yet not onely allow, but admire our *Chaucer*, who both in words & sence, incurreth far more the reprehensiō of flat scurrilitie, as I could recite many places, not onely in his millers tale, but in the good wife of Bathes tale, & many more, in which onely the decorum he keepes, is that that excuseth it, and maketh it more tolerable. But now whereas some will say *Ariosto* wanteth art, reducing all heroicall Poems vnto the methode of *Homer* and certain precepts of *Aristotle*. For *Homer* I say that that which was cōmendable in him to write in that age, the times being changed, would be thought otherwise now, as we see both in phrase & in fashiōs the world growes more curious each day then other; *Ouid* gaue precepts of making loue, and one was that one should spill wine on the boord & write his mistresse name therewith, this was a quaynt cast in that age; but he that should make loue so now, his loue would mocke him for his labour, and count him but a slouenly sutor: and if it be thus chaunged since *Ouids* time, much more since *Homers* time. And yet for *Ariostos* tales that many thinke vnartificially brought in; *Homer* him selfe hath the like: as in the Iliads the conference of *Glaucus* with *Diomedes* vpon some acts of *Bellerophon:* & in his Odysseas the discourse of the hog with *Vlysses*. Further, for the name of the booke, which some carpe at, because he called it *Orlando Furioso* rather then *Rogero;* in that he may also be defended by example of *Homer*, who professing to write of *Achilles*, calleth his booke Iliadé of Troy, and not *Achillide*. As for *Aristotles* rules, I take it, he hath followed them verie strictly.

Briefly, *Aristotle* and the best censurers of Poesie, would haue the *Epopeia*, that is, the heroicall Poem, should ground on some historie, and take some short time in the same to bewtifie with his Poetrie: so doth mine Author take the storie of k. *Charls* the great, and doth not exceed a yeare or therabout in his whole work. Secondly, they hold that nothing should be fayned vtterly incredible. And sure *Ariosto* neither in his inchantments exceedeth credit (for who knowes not how strong the illusions of the deuill are?) neither in the miracles that *Astolfo*

tolfo by the power of *S. Iohn* is fayned to do, since the Church holdeth that Prophetes both aliue and dead, haue done mightie great miracles. Thirdly, they would haue an heroicall Poem (aswell as a Tragedie) to be full of *Peripetia*, which I interpret an agnition of some vnlooked for fortune either good or bad, and a sudden change thereof: of this what store there be the reader shall quickly find. As for apt similitudes, for passions well expressed, of loue, of pitie, of hate, of wrath, a blind man may see, if he can but heare, that this worke is full of them.

There follows only two reproofs, which I rather interpret two peculiar praises of this writer aboue all that wrate before him in this kind: One, that he breaks off narrations verie abruptly, so as indeed a loose vnattentiue reader, will hardly carrie away any part of the storie: but this doubtlesse is a point of great art, to draw a man with a continuall thirst to reade out the whole worke, and toward the end of the booke, to close vp the diuerse matters briefly and clenly. If *S. Philip Sidney* had counted this a fault, he would not haue done so himselfe in his Arcadia. Another fault is, that he speaketh so much in his own person by digression, which they say also is against the rules of Poetrie, because neither *Homer* nor *Virgill* did it. Me thinks it is a sufficient defence to say, *Ariosto* doth it; sure I am, it is both delightfull and verie profitable, and an excellent breathing place for the reader, and euen as if a man walked in a faire long alley, to haue a seat or resting place here and there is easie and commodious: but if at the same seat were planted some excellent tree, that not onely with the shade should keepe vs from the heat, but with some pleasant and right wholsom fruite should allay our thirst and comfort our stomacke, we would thinke it for the time a litle paradice: so are *Ariostos* morals and pretie digressions sprinkled through his long worke, to the no lesse pleasure then profit of the reader. And thus much be spoken for defence of mine Author, which was the second part of my Apologie.

The third part of the Apologie.

Now remaines the third part of it, in which I promised to speake somwhat for my selfe, which part, though it haue most need

need of an Apologie both large & substantiall; yet I will runne it ouer both shortly & slightly, because indeed the nature of the thing it self is such, that the more one doth say, the lesse he shall seeme to say; and men are willinger to praise that in another man, which himselfe shall debase, then that which he shall seeme to maintaine. Certainly If I shold confesse or rather professe, that my verse is vnartificiall, the stile rude, the phrase barbarous, the meeter vnpleasant, many more would beleeue it to be so, thē would imagine that I thought them so: for this same φιλαυτία or self pleasing is so cōmon a thing, as the more a mā protests himself to be free frō it, the more we wil charge him with it. Wherfore let me take thus much vpō me, that admit it haue many of the fornamed imperfections, & many not named, yet as writing goes now a dayes, it may passe among the rest; and as I haue heard a friend of mine (one verie iudicious in the bewtie of a woman) say of a Ladie whom he meant to praise, that she had a low forhead, a great nose, a wide mouth, a long visage, and yet all these put together, she seemed to him a verie well fauoured woman: so I hope, and I find alreadie some of my partiall friends, that what seuerall imperfections soeuer they find in this translation, yet taking all together they allow it, or at least wise they reade it, which is a great argument of their liking.

Sir Thomas Moore a man of great wisdome & learning, but yet a little enclined (as good wits are many times) to scoffing, when one had brought him a booke of some shallow discourse, and preassed him very hard to haue his opinion of it, aduised the partie to put it into verse; the plaine meaning man in the best maner he could did so, and a twelue-month after at the least, came with it to *Sir Thomas*, who slightly perusing it, gaue it this *encomiū*, that now there was rime in it, but afore it had neither rime nor reason. If any mā had ment to serue me so, yet I haue preuented him; for sure I am he shall find rime in mine, and if he be not voyd of reason, he shall find reason to. Though for the matter, I can challenge no praise, hauing but borowed it, & for the verse I do challenge none, being a thing that euery body that neuer scarce bayted their horse at the

the Vniuersitie take vpon them to make. It is possible that if I would haue employd that time that I haue done vpon this, vpon some inuention of mine owne, I could haue by this made it haue risen to a iust volume, & if I wold haue done as many spare not to do, flowne very high with stolen fethers. But I had rather men should see and know that I borrow all, then that I steale any: and I would wish to be called rather one of the not worst translators, thē one of the meaner makers. Specially sith the Erle of Surrey, and *Sir Thomas Wiat* that are yet called the first refiners of the English tong, were both translators out of Italian. Now for those that count it such a contemptible and trifling matter to translate, I wil but say to them as *M. Bartholomew Clarke* an excellent learned man, and a right good translator, saith in maner of a pretie challenge, in his Preface (as I remember) vpon the Courtier, which booke he translated out of Italian into Latin. You (saith he) that thinke it such a toy, lay aside my booke, and take my author in your hand, and trie a leafe or such a matter, and compare it with mine. If I should say so, there would be inow that would quickly put me down perhaps; but doubtlesse he might boldly say it, for I thinke none could haue mended him. But as our English prouerb saith, many talke of *Robin Hood* that neuer shot in his bow, and some correct *Magnificat*, that know not *quid significat*. For my part I will thanke them that will mend any thing that I haue done amisse, nor I haue no such great conceipt of that I haue done, but that I thinke much in it is to be mended; & hauing dealt plainly with some of my plaine dealing frends, to tell me frankly what they heard spoken of it, (for indeed I suffred some part of the printed copies to go among my frends, & some more perhaps went against my will) I was told that these in effect were the faults were found with it. Some graue men misliked that I should spend so much good time on such a trifling worke as they deemed a Poeme to be. Some more nicely, found fault with so many two sillabled and three sillabled rimes. Some (not vndeseruedly) reproued the fantasticalnes of my notes, in which they say I haue strained my selfe to make mention of some of my kindred and frends, that

Foure faultes found in this worke.

that might very well be left out. And one fault more there is, which I will tell my selfe, though many would neuer find it; and that is; I haue cut short some of his Cantos, in leauing out many staues of them, and sometimes put the matter of two or three staues into one. To these reproofes I shall pray you gentle and noble Readers with patience heare my defence, and then I will end. For the first reproofe, either it is alreadie excused or it will neuer be excused; for I haue I thinke sufficiently proued, both the art to be allowable, and this worke to be commendable: yet I will tell you an accident that happened vnto my selfe. When I was entred a pretie way into the translation, about the seuenth booke, cõming to write that where *Melissa* in the person of *Rogeros* Tutor, comes and reproues *Rogero* in the 4. staffe.

Answer to the first.

> *Was it for this, that I in youth thee fed*
> *With marrow? &c.* And againe:
> *Is this a meanes, or readie way you trow,*
> *That other worthie men haue trod before,*
> *A* Cæsar *or a* Scipio *to grow? &c,*

Samuel Flemming of kings colledge in Cambridge.

Straight I began to thinke, that my Tutor, a graue and learned man, and one of a verie austere life, might say to me in like sort, was it for this, that I read *Aristotle* and *Plato* to you, and instructed you so carefully both in Greek & Latin? to haue you now become a translator of Italian toyes? But while I thought thus, I was aware, that it was no toy that could put such an honest & seriouse consideratiõ into my mind. Now for thẽ that find fault with polysyllable meeter, me thinke they are like those that blame mẽ for putting suger in their wine, and chide to bad about it, and say they marre all, but yet end with Gods blessing on their hearts. For indeed if I had knowne their diets, I could haue saued some of my cost, at least some of my paine; for when a verse ended with *ciuillitie,* I could easier after the auncient maner of rime, haue made *see,* or *flee,* or *decree* to aunswer it, leauing the accent vpon the last syllable, then hunt after three syllabled wordes to answere it with *facillitie,*

The second.

facillitie, gentillitie, tranquillitie, hostillitie, scurrillitie, debillitie, agillitie, fragillitie, nobillitie, mobillitie, which who mislike, may tast lamp oyle with their eares. And as for two syllabled meeters, they be so approued in other languages, that the French call thē the feminine rime, as the sweeter: & the one syllable the masculin. But in a word to answer this, & to make thē for euer hold their peaces of this point; *Sir Philip Sidney* not only vseth them, but affecteth them: *signifie, dignifie: shamed is, named is, blamed is: hide away, bide away.* Thogh if my many blotted papers that I haue made in this kind, might affoord me authoritie to giue a rule of it, I would say that to part thē with a one syllable meeter between thē, wold giue it best grace. For as men vse to sow with the hand and not with the whole sacke, so I would haue the eare fed but not cloyed with these pleasing and sweet falling meeters. For the third reproofe about the notes, sure they were a worke (as I may so call it) of supererogation, and I would wish sometimes they had bin left out, & the rather, if I be in such faire possibilitie to be thought a foole, or fantasticall for my labour. True it is I added some notes to the end of euery canto, euen as if some of my frends and my selfe reading it together (and so it fell out indeed many times) had after debated vpon them, what had bene most worthie consideration in them, and so oftimes immediatly I set it downe. And wheras I make mention here & there of some of mine owne frends and kin, I did it the rather, because *Plutarke* in one place speaking of *Homer,* partly lamenteth, and partly blameth him, that writing so much as he did, yet in none of his works there was any mention made, or so much as inkling to be gathered of what stocke he was, of what kindred, of what towne, nor saue for his language, of what countrey. Excuse me then if I in a worke that may perhaps last longer then a better thing, and being not ashamed of my kindred, name them here and there to no mans offence, though I meant not to make euery body so far of my counsell why I did it, till I was told that some person of some reckening noted me of a little vanitie for it: and thus much for that point.

The third.

For my omitting and abreuiating some things, either in matters

The fourth.

ters impertinent to vs, or in some to tediouse flatteries of persons that we neuer heard of, if I haue done ill, I craue pardon; for sure I did it for the best. But if anie being studious of the Italian, would for his better vnderstanding compare them, the first sixe bookes saue a litle of the third, will stand him in steed. But yet I would not haue any man except, that I should obserue his phrase so strictly as an interpreter, nor the matter so carefully, as if it had bene a storie, in which to varie were as great a sinne, as it were simplicitie in this to go word for word. But now to conclude, I shall pray you all that haue troubled your selues to reade this my triple apologie, to accept my labors, and to excuse my errors, if with no other thing, at least with the name of youth (which commonly hath need of excuses) and so presuming this pardon to be graunted, we shall part good frends.

[A comparatiue discourse of our English Poets, with the Greeke, Latine, and Italian Poets: from]

Palladis Tamia.

WITS TREASVRY

BEING THE SECOND PART *of Wits Common-*wealth.

BY

Francis Meres Maister
Of Artes of both Vniuersities.

Viuitur ingenio, cætera mortis erunt.

AT LONDON
Printed by P. Short, for Cuthbert Burbie, and are to be solde at his shop at the Royall Exchange. 1598.

A comparatiue discourse of our English Poets, with the Greeke, Latine, and Italian Poets.

AS Greece had three Poets of great antiquity, *Orpheus*, *Linus*, and *Musæus;* and *Italy*, other three auncient Poets, *Liuius Andronicus*, *Ennius*, & *Plautus:* so hath England three auncient Poets, *Chaucer*, *Gower*, and *Lydgate*.

As *Homer* is reputed the Prince of Greek Poets; and *Petrarch* of Italian Poets: so *Chaucer* is accounted the God of English Poets.

As *Homer* was the first that adorned the Greek tongue with true quantity: so *Piers Plowman* was the first that obserued the true quantitie of our verse without the curiositie of Rime.

Ouid writ a Chronicle from the beginning of the world to his own time, that is, to the raign of *Augustus* the Emperour: so hath *Harding* the Chronicler (after his maner of old harsh riming) from *Adam* to his time, that is, to the raigne of King Edward the Fourth.

As *Sotades Maronites* y^e^ Iambicke Poet gaue himselfe wholy to write impure and lasciuious things: so *Skeltõ* (I know not for what great worthines, surnamed the Poet Laureat) applied his wit to scurrilities and ridiculous matters, such amõg the Greeks were called *Pantomimi*, with vs Buffons.

As *Consaluo Periz* that excellent learned man, and Secretary to King *Philip* of Spayne, in translating the *Vlysses* of *Homer* out of Greeke into Spanish, hath by good iudgement auoided the faulte of Ryming, although not fully hit perfect and true versifying: so hath *Henrie Howarde* that true and noble Earle of *Surrey* in translating the fourth book of *Virgils Æneas*, whom *Michael Drayton* in his *Englands heroycall Epistles* hath eternized for an Epistle to his faire *Geraldine*.

As these Neotericke *Iouianus Pontanus*, *Politianns*, *Marul-*

lus Tarchaniota, the two *Strozæ* the father and the son, *Palingenius, Mantuanus, Philelphus, Quintianus Stoa* and *Germanus Brixius* haue obtained renown and good place among the auncient Latine Poets: so also these Englishmen being Latine Poets, *Gualter Haddon, Nicholas Car, Gabriel Haruey, Christopher Ocland, Thomas Newton* with his *Leyland, Thomas Watson, Thomas Campion, Brunswerd,* & *Willey,* haue attained good report and honorable aduancement in the Latin Empyre.

As the Greeke tongue is made famous and eloquent by *Homer, Hesiod, Euripedes, Aeschilus, Sophocles, Pindarus, Phocylides,* and *Aristophanes;* and the Latine tongue by *Virgill, Ouid, Horace, Silius Italicus, Lucanus, Lucretius, Ausonius* and *Claudianus:* so the English tongue is mightily enriched, and gorgeouslie inuested in rare ornaments and resplendent abiliments by sir *Philip Sidney, Spencer, Daniel, Drayton, Warner, Shakespeare, Marlow,* and *Chapman.*

As *Xenophon,* who did imitate so excellently, as to giue vs *effigiem iusti imperij,* the portraiture of a iust Empyre vnder y^e^. name of *Cyrus* (as *Cicero* saieth of him) made therein an absolute heroicall Poem; and as *Heliodorus* writ in prose his sugred inuẽtiõ of that picture of loue in *Theagines* and *Cariclea,* and yet both excellent admired Poets: so sir *Philip Sidney* writ his immortal poem, *The Countesse of Pembrookes Arcadia,* in Prose, and yet our rarest Poet.

As *Sextus Propertius* saide; *Nescio quid magis nascitur Iliade:* so I say of *Spencers Fairy Queene,* I knowe not what more excellent or exquisite Poem may be written.

As *Achilles* had the aduantage of *Hector,* because it was his fortune to bee extolled and renowned by the heauenly verse of *Homer:* so *Spensers Elisa* the *Fairy Queen* hath the aduantage of all the Queenes in the worlde, to bee eternized by so diuine a Poet.

As *Theocritus* is famoused for his *Idyllia* in Greeke, and *Virgill* for his *Eclogs* in Latine: so *Spencer,* their imitatour in his *Shepheardes Calender,* is renowned for the like argument, and honoured for fine Poeticall inuention, and most exqusit wit.

As

As *Parthenius Nicæus* excellently sung the praises of his *Arete:* so *Daniel* hath diuinely sonetted the matchlesse beauty of his *Delia.*

As euery one mourneth, when hee heareth of the lamentable plangors of *Thracian Orpheus* for his dearest *Euridice:* so euery one passionateth, when he readeth the afflicted death of *Daniels* distressed *Rosamond.*

As *Lucan* hath mournefully depainted the ciuil wars of *Pompey* & *Cæsar:* so hath *Daniel* the ciuill wars of York and Lancaster; and *Drayton* the ciuill wars of *Edward* the Second, and the Barons.

As *Virgil* doth imitate *Catullus* in y^e^. like matter of *Ariadne* for his story of Queene *Dido:* so *Michael Drayton* doth imitate *Ouid* in his *Englands Heroical Epistles.*

As *Sophocles* was called a Bee for the sweetnes of his tongue; so in *Charles Fitz-Iefferies Drake, Drayton* is termed *Golden-mouth'd* for the purity and pretiousnesse of his stile and phrase.

As *Accius, M. Attilius,* and *Milithus* were called *Tragædiographi,* because they writ Tragedies: so may wee truly terme *Michael Drayton Tragædiographus,* for his passionate penning the downfals of valiant *Robert of Normandy,* chast *Matilda,* and great *Gaueston.*

As *Ioan. Honterus* in Latine verse writ 3 Bookes of Cosmography w^t^. Geographicall tables: so *Michael Drayton* is now in penning in English verse a Poem called *Polu-olbion* Geographical and Hydrographicall of all the forests, woods, mountaines, fountaines, riuers, lakes, flouds, bathes and springs, that be in England.

As *Aulus Persius Flaccus* is reported among al writers to be of an honest life and vpright conuersation: so *Michael Drayton (quẽ toties honoris & amoris causa nomino)* among schollers, souldiours, Poets, and all sorts of people, is helde for a man of vertuous disposition, honest conuersation, and wel gouerned cariage, which is almost miraculous among good wits in these declining and corrupt times, when there is nothing but rogery in villanous man, & whẽ cheating and craftines is counted the cleanest wit, and soundest wisedome.

As

As *Decius Ausonius Gallus in libris Fastorum,* penned the occurrences of y^e^. world from the first creation of it to his time, that is, to the raigne of the Emperor *Gratian:* so *Warner,* in his absolute *Albions Englande* hath most admirably penned the historie of his own country from *Noah* to his time, that is, to the raigne of Queene *Elizabeth;* I haue heard him termd of the best wits of both our Vniuersities, our English *Homer.*

As *Euripedes* is the most sententious among the Greek poets: so is *Warner* amõg our English Poets.

As the soule of *Euphorbus* was thought to liue in *Pythagoras:* so the sweete wittie soule of *Ouid* liues in mellifluous & hony-tongued *Shakespeare,* witnes his *Venus* and *Adonis,* his *Lucrece,* his sugred Sonnets among his priuate friends, &c.

As *Plautus* and *Seneca* are accounted the best for Comedy and Tragedy among the Latines: so *Shakespeare,* among y^e^. English is the most excellent in both kinds for the stage; for Comedy, witnes his *Gẽtlemẽ of Verona,* his *Errors,* his *Loue labors lost,* his *Loue labours wonne,* his *Midsummers night dreame,* & his *Merchant of Venice:* for Tragedy, his *Richard the* 2. *Richard the* 3. *Henry the* 4. *King Iohn, Titus Andronicus* and his *Romeo and Iuliet.*

As *Epius Stolo* said, that the Muses would speake with *Plautus* tongue, if they would speak Latin: so I say that the Muses would speak with *Shakespeares* fine filed phrase, if they would speake English.

As *Musæus,* who wrote the loue of *Hero* and *Leander,* had two excellent schollers, *Thamaras* & *Hercules:* so hath he in England two excellent Poets, imitators of him in the same argument and subiect, *Christopher Marlow,* and *George Chapman.*

As *Ouid* saith of his worke,

Iamq; opus exegi, quod nec Iouis ira, nec ignis,
Nec poterit ferrum, nec edax abolere vetustas.

And as *Horace* saith of his; *Exegi monumentũ ære perennius; Regaliq; situ pyramidũ altius; Quod non imber edax; non Aquilo impotens possit diruere; aut innumerabilis annorum series & fuga*

fuga temporum: so say I seuerally of *Sir Philip Sidneys, Spencers, Daniels, Draytons, Shakespeares,* and *Warners* workes;

Non Iouis ira: imbres: Mars: ferrum: flamma, senectus,
Hoc opus vnda: lues: turbo: venena ruent.
Et quanquam ad plucherrimum hoc opus euertendum tres illi Dij conspirabũt, Cronus, Vulcanus, & pater ipse gentis;
Non tamen annorum series, non flamma, nec ensis,
Æternum potuit hoc abolere Decus.

As Italy had *Dante, Boccace, Petrarch, Tasso, Celiano* and *Ariosto:* so England had *Mathew Roydon, Thomas Atchelow, Thomas Watson, Thomas Kid, Robert Greene,* & *George Peele.*

As there are eight famous and chiefe languages, *Hebrew, Greek, Latine, Syriack, Arabicke, Italian, Spanish* and *French:* so there are eight notable seuerall kindes of Poets, *Heroick, Lyricke, Tragicke, Comicke, Satiricke, Iambicke, Elegiacke,* & *Pastoral.*

As *Homer* and *Virgil* among the Greeks and Latines are the chiefe Heroick Poets: so *Spencer* and *Warner* be our chiefe heroicall Makers.

As *Pindarus, Anacreon* and *Callimachus* among the Greekes; and *Horace* and *Catullus* among the Latines are the best Lyrick Poets: so in this faculty the best amõg our Poets are *Spencer* (who excelleth in all kinds) *Daniel, Drayton, Shakespeare, Brettõ.*

As these Tragicke Poets flourished in Greece, *Aeschylus, Euripedes, Sophocles, Alexander Aetolus, Achæus Erithriæus, Astydamas Atheniẽsis, Apollodorus Tarsensis, Nicomachus Phrygius, Thespis Atticus,* and *Timon Apolloniates;* and these among the Latines, *Accius, M. Attilius, Pomponius Secundus,* and *Seneca:* so these are our best for Tragedie, the Lorde *Buckhurst,* Doctor *Leg* of Cambridge, Doctor *Edes* of Oxforde, maister *Edward Ferris,* the Authour of the *Mirrour for Magistrates, Marlow, Peele, Watson, Kid, Shakespeare, Drayton, Chapman, Decker,* and *Beniamin Iohnson.*

As *M. Anneus Lucanus* writ two excellent Tragedies, one called

ed *Medea*, the other *de Incendio Troiæ cum Priami calamitate:* so Doctor *Leg* hath penned two famous tragedies, y^e^. one of *Richard the* 3. the other of the destruction of *Ierusalem.*

The best Poets for Comedy among the Greeks are these, *Menander, Aristophanes, Eupolis Atheniensis, Alexis Terius, Nicostratus, Amipsias Atheniensis, Anaxãdrides Rhodius, Aristonymus, Archippus Atheniẽsis*, and *Callias Atheniensis;* and among the Latines, *Plautus, Terence, Nœuius, Sext. Turpilius, Licinius Imbrex*, and *Virgilius Romanus:* so the best for Comedy amongst vs bee, *Edward* Earle of Oxforde, Doctor *Gager* of Oxforde, Maister *Rowley* once a rare scholler of learned Pembrooke Hall in Cambridge, Maister *Edwardes* one of her Maiesties Chappell, eloquent and wittie *Iohn Lilly, Lodge, Gascoyne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Mundye* our best plotter, *Chapman, Porter, Wilson, Hathway*, and *Henry Chettle.*

As *Horace, Lucilius, Iuuenall, Persius* & *Lucullus* are the best for Satyre among the Latines: so with vs in the same faculty these are chiefe, *Piers Plowman, Lodge, Hall* of Imanuel Colledge in Cambridge; the Author of *Pigmalions Image, and certaine Satyrs; the Author of Skialetheia.*

Among the Greekes I wil name but two for *Iambicks, Archilochus Parius*, and *Hipponax Ephesius:* so amongst vs I name but two Iambical Poets, *Gabriel Haruey*, and *Richard Stanyhurst*, bicause I haue seene no mo in this kind.

As these are famous among the Greeks for Elegie, *Melanthus, Mymnerus, Colophonius, Olympius Mysius, Parthenius Nicæus, Philetas Cous, Theogenes Megarensis*, and *Pigres Halicarnassæus;* and these among the Latines, *Mecœnas, Ouid, Tibullus, Propertius, T. Valgius, Cassius Seuerus*, & *Clodius Sabinus:* so these are the most passionate among vs to bewaile and bemoane the perplexities of Loue, *Henrie Howard* Earle of Surrey, sir *Thomas Wyat* the elder, sir *Francis Brian*, sir *Philip Sidney*, sir *Walter Rawley*, sir *Edward Dyer, Spencer, Daniel, Drayton, Shakespeare, Whetstone, Gascoyne, Samuell Page* sometimes fellowe of *Corpus Christi* Colledge in Oxforde, *Churchyard, Bretton.*

As

As *Theocritus* in Greeke, *Virgil* and *Mantuã* in Latine, *Sonazar* in Italian, and the Authour of *Amyntæ Gaudia* and *Walsinghams Melibæus* are the best for pastorall: so amongst vs the best in this kind are sir *Philip Sidney*, master *Challener*, *Spencer*, *Stephen Gosson*, *Abraham Fraunce* and *Barnefield*.

These and many other *Epigrammatists* y^e^. Latin tongue hath, *Q. Catulus*, *Porcius Licinius*, *Quintus Cornificius*, *Martial*, *Cn. Getulicus*, and wittie sir *Thomas Moore*: so in English we haue these, *Heywood*, *Drãte*, *Kendal*, *Bastard*, *Dauies*.

As noble *Mecænas* that sprung from the *Hetruscan* Kinges not onely graced Poets by his bounty, but also by beeing a Poet himselfe; and as *Iames the* 6. nowe king of Scotland is not only a fauorer of Poets, but a good Poet, as my friend master *Richard Barnefielde* hath in this Disticke passing well recorded:

The King of Scots now liuing is a poet,
As his Lepanto, and his furies show it:

so *Elizabeth* our dread soueraign and gracious Queene is not only a liberal patrone vnto Poets, but an excellent Poet herselfe, whose learned, delicate and noble muse surmounteth, be it in *Ode*, *Elegy*, *Epigram*, or in any other kind of Poem *Heroicke*, or *Lyricke*.

Octauia sister vnto *Augustus* the *Emperour* was exceeding bountifull vnto *Virgil*, who gaue him for making 26 verses, 1137 pounds, to wit, tenne *Sestertiaes* for euerie verse, which amount to aboue 43 pounds for euery verse: so learned *Mary*, the honorable Countesse of *Pembrook*, the noble sister of immortall sir *Philip Sidney*, is very liberall vnto Poets; besides shee is a most delicate Poet, of whome I may say, as *Antipater Sidonius writeth of Sappho:*

Dulcia Mnemosyne demirans carmina Sapphus,
Quæsiuit decima Pieris vnde foret.

Among others in times past, Poets had these fauourers, *Augustus*, *Mecænas*, *Sophocles*, *Germanicus*, an Emperour, a nobleman,

man, a Senatour, and a Captaine: so of later times Poets haue these patrones, *Robert* king of Sicil, the great king *Frances* of France, king *Iames* of Scotland, & Queene *Elizabeth* of England.

As in former times two great Cardinals, *Bembus* & *Biena*, did countenance poets, so of late yeares two great preachers haue giuen them their right hands in felowship, *Beza* and *Melancthon*.

As the learned philosophers *Fracastorius* and *Scaliger* haue highly prized them: so haue the eloquent Orators *Pontanus* and *Muretus* very gloriously estimated them.

As *Georgius Buckananus Iephthe*, amõgst all moderne Tragedies is able to abide the touch of *Aristotles* precepts, and *Euripedes* examples: so is *Bishop Watsons Absalon*.

As *Terence* for his translations out of *Apollodorus* & *Menander*, and *Aquilius* for his translation out of *Menander*, and *C. Germanicus Augustus* for his out of *Aratus*, and *Ausonius* for his translated *Epigrams* out of Greeke, and Doctor *Iohnson* for his *Frogge-fight* out of *Homer*, and *Watson* for his *Antigone* out of *Sophocles*, haue got good commendations: so these versifiers for their learned translations are of good note among vs, *Phaer* for *Virgils Aeneads*, *Golding* for *Ouids Metamorphosis*, *Harington* for his *Orlãdo Furioso*, the translators of *Senecaes Tragedies*, *Barnabe Googe* for *Palingenius*, *Turberuile* for *Ouids Epistles* and *Mantuan*, and *Chapman* for his inchoate *Homer*.

As the Latines haue these *Emblematists*, *Andreas Alciatus*, *Reusnerus*, and *Sambucus*: so we haue these, *Geffrey Whitney*, *Andrew Willet*, and *Thomas Combe*.

As *Nonnus Panapolyta* writ the Gospell of saint *Iohn* in Greeke Hexameters: so *Ieruis Markham* hath written *Salomons Canticles* in English verse.

As *C. Plinius* writ the life of *Pomponius Secũdus*: so yong *Charles Fitz-Ieffrey*, that high touring Falcon, hath most gloriously penned the honourable life and death of worthy sir *Francis Drake*.

As *Hesiod* writ learnedly of husbandry in Greeke: so hath *Tusser* very wittily and experimentally written of it in English.

As

As *Antipater Sidonius* was famous for extemporall verse in Greeke, and *Ouid* for his *Quicquid conabar dicere versus erat:* so was our *Tarleton,* of whome Doctour *Case* that learned physitian thus speaketh in the seuenth Booke, & seuenteenth chapter of his Politikes; *Aristoteles suum Theodoretum laudauit quendam peritum Tragædiarum actorem; Cicero suum Roscium: nos Angli Tarletonum, in cuius voce & vultu omnes iocosi affectus, in cuius cerebroso capite lepidæ facetiæ habitant.* And so is now our wittie *Wilson,* who, for learning and extemporall witte in this facultie, is without compare or compeere, as to his great and eternall commendations he manifested in his chalenge at the Swanne on the Banke side.

As *Achilles* tortured the deade bodie of *Hector,* and as *Antonius,* and his wife *Fuluia* tormented the liuelesse corps of *Cicero:* so *Gabriell Haruey* hath shewed the same inhumanitie to *Greene* that lies full low in his graue.

As *Eupolis* of Athens vsed great libertie in taxing the vices of men: so dooth *Thomas Nash,* witnesse the broode of the *Harueys.*

As *Actæon* was wooried of his owne hounds: so is *Tom Nash* of his *Ile of Dogs.* Dogges were the death of *Euripedes,* but bee not disconsolate gallant young *Iuuenall, Linus,* the sonne of *Apollo* died the same death. Yet God forbid that so braue a witte should so basely perish, thine are but paper dogges, neither is thy banishment like *Ouids,* eternally to conuerse with the barbarous *Getes.* Therefore comfort thy selfe sweete *Tom,* with *Ciceros* glorious return to Rome, & with the counsel *Aeneas* giues to his sea beaten soldiors. *Lib.* 1. *Aeneid.*

Pluck vp thine heart, & driue from thence both feare and care away:
To thinke on this may pleasure be perhaps another day.
Durato, & temet rebus seruato secundis

As *Anacreon* died by the pot: so *George Peele* by the pox.

As *Archesilaus Prytanæus* perished by wine at a drunken feast, as *Hermippus* testifieth in *Diogenes:* so *Robert Greene* died of a

surfet taken at Pickeld Herrings, & Rhenish wine, as witnesseth *Thomas Nash* who was at the fatall banquet.

As *Iodelle*, a French tragical poet beeing an Epicure, and an Atheist, made a pitifull end: so our tragicall poet *Marlow*, for his Epicurisme and Atheisme, had a tragicall death; you may read of this *Marlow* more at large in the *Theatre of Gods iudgments*, in the 25. chapter entreating of Epicures and Atheists.

As the poet *Lycophron* was shot to death by a certain riual of his: so *Christopher Marlow* was stabd to death by a bawdy Seruingman, a riuall of his in his lewde loue.

OBSERVATIONS

in the Art of English

Poesie.

By *Thomas Campion.*

Wherein it is demonstra-
tiuely prooued, and by example
confirmed that the English toong
will receiue eight seuerall kinds of num-
bers, proper to it selfe, which are all
in this booke set forth, and were
neuer before this time by any
man attempted.

Printed at London by Richard Field
for *Andrew Wise.* 1602.

To the right noble and worthily *honour'd,*

THE LORD BUCKHURST,

Lord High Treasurer of England.

IN two things, right honorable, it is generally agreed that man excels all other creatures, in reason, and speech: and in them by how much one man surpasseth an other, by so much the neerer he aspires to a celestiall essence.

Poesy in all kind of speaking is the chiefe beginner and maintayner of eloquence, not only helping the eare with the acquaintance of sweet numbers, but also raysing the minde to a more high and lofty conceite. For this end haue I studyed to induce a true forme of versefying into our language: for the vulgar and vnarteficiall custome of riming hath I know deter'd many excellent wits from the exercise of English Poesy. The obseruations which I haue gathered for this purpose, I humbly present to your Lordship, as to the noblest iudge of poesy, and the most honorable protector of all industrious learning; which if your honour shall vouchsafe to receiue, who both in your publick and priuate poemes haue so deuinely crowned your fame, what man will dare to repine, or not striue to imitate them? Wherefore with all humility I subiect my selfe and them to your gratious fauour, beseeching you in the noblenes of your mind to take in worth so simple a present, which by some worke drawne from my more serious studies I will hereafter endeuour to excuse.

Your lordships humbly devoted

THOMAS CAMPION.

THE WRITER TO HIS BOOKE.

" Whether thou hasts my little booke so fast?"
" To Paules Church-yard:"—" What in those cels to stād
With one leafe like a riders cloke put vp,
To catch a termer, or lie mustie there
With rimes a terme set out, or two before?"
" Some will redeeme me"—" fewe"—" yes, reade me too"—
" Fewer"—" nay loue me"—" now thou dot'st I see"—
" Will not our English Athens, *arte defend?"*
" Perhaps"—" will lofty courtly wits not ayme
Still at perfection?"—" If I graunt"—" I flyé"—
" Whether"—" to Pawles"—" Alas poore booke I rue
Thy rash selfe-loue, goe spread thy pap'ry wings
Thy lightnes can not helpe, or hurt my fame.

OBSERVATIONS

In the Art of English Poesy,

By THOMAS CAMPION.

The first chapter, intreating of numbers in generall.

THere is no writing too breefe, that without obscuritie comprehends the intent of the writer. These my late obseruations in English Poesy I haue thus briefely gathered, that they might proue the lesse troublesome in perusing, and the more apt to be retayn'd in memorie. And I will first generally handle the nature of numbers. Number is *discreta quantitas*, so that when we speake simply of number, we intend only the disseuer'd quantity; but when we speake of a Poeme written in number, we consider not only the distinct number of the sillables, but also their value, which is contained in the length or shortnes of their sound. As in Musick we do not say a straine of so many notes, but so many sem'briefes; (though sometimes there are no more notes than sem'briefes) so in a verse the numeration of the sillables is not so much to be obserued, as their waite and due proportion. In ioyning of words to harmony there is nothing more offensiue to the eare then to place a long sillable with a short note, or a short sillable with a long note, though in the last the vowel often beares it out. The world is made by Simmetry and proportion, and is in that respect compared to Musick, and Musick to Poetry; for *Terence* saith speaking of poets, *artem qui tractant musicam;* confounding musick and Poesy together. What musick can there be where there is no proportion obserued? Learning first flourished in *Greece*, from thence it was deriued vnto the *Romaines*, both diligent obseruers of the number and quantity of sillables, not in their verses only, but likewise in their prose. Learning after

after the declining of the *Romaine* empire and the pollution of their language through the conquest of the *Barbarians*, lay most pitifully deformed, till the time of *Erasmus*, *Rewcline*, Sir *Thomas More*, and other learned men of that age; who brought the Latine toong againe to light, redeeming it with much labour, out of the hands of the illiterate monks and friers: as a scoffing booke entituled *Epistolæ obscurorum virorum*, may sufficiently testifie. In those lack-learning times, and in barbarized *Italy*, began that vulgar and easie kind of Poesie which is now in vse throughout most parts of Christendome, which we abusiuely call Rime and Meeter, of *Rithmus* and *Metrum*, of which I will now discourse.

The second chapter, declaring the vnaptness of Rime in Poesie.

I am not ignorant that whosoeuer shall, by way of reprehension, examine the imperfections of Rime, must encounter with many glorious enemies; and those very expert, and ready at their weapon, that can if neede be extempore (as they say) rime a man to death. Besides there is growne a kind of prescription in the vse of Rime, to forestall the right of true numbers, as also the consent of many nations; against all which it may seeme a thing almost impossible, and vaine to contend. All this and more can not yet deterre me from a lawful defence of perfection, or make me any whit the sooner adheare to that which is lame and vnbeseeming. For custome I alleage that ill vses are to be abolisht, and that things naturally imperfect can not be perfected by vse. Old customes if they be better, why should they not be recald; as the yet florishing custome of numerous poesy vsed among the *Romanes* and *Grecians*: but the vnaptness of our toongs, and the difficultie of imitation dishartens vs; againe the facilltie & popularitie of Rime creates as many poets, as a hot sommer flies. But let me now examine the nature of that which we call Rime. By Rime is vnderstoode that which ends in the like sound, so that verses in such maner composed, yeeld but a continual repetition of that

Rhetoricall

Rhetoricall figure which we tearme *similiter desinentia;* and that being but *figura verbi,* ought (as *Tully* and all other Rhetoritians haue iudicially obseru'd) sparingly to be vsd, least it should offend the eare with tedious affectation. Such was that absurd following of the letter amõgst our English so much of late affected, but now hist out of Paules Churchyard: which foolish figuratiue repetition crept also into the Latine toong, as it is manifest in the booke of P^s^ cald, *prælia porcorum,* and another pamphlet all of F^s^ which I haue seene imprinted; but I will leaue these follies to their owne ruine, and returne to the matter intended. The eare is a rational sence, and a chiefe iudge of proportion, but in our kind of riming what proportion is there kept, where there remaines such a confusd inequalitie of sillables? *Iambick* and *Trochaick* feete, which are opposd by nature, are by all Rimers confounded; nay oftentimes they place instead of an *Iambick* the foote *Pyrrychius,* consisting of two short sillables, curtalling their verse, which they supply in reading with a ridiculous, and vnapt drawing of their speech. As for example:

Was it my desteny, or dismall chaunce?

In this verse the two last sillables of the word, *Desteny,* being both short, and standing for a whole foote in the verse, cause the line to fall out shorter than it ought by nature. The like impure errors haue in time of rudenesse bene vsed in the Latine toong, as the *Carmina prouerbialia* can witnesse, and many other such reuerend bables. But the noble *Grecians* and *Romaines* whose skilfull monuments outliue barbarisme, tyed themselues to the strict obseruation of poeticall numbers; so abandoning the childish titillation of riming, that it was imputed a great error to *Ouid* for setting forth this one riming verse,

Quot cælum stellas tot habet tua Roma puellas.

For the establishing of this argument, what better confirmation can be had, then that of Sir *Thomas Moore* in his booke of

Epigrams, where he makes two sundry Epitaphs vpon the death of a singing man at *Westminster;* the one in learned numbers and dislik't, the other in rude rime and highly extold: so that he concludes, *tales lactucas talia labra petunt;* like lips, like lettuce. But there is yet another fault in Rime altogether intollerable, which is, that it inforceth a man oftentimes to abiure his matter, and extend a short conceit beyond all bounds of arte: for in *Quatorzens* me thinks the Poet handles his subiect as tyrannically as *Procrustes* the thiefe his prisoners; whom when he had taken, he vsed to cast vpon a bed, which if they were too short to fill, he would stretch thē longer, if too long, he would cut them shorter. Bring before me now any the most selfe-lou'd Rimer, & let me see if without blushing he be able to reade his lame halting rimes. Is there not a curse of Nature laid vpon such rude Poesie, when the Writer is himself asham'd of it, and the hearers in contempt call it Riming and Ballating? What Deuine in his Sermon, or graue Counseller in his Oration, will alleage the testimonie of a rime? But the deuinity of the *Romaines* and *Gretians* was all written in verse, and *Aristotle, Galene* and the bookes of all the excellent Philosophers are full of the testimonies of the old Poets. By them was laid the foundation of all humane wisedome, and from them the knowledge of all antiquitie is deriued. I will propound but one question and so conclude this point. If the *Italians, Frenchmen,* and *Spanyards,* that with commendation haue written in Rime, were demaunded whether they had rather the bookes they haue publisht, (if their toong would beare it) should remaine as they are in Rime or be translated into the auncient numbers of the *Greekes* and *Romaines,* would they not answere into numbers? What honour were it then for our English language to be the first that after so many yeares of barbarisme could second the perfection of the industrious *Greekes* and *Romaines?* which how it may be effected I will now proceede to demonstrate.

The third Chapter: of our English numbers in generall.

There are but three feete, which generally distinguish the *Greeke* and *Latine* verses, the *Dactil* consisting of one long sillable and two short, as *vĭuĕrĕ;* the *Trochy,* of one long and one short, as *vītă,* and the *Iambick* of one short and one long as *ămōr.* The *Spondee* of two long, the *Tribrach* of three short, the *Anapæstick* of two short and a long, are but as seruants to the first. Diuers other feete I know are by the Grammarians cited, but to little purpose. The *Heroicall* verse that is distinguisht by the *Dactile,* hath bene oftentimes attempted in our English toong, but with passing pitifull successe: and no wonder, seeing it is an attempt altogether against the nature of our language. For both the concurse of our monasillables make our verses vnapt to slide, and also if we examine our polysillables, we shall finde few of them by reason of their heauinesse, willing to serue in place of a *Dactile.* Thence it is, that the writers of English heroicks do so often repeate *Amyntas, Olympus, Auernus, Erinnis,* and such like borrowed words, to supply the defect of our hardly intreated *Dactile.* I could in this place set downe many ridiculous kinds of *Dactils* which they vse, but that it is not my purpose here to incite men to laughter. If we therefore reiect the *Dactil* as vnfit for our vse (which of necessity we are enforst to do, there remayne only the *Iambick* foote, of which the *Iambick* verse is fram'd; and the *Trochee,* frō which the *Trochaick* numbers haue their originall. Let vs now then examine the property of these two feete, and try if they consent with the nature of our English sillables. And first for the *Iambicks,* they fall out so naturally in our toong, that if we examine our owne writers we shall find they vnawares hit oftentimes vpon the true *Iambick* numbers; but alwayes ayme at them as far as their eare without the guidance of arte can attaine vnto, as it shall hereafter more euidently appeare. The *Trochaick* foote, which is but an *Iambick* turn'd ouer and ouer, must of force in like manner accord in proportion with our Brittish sillables, and so produce an English

lish *Trochaicall* verse. Then hauing these two principall kinds of verses, we may easily out of them deriue other formes; as the Latines and Greekes before vs haue done, whereof I will make plaine demonstration, beginning at the *Iambick* verse.

The fourth chapter, of the Iambick verse.

I haue obserued, and so may any one that is either practis'd in singiug, or hath a naturall eare able to time a song, that the Latine verses of sixe feete, as the *Heroick* and *Iambick*, or of fiue feete, as the *Trochaick* are in nature all of the same length of sound with our English verses of fiue feete; for either of them being tim'd with the hand, *quinque perficiunt tempora*, they fill vp the quantity (as it were) of fiue sem'briefs; as for example, if any man will proue to time these verses with his hand.

A pure *Iambick*.

Suis & ipsa Roma viribus ruit.

A licentiate *Iambick*.

Ducunt volentes fata, nolentes trahunt.

An *Heroick* verse.

Tytere tu patulæ recubans sub tegmine fagi.

A *Trochaick* verse.

Nox est perpetua vna dormienda.

English *Iambicks* pure.

The more secure, the more the more the stroke we feele
Of vnpreuented harms; so gloomy stormes
Appeare the sterner if the day be cleere.

Th'

Th' English *Iambick* licentiate.

Harke how these winds do murmur at thy flight.

The English *Trochee.*

Still where Enuy leaues, remorse doth enter.

The cause why these verses differing in feete yeeld the same length of sound, is by reason of some rests, which either the necessity of the numbers, or the heauines of the sillables do beget. For we find in musick, that oftentimes the straines of a song can not be reduct to true number without some rests prefixt in the beginning and middle, as also at the close if need requires. Besides, our English monasillables enforce many breathings which no doubt greatly lengthen a verse: so that it is no wonder if for these reasons our English verses of fiue feete hold pace with the *Latines* of sixe, The pure *Iambick* in English needes small demonstration, because it consists simply of *Iambick* feete; but our *Iambick licentiate* offers it selfe to a farther consideration; for in the third and fift place we must of force hold the *Iambick* foote; in the first, second, and fourth place we may vse a *Spondee* or *Iambick,* and sometime a *Tribrack* or *Dactile,* but rarely an *Anapestick* foote, and that in the second or fourth place. But why an *Iambick* in the third place? I answere, that the forepart of the verse may the gentlier slide into his *Dimeter:* as for example sake, deuide this verse: *Harke how these winds do murmure at thy flight. Harke how these winds:* there the voice naturally affects a rest; then, *murmur at thy flight,* that is of it selfe a perfect number, as I will declare in the next Chapter, and therefore the other odde sillable betweene thē ought to be short, least the verse should hang too much betweene the naturall pause of the verse, and the *Dimeter* following; the which *Dimeter* though it be naturally *Trochaical,* yet it seemes to haue his originall out of the *Iambick* verse. But the better to confirme and expresse these rules, I will set downe a short Poeme in *Licentiate Iambicks,* which

which may giue more light to them that shall hereafter imitate these numbers.

Goe numbers boldly passe, stay not for ayde
Of shifting rime, that easie flatterer
Whose witchcraft can the ruder eares beguile;
Let your smooth feete, enur'd to purer arte,
True measures tread; what if your pace be slow?
And hops not like the Grecian elegies?
It is yet gracefull, and well fits the state
Of words ill-breathed, and not shap't to runne.
Goe then, but slowly till your steps be firme;
Tell them that pitty, or peruersely skorne
Poore English Poesie as the slaue to rime,
You are those loftie numbers that reuiue
Triumphs of Princes, and sterne tragedies:
And learne henceforth t'attend those happy sprights,
Whose bounding fury, height, and waight affects:
Assist their labour, and sit close to them,
Neuer to part away till for desert
Their browes with great Apollos *bayes are hid.*
He first taught number, and true harmonye,
Nor is the lawrell his for rime bequeath'd;
Call him with numerous accents paisd by arte
He'le turne his glory from the sunny clymes,
The North-bred wits alone to patronise.
Let France their Bartas, *Italy* Tasso *prayse,*
Phoebus *shuns none, but in their flight from him.*

Though as I said before, the naturall breathing place of our English *Iambick* verse is in the last sillable of the second foote, as our *Trochy*, after the manner of the Latine *Heroick* and *Iambick*, rests naturally in the first of the third foote: yet no man is tyed altogether to obserue this rule, but he may alter it, after the iudgement of his eare, which Poets, Orators, and Musitions, of all men ought to haue most excellent. Againe, though I said peremptorily before, that the third and fift place of our licentiate

licentiate *Iambick* must alwayes hold an *Iambick* foote, yet I will shew you example in both places where a *Tribrack* may be very formally taken: and first in the third place,

Some trade in Barbary, *some in* Turky *trade.*

An other example,

Men that do fall to misery, quickly fall.

If you doubt whether the first of misery be naturally short or no, you may iudge it by the easie sliding of these two verses following.

The first,

Whome misery cannot alter, time deuours.

The second,

What more vnhappy life, what misery more?

Example of the *Tribrack* in the fift place, as you may perceiue in the last foote of the fift verse:

Some from the starry throne his fame deriues,
Some from the mynes beneath, from trees, or herbs;
Each hath his glory, each his sundry gift,
Renown'd in eu'ry art there liues not any.

To proceede farther, I see no reason why the English *Iambick* in his first place, may not as well borrow a foote of the *Trochy*, as our *Trochy*, or the Latine *Hendicasillable*, may in the like case make bold with the *Iambick:* but it must be done euer with this caueat, which is, that a *Sponde*, *Dactile*, or *Tribrack*, do supply the next place: for an *Iambick* beginning with a single short sillable, and the other ending before with the like, would too

too much drinke vp the verse if they came immediately together.

The example of the *Sponde* after the *Trochy*,

As the faire sonne the lightsome heau'n adorns.

The example of the *Dactil*,

Noble, ingenious, and discreetly wise.

The example of the *Tribrack*,

Beawty to ielosie brings ioy, sorrow, feare.

Though I haue set downe these second licenses as good and ayreable enough, yet, for the most part, my first rules are generall.

These are those numbers which Nature in our English destinates to the Tragick, and Heroik Poeme; for the subiect of them both being all one, I see no impediment why one verse may not serue for them both, as it appeares more plainely in the old comparison of the two Greeke writers, when they say, *Homerus est Sophocles heroicus*, and againe, *Sophocles est Homerus tragicus*; intimating that both *Sophocles* and *Homer* are the same in height and subiect, and differ onely in the kinde of their numbers.

The *Iambick* verse in like manner being yet made a little more licentiate, that it may thereby the neerer imitate our common talke, will excellently serue for Comedies; and then may we vse a *Sponde* in the fift place, and in the third place any foote except a *Trochy*, which neuer enters into our *Iambick* verse, but in the first place, and then with his caueat of the other feete which must of necessitie follow.

The fift Chapter; of the Iambick Dimeter, or English march.

The *Dimeter* (so called in the former Chapter) I intend next of all to handle, because it seems to be a part of the *Iambick* which is our most naturall and auncient English verse. We may terme this our English march, because the verse answers our warlick forme of march in similitude of number. But call it what you please, for I will not wrangle about names, only intending to set down the nature of it and true structure. It consists of two feete and one odde sillable. The first foote may be made either a *Trochy*, or a *Spondee*, or an Iambick, at the pleasure of the composer, though most naturally that place affects a *Trochy* or *Spondee;* yet by the example of *Catullus* in his *Hendicasillables*, I adde in the first place sometimes an *Iambick* foote. In the second place we must euer insert a *Trochy* or *Tribrack*, and so leaue the last sillable (as in the end of a verse it is alwaies held) common. Of this kinde I will subscribe three examples, the first being a peece of a *Chorus* in a Tragedy.

Rauing warre begot
In the thirstye sands
Of the Lybian *Iles*
Wasts our emptye fields,
What the greedye rage
Of fell wintrye stormes,
Could not turne to spoile,
Fierce Bellona *now*
Hath laid desolate,
Voyd of fruit, or hope.
Th' eger thriftye hinde
Whose rude toyle reuiw'd
Our skie-blasted earth
Himselfe is but earth,
Left a skorne to fate
Through seditious armes:
And that soile, aliue
Which he duly nurst,

Which him duly fed,
Dead his body feeds:
Yet not all the glebe
His tuffe hands manur'd
Now one turfe affords
His poore funerall.
Thus still needy liues,
Thus still needy dyes
Th' vnknowne multitude.

An example *Lyrical*

Greatest in thy wars,
Greater in thy peace
Dread Elizabeth;
Our muse only Truth
Figments can not vse,
Thy ritch name to deck
That it selfe adornes:
But should now this age
Let all poesye fayne,
Fayning poesy could
Nothing faine at all
Worthy halfe thy fame.

An example *Epigrammicall.*

Kind in euery kinde
This deare Ned resolue,
Neuer of thy prayse
Be too proigall;
He that prayseth all
Can praise truly none.

The sixt Chapter, of the English Trochaick verse.

Next in course to be intreated of is the English *Trochaick*, being a verse simple, and of it selfe depending. It consists, as the

the Latine *Trochaick*, of fiue feet; the first whereof may be a *Trochy*, a *Spondee*, or an *Iambick*; the other foure of necessity all *Trochyes*, still holding this rule authenticall, that the last sillable of a verse is alwayes common. The spirit of this verse most of all delights in *Epigrams*, but it may be diuersly vsed, as shall hereafter be declared. I haue written diuers light Poems in this kinde, which for the better satisfaction of the reader, I thought conuenient here in way of example to publish. In which though sometimes vnder a knowne name I haue shadowed a fain'd conceit, yet is it done without reference or offence to any person, and only to make the stile appeare the more English.

The first *Epigramme.*

Lockly spits apace, the rhewme he cals it,
But no drop (though often vrgd) he straineth
From his thirstie iawes, yet all the morning,
And all day he spits, in eu'ry corner,
At his meales he spits, at eu'ry meeting,
At the barre he spits before the Fathers,
In the Court he spits before the Graces,
In the Church he spits, thus all prophaning
With that rude disease, that empty spitting:
Yet no cost he spares, he fees the Doctors,
Keepes a strickt diet, precisely vseth
Drinks and bathes drying, yet all preuailes not.
'Tis not China (Lockly) Salsa Guacum,
Nor dry Sassafras *can helpe or ease thee;*
'Tis no humor hurts, it is thy humor.

The second *Epigramme*

Cease fond wretch to loue so oft deluded
Still made ritch with hopes, still vnrelieued,
Now fly her delaies; she that debateth
Feeles not true desire, he that deferred
Others times attends, his owne betrayeth:

Learne

Learne t'affect thy selfe, thy cheekes deformed
With pale care reuiue by timely pleasure,
Or with skarlet heate them, or by paintings
Make thee louely, for such arte she vseth
Whome in vayne so long thy folly loued.

The third *Epigramme.*

Kate *can fancy only berdles husbands,*
Thats the cause she shakes off eu'ry suter,
Thats the cause she liues so stale a virgin,
For before her heart can heate her answer,
Her smooth youths she finds all hugely berded.

The fourth *Epigramme.*

All in sattin Oteny *will be suted*
Beaten sattin (as by chaunce he cals it)
Oteny *sure will haue the bastinado.*

The fift *Epigramme.*

Tosts as snakes or as the mortall Henbane
Hunks *detests when huffcap ale he tipples,*
Yet the bread he graunts the fumes abateth:
Therefore apt in ale, true, and he graunts it,
But it drinks vp ale, that Hunks *detesteth.*

The sixt *Epigramme.*

What though Harry *braggs, let him be noble,*
Noble Harry *hath not half a noble.*

The seauenth *Epigramme.*

Phæbe *all the rights* Elisa *claymeth,*
Mighty riuall, in this only diff'ring
That shees only true, thou only fayned.

The eight *Epigramme.*

Barnzy *stiffly vowes that hees no Cuckold*
Yet the vulgar eu'ry where salutes him

With

With strange signes of hornes, from eu'ry corner,
Wheresoere he commes a sundry Cucco
Still frequents his eares, yet hees no Cuccold.
But this Barnzy *knowes that his* Matilda
Skorning him with Haruy *playes the wanton;*
Knowes it, nay desires it, and by prayers
Dayly begs of heau'n, that it for euer
May stand firme for him, yet hees no Cuccold:
And tis true, for Haruy *keeps* Matilda,
Fosters Barnzy, *and relieues his houshold;*
Buyes the Cradle, and begets the children,
Payes the Nurces, eu'ry charge defraying,
And thus, truly, playes Matildas *husband:*
So that Barnzy *now becoms a cypher,*
And himselfe th' adultrer of Matilda.
Mock not him with hornes, the case is alter'd,
Haruy *beares the wrong, he proues the Cuccold.*

The ninth *Epigramme.*

Buffe *loues fat vians, fat ale, fat all things,*
Keepes fat whores, fat offices; yet all men
Him fat only wish to feast the gallous.

The tenth *Epigramme.*

Smith *by sute diuorst; the knowne adultres*
Freshly weds againe; what ayles the mad-cap
By this fury? euen so theeues by frailty
Of their hempe reseru'd, againe the dismall
Tree embrace, againe the fatall halter.

The eleuenth *Epigramme.*

His late losse the Wiuelesse Higs *in order*
Eu'rywhere bewailes to friends, to strangers;
Tels them how by night a yongster armed

Saught

Saught his Wife (as hand in hand he held her)
With drawne sword to force; she cryed, he mainely
Roring ran for ayde; but (ah) returning,
Fled was with the prize the beawty-forcer
Whome in vaine he seeks, he threats, he followes.
Chang'd is Hellen, Hellen *hugs the stranger*
Safe as Paris *in the Greeke triumphing.*
Therewith his reports to teares he turneth,
Peirst through with the louely Dames remembrance;
Straight he sighes, he raues, his haire he teareth,
Forcing pitty still by fresh lamenting.
Cease vnworthy, worthy of thy fortunes,
Thou that couldst so faire a prize deliuer,
For feare vnregarded, vndefended,
Hadst no heart I thinke, I know no liuer.

The twelfth *Epigramme.*

Why droopst thou Trefeild? *will* Hurst *the banker*
Make dice of thy bones? by heau'n he can not;
Can not? whats the reason? ile declare it,
Th'ar all growne so pockie, and so rotten.

The seauenth chapter, of the English Elegeick *verse.*

The *Elegeick* verses challenge the next place, as being of all compound verses the simplest. They are deriu'd out of our owne naturall numbers as neere the imitation of the *Greekes* and *Latines,* as our heauy sillables will permit. The first verse is a meere licentiate *Iambick;* the second is fram'd of two vnited *Dimeters.* In the first *Dimeter* we are tyed to make the first foote either a *Trochy* or a *Spondee,* the second a *Trochy,* and the odde sillable of it alwaies long. The second *Dimeter* consists of two *Trochyes* (because it requires more swiftnes then the first) and an odd sillable, which being last, is euer common. I will giue you example both of *Elegye* and *Epigramme,* in this kinde.

An

An *Elegye.*

Constant to none, but euer false to me,
Traiter still to loue through thy faint desires,
Not hope of pittie now nor vaine redresse
Turns my griefs to teares, and renu'd laments
Too well thy empty vowes, and hollow thoughts
Witnes both thy wrongs, and remorseles hart.
Rue not my sorrow, but blush at my name,
Let thy bloudy cheeks guilty thoughts betray.
My flames did truly burne, thine made a shew,
As fires painted are which no heate retayne,
Or as the glossy Pirop *faines to blaze,*
But toucht cold appeares, and an earthy stone.
True cullours deck thy cheeks, false foiles thy brest,
Frailer then thy light beawty is thy minde.
None canst thou long refuse, nor long affect,
But turn'st feare with hopes, sorrow with delight,
Delaying, and deluding eu'ry way
Those whose eyes are once with thy beawty chain'd.
Thrice happy man that entring first thy loue,
Can so guide the straight raynes of his desires,
That both he can regard thee, and refraine:
If grac't, firme he stands, if not, easely falls.

Examples of *Epigrams* in *Elegeick* verse.

The first *Epigramme.*

Arthure *brooks only those that brooke not him,*
Those he most regards, and deuoutly serues;
But them that grace him his great brau'ry skornes,
Counting kindnesse all duty, not desert:
Arthure *wants forty pounds, tyres eu'ry friend,*
But finds none that holds twenty due for him.

The second *Epigramme.*

If fancy can not erre which vertue guides,
In thee Laura *then fancy can not erre.*

The third *Epigramme.*

Drue *feasts no Puritans; the churles he saith*
Thanke no men, but eate, praise God, and depart.

The fourth *Epigramme.*

A wiseman wary liues, yet most secure,
Sorrowes moue not him greatly, nor delights.
Fortune and death he skorning, only makes
Th'earth his sober Inne, but still heau'n his home.

The fift *Epigramme.*

Thou telst me Barnzy, Dawson *hath a wife,*
Thine he hath I graunt, Dawson *hath a wife.*

The sixt *Epigramme.*

Drue *giues thee money, yet thou thankst not him,*
But thankst God for him, like a godly man.
Suppose rude Puritan thou begst of him,
And he saith God help, who's the godly man?

The seauenth *Epigramme.*

All wonders Barnzy *speakes, all grosely faind,*
Speake some wonder once Barnzy, *speake the truth.*

The eight *Epigramme.*

None then should through thy beawty Lawra *pine,*
Might sweet words alone ease a loue-sick heart:
But your sweet words alone that quit so well
Hope of friendly deeds kill the loue-sick heart.

The ninth *Epigramme.*

At all thou frankly throwst, while Frank *thy wife*
Bars not Luke *the mayn,* Oteny *barre the bye.*

The eight chapter, of Ditties *and* Odes.

To descend orderly from the more simple numbers to them that are more compounded, it is now time to handle such verses as are fit for *Ditties* or *Odes;* which we may call *Lyricall,* because they are apt to be soong to an instrument, if they were adorn'd with conuenient notes. Of that kind I will demonstrate three in this Chapter, and in the first we will proceede after the manner of the *Saphick,* which is a *Trochaicall* verse as well as the *Hendicasillable* in Latine. The first three verses therefore in our English *Saphick* are meerely those *Trochaicks* which I handled in the sixt Chapter, excepting only that the first foote of either of them must euer of necessity be a *Spondee,* to make the number more graue. The fourth and last closing verse is compounded of three *Trochyes* together, to giue a more smooth farewell, as you may easily obserue in this Poeme made vpon a Triumph at *Whitehall,* whose glory was dasht with an vnwelcome showre, hindring the people from the desired sight of her Maiestie.

The English *Sapphick.*

Faiths pure shield the Christian Diana
Englands *glory crownd with all deuinenesse,*

Liue long, with triumphs to blesse thy people
At thy sight triumphing.
Loe they sound, the Knights in order armed
Entring threat the list, adrest in combat
For their courtly loues; he, hees the wonder
Whome Eliza *graceth.*
Their plum'd pomp the vulgar heaps detaineth,
And rough steeds; let vs the still deuices
Close obserue, the speeches and the musicks
Peacefull arms adorning.
But whence showres so fast this angry tempest,
Clowding dimme the place? behold Eliza
This day shines not here, this heard, the launces
And thick heads do vanish.

The second kinde consists of *Dimeter,* whose first foote may either be a *Sponde* or a *Trochy.* The two verses following are both of them *Trochaical,* and consist of foure feete; the first of either of them being a *Spondee* or *Trochy,* the other three only *Trochyes.* The fourth and last verse is made of two *Trochyes.* The number is voluble and fit to expresse any amorous conceit.

The Example.

Rose-cheekt Lawra *come*
Sing thou smoothly with thy beawties
Silent musick, either other
Sweetely gracing..
Louely formes do flowe
From concent deuinely framed,
Heau'n is musick, and thy beawties
Birth is heauenly.
These dull notes we sing
Discords neede for helps to grace them,
Only beawty purely louing
Knowes no discord;

But

But still mooues delight
Like cleare springs renu'd by flowing,
Euer perfet, euer in them-
selues eternall.

The third kind begins as the second kind ended, with a verse consisting of two *Trochy* feete: and then as the second kind had in the middle two *Trochaick* verses of foure feete, so this hath three of the same nature, and ends in a *Dimeter* as the second began. The *Dimeter* may allow in the first place a *Trochy* or a *Spondee*, but no *Iambick*.

The Example.

Iust beguiler,
Kindest loue, yet only chastest,
Royall in thy smooth denyals,
Frowning or demurely smiling,
Still my pure delight.

Let me view thee
With thoughts and with eyes affected;
And if then the flames do murmur,
Quench them with thy vertue, charme them
With thy stormy browes.

Heau'n so cheerefull
Laughs not euer, hory winter
Knowes his season, euen the freshest
Sommer mornes from angry thunder
Iet not still secure.

The ninth Chapter, of the Anacreontick *verse.*

If any shall demaund the reason why this number, being in it selfe simple, is plac't after so many compounded numbers, I answere,

answere, because I hold it a number too licentiate for a higher place, and in respect of the rest imperfect; yet is it passing gracefull in our English toong, and will excellently fit the subiect of a *Madrigall*, or any other lofty or tragicall matter. It consists of two feete; the first may be either a *Sponde* or *Trochy*, the other must euer represent the nature of a *Trochy*, as for example:

Followe, followe
Though with mischiefe
Arm'd, like whirlewind
Now she flyes thee;
Time can conquer
Loues vnkindnes;
Loue can alter
Times disgraces;
Till death faint not
Then but followe.
Could I catch that
Nimble trayter
Skornefull Lawra,
Swift foote Lawra,
Soone then would I
Seeke auengement;
Whats th'auengement?
Euen submissely
Prostrate then to
Beg for mercye.

Thus haue I briefely described eight seueral kinds of English numbers, simple or compound. The first was our *Iambick* pure and licentiate. The second, that which I call our *Dimeter;* being deriued either from the end of our *Iambick*, or from the beginning of our *Trochaick*. The third which I deliuered was our English *Trochaick* verse. The fourth our English *Elegeick*. The fift, sixt, and seauenth, were our English *Sapphick*, and two other *Lyricall* numbers, the one beginning with that verse which

which I call our *Dimeter*, the other ending with the same. The eight and last was a kind of *Anacreontick* verse handled in this chapter. These numbers which by my long obseruation I haue found agreeable with the nature of our sillables, I haue set forth for the benefit of our language, which I presume the learned will not only imitate, but also polish and amplifie with their owne inuentions. Some ears accustomed altogether to the fatnes of rime, may perhaps except against the cadences of these numbers; but let any man iudicially examine them, and he shall finde they close of themselues so perfectly, that the help of rime were not only in them superfluous, but also absurd. Moreouer, that they agree with the nature of our English it is manifest, because they entertaine so willingly our owne British names, which the writers in English Heroicks could neuer aspire vnto; and euen our Rimers themselues haue rather delighted in borrowed names then in their owne, though much more apt and necessary. But it is now time that I proceede to the censure of our sillables, and that I set such lawes vpon them as by imitation, reason, or experience, I can confirme. Yet before I enter into that discourse, I will briefely recite, and dispose in order, all such feete as are necessary for composition of the verses before described. They are sixe in number, three whereof consist of two sillables, and as many of three.

Feete of two sillables.	*Iambick:* *Trochaick:* *Sponde:*	as	*rĕuēnge.* *Bēawtiĕ.* *cōnstānt.*
Feete of three sillables.	Taibrack: Anapestick: Dactile:	as	mĭsĕrĭe. mĭsĕrĭes. dēstĕnĭe.

The tenth chapter, of the quantity of English sillables.

The *Greekes* in the quantity of their sillables were farre more licentious than the *Latines*, as *Martiall* in his Epigramme of *Earinon*

Earinon witnesseth, saying, *Musas qui colimus seueriores.* But the English may very well challenge much more license then either of them, by reason it stands chiefely vpon monasillables, which in expressing with the voyce are of a heauy cariage, and for that cause the *Dactil, Trybrack,* and *Anapestick,* are not greatly mist in our verses. But aboue all, the accent of our words is diligently to be obseru'd, for chiefely by the accent in any language, the true value of the sillables is to be measured.

Neither can I remember any impediment except position that can alter the accent of any sillable in our English verse. For though we accent the second of *Trumpington* short, yet it is naturally long, and so of necessity must be held of euery composer. Wherefore the first rule that is to be obserued, is the nature of the accent, which we must euer follow.

The next rule is position, which makes euery sillable long, whether the position happens in one or in two words, according to the manner of the *Latines,* wherein is to be noted that *h* is no letter.

Position is when a vowell comes before two consonants, either in one or two words. In one, as in *best, e* before *st,* makes the *best* long by position. In two words, as in *setled loue: e* before *d* in the last sillable of the first word, and *l* in the beginning of the second makes *led* in *setl̄ed* long by position.

A vowell before a vowell is alwaies short, as, *flīing, dīing, gŏīng,* vnlesse the accent alter it, as in *dĕnīing.*

The dipthong in the midst of a word is alwaies long, as *plaīing, deceīuing.*

The *Synalæphas* or *Elisions* in our toong are either necessary to auoid the hollownes and gaping in our verse as *to,* and *the, t'inchaunt, th'inchaunter;* or may be vsd at pleasure, as for *let vs,* to say *let's,* for *we will, wee'l,* for *euery, eu'ry,* for *they are, tha'r,* for *he is, hee's,* for *admired, admir'd,* and such like.

Also, because the English Orthography (as the French) differs from our common pronunciation, we must esteeme our sillables as we speake, not as we write; for the sound of them in a verse

a verse is to be valued, and not their letters, as for *follow*, we pronounce *follo*, for *perfect*, *perfet*, for *little*, *littel*, for *louesick*, *loue-sik*, for *honour*, *honor*, for *money*, *mony*, for *dangerous*, *dangerus*, for *raunsome*, *raunsum*, for *though*, *tho*, and the like.

Deriuatiues hold the quantities of their primatiues, as *dĕuōut*, *dĕuōutelĭe*, *prŏphāne*, *prŏphānelĭe*, and so do the compositues, as *dĕsēru'd*, *ūndĕsēru'd*.

In words of two sillables, if the last haue a full and rising accent that sticks long vpon the voyce, the first sillable is alwayes short, vnlesse position, or the dipthong, doth make it long, as *dĕsīre*, *prĕsērue*, *dĕfīne*, *prŏphāne*, *rĕgārd*, *mănūre*, and such like.

If the like dissillables at the beginning haue double consonants of the same kind, we may vse the first sillable as common, but more naturally short, because in their pronunciation, we touch but one of those double letters, as *ătēnd*, *ăpēare*, *ŏpōse*. The like we may say when silent and melting consonants meete together, as *ădrēst*, *rĕdrēst*, *ŏprēst*, *rĕprēst*, *rĕtrīu'd*; and such like.

Words of two sillables that in their last sillable mayntayne a flat or falling accent, ought to hold their first sillable long, as *rīgŏr*, *glōrĭe*, *spīrĭt*, *fūrĭe*, *lāboŭr*; and the like: *ăny*, *măny*, *prĕty*, *hŏly*, and their like, are excepted.

One obseruation which leades me to iudge of the difference of these dissillables whereof I last spake, I take from the originall monasillable, which if it be graue, as *shāde*, I hold that the first of *shādĭe* must be long, so *trūe*, *trūlĭe*, *hāue*, *hāuĭng*, *tīre*, *tīrĭng*.

Words of three sillables for the most part are deriued from words of two sillables, and from them take the quantity of their first sillable, *flōrĭsh*, *flōrĭshīng* long, *hŏlĭe*, *hŏlĭnes* short, but *mi*, in *mīser* being long, hinders not the first of *mĭsery* to be short, because the sound of the *i* is a little altred.

De, *di*, and *pro*, in trisillables (the second being short) are long, as *dēsŏlūte*, *dīlĭgēnt*, *prōdĭgall*.

Re is euer short, as *rĕmĕdĭe*, *rĕfĕrēnce*, *rĕdŏlēnt*, *rĕuĕrēnd*.

Likewise

Likewise the first of these trisillables is short, as the first of *bĕnĕfit, gĕnĕrall, hĭdĕous, mĕmŏrie, nŭmĕrous, pĕnĕtrāte, sepĕrat, tĭmĕrous, vărĭānt, vărĭous,* and so may we esteeme of all that yeeld the like quicknes of sound.

In words of three sillables the quantity of the middle sillable is lightly taken from the last sillable of the originall dissillable, as the last of *dĕuīne,* ending in a graue or long accent, makes the second of *dĕuīnĭng* also long, and so *ēspīe, ēspīing, dĕnīe, dĕnīing:* contrarywise it falles out if the last of the dissillable beares a flat or falling accent, as *glōrĭe, glōrĭing, ēnuĭe, ēnuĭing,* and so forth.

Words of more sillables are eyther borrowed and hold their owne nature, or are likewise deriu'd; and so follow the quantity of their primatiues, or are knowne by their proper accents, or may be easily censured by a judiciall eare.

All words of two or more sillables ending with a falling accent in *y* or *ye,* as *faīrelĭe, dĕmurelĭe, beawtĭe, pīttĭe;* or in *ue,* as *vērtŭe, rēscŭe,* or in *ow,* as *fōllŏw, hōllŏw,* or in *e,* as *parlĕ, Daphnĕ,* or in *a,* as *Mannă* are naturally short in their last sillables: neither let any man cauill at this licentiate abbreuiating of sillables, contrary to the custome of the *Latines,* which made all their last sillables that ended in *u* long, but let him consider that our verse of fiue feete, and for the most part but of ten sillables, must equall theirs of sixe feete and of many sillables, and therefore may with sufficient reason aduenture vpon this allowance. Besides, euery man may obserue what an infinite number of sillables both among the *Greekes* and *Romaines* are held as common. But words of two sillables ending with a rising accent in *y* or *ye,* as *denye, descrye,* or in *ue,* as *ensue,* or in *ee,* as *foresee,* or in *oe,* as *forgoe,* are long in their last sillables, vnlesse a vowell begins the next word.

All monasillables that end in a graue accent are euer long, as *wrāth, hāth, thēse, thōse, toōth, soōth, thrōugh, dāy plāy, feāte, speēde, strīfe, flōw, grōw, shēw.*

The like rule is to be obserued in the last of dissillables, bearing a graue rising sound, as *deuine, delaie, retire, refuse, manure,* or a graue falling sound, as *fortune, pleasure, rampire.*

All

All such as haue a double consonant lengthning them as *wārre, bārre, stārre, fūrre, mūrre,* appeare to me rather long then any way short.

There are of these kinds other, but of a lighter sound, that if the word following do begin with a vowell are short, as *doth, though, thou, now, they, two, too, flye, dye, true, due, see, are, far, you, thee,* and the like.

These monasillables are alwayes short, as *ă, thĕ, thĭ, shĕ, wĕ, bĕ, hĕ, nŏ, to, gŏ, sŏ, dŏ,* and the like.

But if *i* or *y* are ioyn'd at the beginning of a word with any vowell, it is not then held as a vowell but as a consonant, as *Ielosy, iewce, iade, ioy, Iudas, ye, yet, yel, youth, yoke.* The like is to be obseru'd in *w,* as *winde, wide, wood:* and in all words that begin with *va, ve, vi, vo,* or *vu,* as *vacant, vew, vine, voide,* and *vulture.*

All Monasillables or Polysillables that end in single consonants, either written, or sounded with single consonants, hauing a sharp liuely accent and standing without position of the word following, are short in their last sillable as *scăb, flĕd, partĕd, Gŏd, ŏf, ĭf, bāndŏg, ānguĭsh, sĭck, quĭck, rīuăl, wĭll, pēoplĕ, sīmplĕ, comĭ, sŏme, hĭm, thĕm, frŏm, sūmmŏn, thĕn, prŏp, prōspĕr, hōnoŭr, lāboŭr, thĭs, hĭs, spēchĕs, gōddĕsse, pērfĕct, bŭt, whăt, thăt,* and their like.

The last sillable of all words in the plurall number that haue two or more vowels before *s,* are long, as *vertūes, dutīes, miserīes, fellowēs.*

These rules concerning the quantity of our English sillables I haue disposed as they came next into my memory, others more methodicall, time and practise may produce. In the meane season as the Grammarians leaue many sillables to the authority of Poets, so do I likewise leaue many to their iudgements; and withall thus conclude, that there is no Art begun and perfected at one enterprize.

FINIS.

A

DEFENCE OF RYME.

Against a Pamphlet entituled:

Obseruations in the Art of English Poesie.

Wherein is demonstratiuely prooued, that *Ryme* is the fittest harmonie of wordes that comports with our Language.

By Sa: D.

AT LONDON
Printed for *Edward Blount.*
1603.*

* With this, as appears by the first title, was published, " A Panegyrike Congratvlatorie delivered to the Kings most Excellent Maiestie at Bvrleigh Harrington in Rvtlandshire. By Samvel Daniel. Also Certaine Epistles, with a Defence of Ryme heretofore written, and now pvblished by the Avthor. *Carmen amat, quisquis carmine digna gerit.* At London Imprinted for *Edward Blount.* 1603.

TO

All the Worthy Louers

and Learned Professors of

Ryme, within his Maiesties Dominions.

S. D.

WOrthy Gentlemen, about a yeare since, vpon the great reproach giuen to the Professors of Ryme, and the vse thereof, I wrote a priuate letter, as a defence of mine owne vndertakings in that kinde, to a learned Gentleman a great friend of mine, then in Court. Which I did, rather to confirme my selfe in mine owne courses, and to hold him from being wonne from vs, then with any desire to publish the same to the world.

But now, seeing the times to promise a more regard to the present condition of our writings, in respect of our Soueraignes happy inclination this way; whereby we are rather to expect an incouragement to goe on with what we doe, then that anye innouation should checke vs, with a shew of what it would do in another kinde, and yet doe nothing but depraue: I haue now giuen a greater body to the same Argument. And here present it to your view, vnder the patronage of a Noble Earle, who in bloud and nature is interessed to take our parte in this cause, with others, who cannot, I know, but holde deare the monuments that haue beene left vnto the world in this manner of composition. And who I trust wil take in good parte this my defence, if not as it is my particular, yet in respect of the cause I vndertake, which I heere inuoke you all to protect.

Sa: D.

TO

TO
WILLIAM HERBERT
ERLE OF PEMBROOKE.

THe Generall Custome, and vse of Ryme in this kingdom, Noble Lord, hauing beene so long (as if from a grant of nature) helde vnquestionable; made me to imagine that it lay altogether out of the way of contradiction, and was become so naturall, as we should neuer haue had a thought to cast it off into reproach, or be made to thinke that it ill-became our language. But now I see, when there is oppositiō made to all things in the world by words, we must now at length likewise fall to contend for wordes themselues; and make a question, whether they be right or not. For we are tolde how that our measures go wrong, all Ryminge is grosse, vulgare, barbarous, which if it be so, we haue lost much labour to no purpose: and for mine own particular, I cannot but blame the fortune of the times and mine owne Genius that cast me vpon so wrong a course, drawne with the current of custome, and an vnexamined example. Hauing bene first incourag'd & fram'd thereunto by your most worthy & honorable mother, & receiued the first notion for the formall ordering of those compositions at *Wilton*, which I must euer acknowledge to haue beene my best Schoole, and thereof alwayes am to hold a feeling and gratefull memory. Afterward, drawne farther on by the well liking & approbation of my worthy Lord, the fosterer of me and my *Muse*, I aduētured to bestowe al my whole powers therein, perceiuing it agreed so well, both with the complexion of the times, & mine owne constitution, as I found not wherein I might

might better imploy me. But yet now, vpon the great discouery of these new measures, threatning to ouerthrow the whole state of Ryme in this kingdome, I must eyther stand out to defend, or else bee forced to forsake my selfe, and giue ouer all. And though irresolution and a selfe distrust be the most apparent faults of my nature, and that the least check of reprehension, if it sauour of reason, will as easily shake my resolution as any mans liuing: yet in this case I know not how I am growne more resolued, and before I sinke, willing to examine what those powers of iudgement are, that must beare me downe, and beat me off from the station of my profession, which by the law of nature I am set to defend.

And the rather for that this detractor (whose commendable Rymes, albeit now himselfe an enemy to ryme, haue giuen heretofore to the world the best notice of his worth) is a man of faire parts, and good reputation, and therefore the reproach forcibly cast from such a hand may throw downe more at once then the labours of many shall in long time build vp againe, specially vpon the slippery foundation of opinion, and the worlds inconstancie, which knowes not well what it would haue, and:

Discit enim citius, meminitque libentius illud
Quod quis deridet quam quod probat & veneratur.

And he who is thus become our vnkinde aduersarie, must pardon vs if we be as iealous of our fame and reputation, as he is desirous of credite by his new-old arte, and must consider that wee cannot, in a thing that concernes vs so neere, but haue a feeling of the wrong done, wherin euery Rymer in this vniuersall Iland as well as my selfe, stands interressed. So that if his charitie had equally drawne with his learning he would haue forborne to procure the enuie of so powerfull a number vpon him, from whom he cannot but expect the returne of a like measure of blame, and onely haue made way to his owne grace, by the proofe of his abilitie, without the disparaging of vs, who would haue beene glad to haue stood quietly by him,

& perhaps

& perhaps cõmẽded his aduenture, seeing that euermore of one science an other may be borne, and that these Salies made out of the quarter of our set knowledges, are the gallant proffers onely of attemptiue spirits, & cõmendable though they worke no other effect than make a Brauado: & I know it were *Indecẽs, & morosum nimis, alienæ industriæ, modum ponere.* We could well haue allowed of his numbers had he not disgraced our Ryme; which both Custome & Nature doth most powerfully defend: Custome that is before all Law, Nature that is aboue all Arte. Euery language hath her proper number or measure fitted to vse and delight, which, Custome entertaining by the allowance of the Eare, doth indenize, and make naturall. All verse is but a frame of wordes confinde within certaine measure; differing from the ordinarie speach, and introduced, the better to expresse mens conceipts, both for delight and memorie. Which frame of words consisting of *Rithmus* or *Metrum,* Number or Measure, are disposed into diuers fashions, according to the humour of the Composer, and the set of the time: And these *Rhythmi* as *Aristotle* saith, are familiar amongst all Nations, and *è naturali & sponte fusa compositione*: And they fall as naturally alreadie in our language, as euer Arte can make them; being such as the Eare of it selfe doth marshall in their proper roomes, and they of themselues will not willingly be put out of their ranke; and that in such a verse as best comports with the Nature of our language. And for our Ryme (which is an excellencie added to this worke of measure, and a Harmonie, farre happier than any proportion Antiquitie could euer shew vs) doth adde more grace, and hath more of delight than euer bare numbers, howsoeuer they can be forced to runne in our slow language, can possibly yeeld. Which, whether it be deriu'd of *Rythmus,* or of *Romance* which were songs the *Bards* and *Druydes* about Rymes vsed, & therof were called *Remensi,* as some *Italians* hold; or howsoeuer, it is likewise nũber and harmonie of words, consisting of an agreeing sound in the last silables of seuerall verses, giuing both to the Eare an Eccho of a delightfull report, and to the Memorie a deeper impression of what is deliuered therein. For as Greeke & Latine

verse consists of the number & quantitie of sillables, so doth the English verse of measure and accent. And though it doth not strictly obserue long and short sillables, yet it most religiously respects the accent: and as the short and the long make number, so the Accute and graue accent yeeld harmonie: And harmonie is likewise number, so that the English verse thē hath number, measure and harmonie in the best proportion of Musike. Which being more certain & more resounding, workes that effect of motion with as happy successe as either the Greeke or Latin. And so naturall a melody is it, & so vniuersall as it seemes to be generally borne with all the natiōs of the world, as an hereditary eloquence proper to all mankind. The vniuersallitie argues the generall power of it: for if the Barbarian vse it, then it shews that it swais th'affection of the Barbarian, if ciuil nations practise it, it proues that it workes vpon the hearts of ciuil nations: If all, then that it hath a power in nature on all. *Georgieuez de Turcarū moribus,* hath an example of the Turkish Rymes iust of the measure of our verse of eleuen sillables, in feminine Ryme: neuer begotten I am perswaded by any example in *Europe,* but borne no doubt in *Scythia,* and brought ouer *Caucasus* and *Mount Taurus.* The Sclauonian and Arabian tongues acquaint a great part of *Asia* & *Affrique* with it, the Moscouite, Polack, Hungarian, German, Italian, French, and Spaniard vse no other harmonie of words. The Irish, Briton, Scot, Dane, Saxon, English, & all the Inhabiters of this Iland, either haue hither brought, or here found the same in vse. And such a force hath it in nature, or so made by nature, as the Latine numbers notwithstanding their excellencie, seemed not sufficiēt to satisfie the eare of the world thereunto accustomed, without this Harmonicall cadence: Which made the most learned of all nations labour with exceeding trauaile to bring those numbers likewise vnto it: which many did with that happinesse, as neither their puritie of tong, nor their materiall contemplations are thereby any way disgraced, but rather deserue to be reuerenced of all gratefull posteritie, with the due regard of their worth. And for *Schola Salerna,* and those *Carmina Prouerbialia,* who findes not

not therein more precepts for vse, concerning diet, health, & conuersation, then *Cato*, *Theognes*, or all the Greekes and Latines can shew vs in that kinde of teaching: & that in so few words, both for delight to the eare, and the hold of memorie, as they are to be imbraced of all modest readers that studie to know and not to depraue.

Me thinkes it is a strange imperfection, that men should thus ouer-runne the estimation of good things with so violent a censure, as though it must please none else, because it likes not them. Whereas *Oportet arbitratores esse non contradictores eos qui verum iudicaturi sunt*, saith *Arist.* though he could not obserue it himselfe. And milde Charitie tells vs:

——non ego paucis
Offendor maculis quas aut incuria fudit
Aut humana parum cauet natura. For all men haue their errors, and we must take the best of their powers, and leaue the rest as not appertaining vnto vs.

Ill customes are to be left, I graunt it: but I see not how that can be taken for an ill custome, which nature hath thus ratified, all nations receiued, time so long confirmed, the effects such as it performes those offices of motion for which it is imployed; delighting the eare, stirring the hart, & satisfying the iudgment in such sort as I doubt whether euer single numbers will doe in our Climate, if they shew no more worke of wonder then yet we see. And if euer they prooue to become any thing, it must be by the approbation of many ages that must giue them their strength for any operation, or before the world wil feele where the pulse, life, and enargie lies, which now were sure where to haue in our Rymes, whose knowne frame hath those due staies for the minde, those incounters of touch as makes the motion certaine, though the variety be infinite. Nor will the generall sort, for whom we write (the wise beeing aboue bookes) taste these laboured measures but as an orderly prose whē we haue all done. For this kinde acquaintance and continuall familiarity euer had betwixt our eare and this cadence, is growne to so intimate a friendship, as it will now hardly euer be brought to misse it. For bee the verse neuer so good, neuer

so full, it seemes not to satisfie nor breede that delight as when it is met and combined with a like sounding accent: Which seemes as the iointure without which it hangs loose, and cannot subsist, but runnes wildely on, like a tedious fancie without a close. Suffer thē the world to inioy that which it knowes, and what it likes: Seeing that whatsoeuer forme of words doth mooue, delight and sway the affections of men, in what Scythian sort so euer it be disposed or vttered, that is true number, measure, eloquence, and the perfection of speech: which I said, hath as many shapes as there be tongues or nations in the world, nor can with all the tyrannicall Rules of Idle Rhetorique be gouerned otherwise then Custome, and present obseruation will allow. And being now the trym, and fashion of the times, to sute a man otherwise cannot but giue a touch of singularity, for when he hath all done, he hath but found other clothes to the same body, and peraduenture not so fitting as the former. But could our Aduersary hereby set vp the musicke of our times to a higher note of iudgment and discretion, or could these new lawes of words better our imperfections, it were a happy attempt; but when hereby we shal but as it were change prison, and put off these fetters to receiue others, what haue we gained, as good still to vse ryme and a little reason, as neither ryme nor reason, for no doubt as idle wits will write, in that kinde, as do now in this, imitation will after, though it breake her necke. *Scribimus indocti doctique poemata passim.* And this multitude of idle writers can be no disgrace to the good, for the same fortune in one proportion or other is proper in a like season to all States in their turne: and the same vnmeasurable confluence of Scriblers hapned, when measures were most in vse among the Romanes, as we finde by this reprehension,

Mutauit mentem populis leuis, & calet vno
Scribendi studio, pueri, patrésque seueri,
Fronde comas vincti cœnāt, & carmina dictāt.

So that their plenty seemes to haue bred the same wast and contempt

contempt as ours doth now, though it had not power to disvalew what was worthy of posterity, nor keepe backe the reputation of excellencies, destined to cōtinue for many ages. For seeing it is matter that satisfies the iudiciall, appeare it in what habite it will, all these pretended proportions of words, howsoeuer placed, can be but words, & peraduenture serue but to embroile our vnderstanding, whilst seeking to please our eare, we inthral our iudgemēt: to delight an exterior sense, we smoth vp a weake confused sense, affecting sound to be vnsound, and all to seeme *Seruum pecus*, onely to imitate the Greekes and Latines, whose felicity, in this kinde, might be something to themselues, to whō their owne *idioma* was naturall, but to vs it can yield no other cōmodity then a sound. We admire them not for their smoth-gliding words, nor their measurs, but for their inuentions: which treasure, if it were to be foūd in Welch, and Irish, we should hold those languages in the same estimation, & they may thāk their sword that made their tōgues so famous & vniuersall as they are. For to say truth, their Verse is many times but a confused deliuerer of their excellent cōceits, whose scattered limbs we are faine to looke out & ioyne together, to discerne the image of what they represent vnto vs. And euen the Latines, who professe not to be so licentious as the Greekes, shew vs many times examples but of strange crueltie, in torturing and dismembring of words in the middest, or disioyning such as naturally should be maried & march together, by setting them as farre a sunder, as they can possible stand: that sometimes, vnlesse the kinde reader, out of his owne good nature, will stay them vp by their measure, they will fall downe into flat prose, and sometimes are no other indeed in their natural sound, and then Aganine, when you finde thē disobedient to their owne lawes, you must hold it to be *licentia poetica*, and so dispensable. The striuing to shew their changeable measures in the variety of their Odes, haue beene very painefull no doubt vnto them, & forced them thus to disturbe the quiet streame of their words, which by a natural succession otherwise desire to follow in their due course.

But

But such affliction doth laboursome curiosity still laye vppon our best delights (which euer must be made strange and variable) as if Art were ordained to afflict Nature, and that we could not goe but in fetters. Euery science, euery profession, must be so wrapt vp in vnnecessary intrications, as if it were not to fashion, but to confound the vnderstanding, which makes me much to distrust man, and feare that our presumption goes beyond our ablity, and our curiositie is more then our Iudgement: labouring euer to seeme to be more then we are, or laying greater burthens vpon our mindes, then they are well able to beare, because we would not appeare like other men.

And indeede I haue wished there were not that multiplicity of Rymes as is vsed by many in Sonets, wbich yet wee see in some so happily to succeede, and hath bin so farre from hindring their inuentions, as it hath begot conceit beyond expectation, and comparable to the best inuentions of the world: for sure in an eminent spirite whom nature hath fitted for that mystery, Ryme is no impediment to his conceite, but rather giues him wings to mount and carries him not out of his course, but as it were beyonde his power to a farre happyer flight. All excellencies beeing solde vs at the harde price of labour, it followes, where we bestow most thereof, we buy the best successe: and Ryme being farre more laborious then loose measures (whatsoeuer is obiected) must needes, meeting with wit and industry, breed greater and worthier effects in our language. So that if our labours haue wrought out a manumission from bondage, and that wee goe at liberty, notwithstanding these ties, we are no longer the slaues of Ryme, but we make it a most excellent instrument to serue vs. Nor is this certaine limit obserued in Sonnets, any tyrannicall bounding of the conceit, but rather a reducing it in *girum*, and a iust forme, neither too long for the shortest proiect, nor too short for the longest, being but only imploied for a present passion. For the body of our imaginatiō, being as an vnformed *Chaos* without fashion, without day, if by the diuine power of the spirit it be wrought into an Orbe of order & forme, is it not more pleasing to nature, that desires a certainty, & cōports not with that which

which is infinit, to haue these clozes, rather than, not to know where to end, or how far to go, especially seeing our passions are often without measure: & we finde the best of the Latines many times, either not concluding, or els otherwise in the end then they began. Besides, is it not most delightfull to see much excellently ordered in a smal roome, or little, gallantly disposed and made to fill vp a space of like capacity, in such sort, that the one would not appeare so beautiful in a larger circuit, nor the other doe well in a lesse: which often we finde to be so, according to the powers of nature, in the workeman. And these limited proportions, & rests of Stanzes: consisting of 6 7. or 8. lines are of that happines, both for the disposition of the matter, the apt planting the sentēce where it may best stand to hit the certaine close of delight with the full body of a iust period well carried, is such, as neither the Greekes or Latines euer attained vnto. For their boundlesse running on, often so cōfounds the Reeder, that hauing once lost himselfe, must eyther giue off vnsatisfied or vncertainely cast backe to tetriue the escaped sence and to finde way againe into his matter.

Methinks we should not so soone yeeld our consents captiue to the authoritie of Antiquitie, vnlesse we saw more reason: all our vnderstandings are not to be built by the square of *Greece* and *Italie*. We are the children of nature as well as they, we are not so placed out of the way of iudgement, but that the same Sun of Discretion shineth vpō vs, we haue our portion of the same vertues as well as of the same vices, *Et Catilinam Quocunque in populo videas, quocunque sub axe.* Time and the turne of things bring about these faculties according to the present estimation: and, *Res temporibus non tempora rebus seruire opportet.* So that we must neuer rebell against vse: *Quem penes arbitrium est, & vis & norma loquendi.* It is not the obseruing of *Trochaicques* nor their *Iambicques*, that will make our writings ought the wiser: All their Poesie, all their Philosophie is nothing, vnlesse wee bring the discerning light of conceipt with vs to apply it to vse. It is not bookes, but onely that great booke of the world, and the all-ouerspreading grace

of

of heauen that makes men truely iudiciall. Nor can it but touch of arrogant ignorance, to hold this or that nation Barbarous, these or those times grosse, considering how this manyfolde creature man, wheresoeuer he stand in the world, hath alwayes some disposition of worth, intertaines the order of society, affects that which is most in vse, & is eminent in some one thing or other, that fits his humour and the times, The Grecians held all other nations barbarous but themselues, yet *Pyrrhus* when he saw the well ordered marching of the Romanes, which made them see their presumptuous errour, could say it was no barbarous manner of proceeding. The *Gothes*, *Vandales* and *Longobards*, whose comming downe like an inundation ouerwhelmed, as they say, all the glory of learning in *Europe*, haue yet left vs still their lawes and customes, as the originalls of most of the prouinciall constitutions of Christendome; which well considered with their other courses of gouernment, may serue to cleere them from this imputation of ignorance. And though the vanquished neuer spake well of the Conquerour: yet euen thorowe the vnsounde couerings of malidictson appeare those monuments of truth, as argue well their worth and prooues them not without iudgement, though without Greeke and Latine.

Will not experience cōfute vs, if we shold say the state of *China*, which neuer hard of Anapestiques, Trochies, & tribracques, were grosse, barbarous aud vnciuile? And is it not a most apparant ignorance, both of the succession of learning in *Europe*, and the generall course of things, *to say, that all lay pittifully deformed in those lacke-learning times from the declining of the Romane Empire, till the light of the Latine tongue was reuiued by Rewcline, Erasmus and Moore.* When for three hundred yeeres before them about the commming downe of *Tamburlaine* into *Europe*, *Franciscus Petrarcha* (who then no doubt likewise found whō to imitate) shewed al the best notions of learning, in that degree of excellencie, both in Latine, Prose and Verse, and in the vulgare Italian, as all the wittes of posterity haue not yet much ouer-matched him in all kindes to this day: his great Volumes written in Morall Philosophie, shew his

his infinite reading, and most happy power of disposition: his twelue Æglogues, his *Affrica* containing nine Bookes of the last Punicke warre, with his three Bookes of Epistles in Latin verse, shew all the transformations of wit and inuention, that a Spirite naturally borne to the inheritance of Poetry and iudiciall knowledge could expresse: All which notwithstanding wrought him not that glory & fame with his owne Nation, as did his Poems in Italian, which they esteeme aboue all whatsoeuer wit could haue inuented in any other forme then wherein it is: which questionlesse they will not change with the best measures, Greekes or Latïnes can shewe them, howsoeuer our Aduersary imagines.

Nor coulde this very same innouation in Verse, begunne amongst them by *C. Tolomæi,* but dye in the attempt, and was buryed as soone as it came borne, neglected as a prodigious and vnnaturall issue amongst them: nor coulde it neuer induce *Tasso* the wonder of *Italy,* to write that admirable Poem of *Ierusalem,* comparable to the best of the ancients, in any other forme then the accustomed verse.

And with *Petrarch* liued his scholler *Boccacius,* & neere about the same time *Iohannis Rauenensis,* and from these *tanquam ex equo Troiano,* seemes to haue issued all those famous Italian Writers, *Leonardus Aretinus, Laurentius Valla, Poggius, Blondus,* and many others. Then *Emanuel Chrysolaras* a Constantinopolitan gentleman, renowned for his learning and vertue, being imployed by *Iohn Paleologus* Emperor of the East, to implore the aide of Christian Princes, for the succouring of perishing *Greece:* and vnderstanding in the meane time, how *Baiazeth* was taken prisoner by *Tamburlan,* and his country freed from danger, stayed still at *Venice,* and there taught the Greeke tongue, discontinued before, in these parts the space of seuen hundred yeeres.

Him followed *Bessarion, George Trapezantius, Theodorus Gaza,* and others, transporting Philosophie beaten by the Turke out of *Greece* into Christendome. Heereuppon came that mighty confluence of Learning in these parts, which returning, as it were *per postliminium,* and here meeting then

with the new inuented stampe of Printing, spread it selfe indeede in a more vniuersall sort then the world euer heretofore had it.

When *Pomponius Lætus, Æneas Syluius, Angelus Politianus, Hermolaus Barbarus, Iohannes Picus de mirandula* the miracle and Phœnix of the world, adorned *Italy*, and wakened other nations likewise with this desire of glory, long before it brought forth, *Rewclen, Erasmus*, and *Moore*, worthy men I confesse, & the last a great ornament to this land, and a Rymer.

And yet long before all these, and likewise with these, was not our nation behind in her portion of spirite and worthinesse, but concurrent with the best of all this lettered world: witnesse venerable *Bede*, that flourished about a thousand yeeres since: *Aldelmus Durotelmus* that liued in the yere 739. of whom we finde this commendation registred.

Omnium Poetarum sui temporis facilè primus, tantæ eloquentiæ, maiestatis & eruditionis homo fuit, vt nunquam satis admirari possim vnde illi in tam barbara ac rudi ætate facundia accreuerit, vsque adeo omnibus numeris tersa, elegans & rotunda, versus edidit cum antiquitate de palma contendentes. Witnesse *Iosephus Deuonius*, who wrote *de bello Troiano*, in so excellent manner, and so neere resembling Antiquity, as Printing his worke beyond the Seas, they haue ascribed it to *Cornelius Nepos*, one of the Ancients.

What should I name *Walterus Mape, Gulielmus Nigellus, Geruasius Tilburiensis, Bracton, Bacon, Ockam*, and an infinite Catalogue of excellent men, most of them liuing about foure hundred yeeres since, and haue left behinde them monuments of most profound iudgement and learning in all sciences. So that it is but the cloudes gathered about our owne iudgement that makes vs thinke all other ages wrapt vp in mistes, and the great distance betwixt vs, that causes vs to imagine men so farre off to bee so little in respect of our selues.

We must not looke vpon the immense course of times past, as men ouer-looke spacious and wide countries, from off high Mountaines, and are neuer the neere to iudge of the true Nature of the soyle, or the particular syte and face of those territories

tories they see. Nor must we thinke, viewing the superficiall figure of a region in a Mappe that wee knowe straight the fashion and place as it is. Or reading an Historye (which is but a Mappe of men) and dooth no otherwise acquaint vs with the true Substance of Circumstances, than a superficiall Carde dooth the Sea-man with a Coast neuer seene which alwayes prooues other to the eye than the imagination fore cast it) that presently we know all the world, and can distinctly iudge of times, men and manners, iust as they were.

When the best measure of man is to bee taken by his owne foote, bearing euer the neerest proportion to himselfe, and is neuer so farre different and vnequall in his powers, that hee hath all in perfection at one time, and nothing at an other.

The distribution of giftes are vniuersall, and all seasons hath them in some sort. We must not thinke, but that there were *Scipioes, Cæsars, Catoes* and P*ompeyes,* borne else-where then at *Rome,* the rest of the world hath euer had them in the same degree of nature, though not of state. And it is our weaknesse that makes vs mistake, or misconceiue in these deliniations of men the true figure of their worth. And our passion and beliefe is so apt to leade vs beyond truth, that vnlesse we try them by the iust compasse of humanitie, and as they were men, we shall cast their figures in the ayre when we should make their models vpon Earth. It is not the contexture of words, but the effects of Action that giues glory to the times: wee finde they had *mercurium in pectore* though not *in lingua,* and in all ages, though they were not Ciceronians, they knew the Arte of men, which onely is, *Ars Artium,* the great guift of heauen, and the chiefe grace and glory on earth, they had the learning of Gouernement, and ordring their State, Eloquence inough to shew their iudgements, And it seemes the best times followed *Lycurgus* councell: *Literas ad vsum saltem discebant, reliqua omnis disciplina erat, vt pulchre parerent vt labores preferrent, &c.* Had not vnlearned *Rome* laide the better foundation, and built the stronger frame of an admirable state, eloquent *Rome* had confounded it vtterly, which wee sawe, ranne the way of all confusion, the plaine course of dissolution in her greatest

greatest skill: and though she had not power to vndoe her selfe, yet wrought she so that she cast her selfe quite away from the glory of a common-wealth, and fell vpon that forme of state she euer most feared and abhorred of all other: and then scarse was there scene any shadowe of pollicie vnder her first Emperours, but the most horrible and grosse confusion that could bee conceiued, notwithstanding it still indured, preseruing not only a Monarchie, locked vp in her owne limits, but therewithall held vnder her obedience, so many Nations so farre distant, so ill affected, so disorderly commanded & vniustly conquered, as it is not to be attributed to any other fate but to the first frame of that common-wealth, which was so strongly ioynted and with such infinite combinations interlinckt, as one naile or other euer held vp the Maiestie thereof.

There is but one learning, which *omnes gentes habent scriptum in cordibus suis*, one and the self-same spirit that worketh in all. We haue but one body of Iustice, one body of Wisedome throughout the whole world, which is but apparalled according to the fashion of euery nation.

Eloquence and gaye wordes are not of the Substance of wit, it is but the garnish of a nice time, the Ornaments that doe but decke the house of a State, *& imitatur publicos mores*: Hunger is as well satisfied with meat serued in Pewter as siluer. Discretion is the best measure, the rightest foote in what pase soeuer it runne. *Erasmus*, *Rewcline* and *Moore*, brought no more wisdome into the world with all their new reuiued wordes then we finde was before, it bredde not a profounder Diuine than Saint *Thomas*, a greater Lawyer than *Bartolus*, a more accute Logician than *Scotus*: nor are the effects of all this great amasse of eloquence, so admirable or of that consequence, but that *impexa illa antiquitas* can yet compare with it.

Let vs go no further, but looke vpon the wonderfull Architecture of this state of *England*, and see whether they were deformed times, that could giue it such a forme. Where there is no one the least piller of Maiestie, but was set with most profound iudgement, and borne vp with the iust conueniencie of Prince and people. No Court of Iustice, but laide by the Rule and

and Square of Nature, and the best of the best cōmon-wealths that euer were in the world. So strong and substantiall, as it hath stood against all the storms of factions, both of beliefe & ambition, which so powerfully beat vpon it, and all the tempestuous alterations of humorous times whatsoeuer. Being continually in all ages furnisht with spirites fitte to maintaine the maiestie of her owne greatnesse, and to match in an equall concurrencie all other kingdomes round about her with whome it had to incounter.

But this innouation, like a Viper, must euer make way into the worlds opinion, thorow the bowels of her owne breeding, and is alwayes borne with reproach in her mouth; the disgracing others is the best grace it can put on, to winne reputation of wit, and yet it is neuer so wise as it would seeme, nor doth the world euer get so much by it, as it imagineth: which being so often deceiued, and seeing it neuer performes so much as it promises, mee thinkes men should neuer giue more credite vnto it. For, let vs change neuer so often, wee can not change man, our imperfections must still runne on with vs. And therefore the wiser Nations haue taught men alwayes to vse, *Moribus legibusque presentibus etiamsi deteriores sint.* The Lacedemonians, when a Musitian, thinking to winne him selfe credite by his new inuention, and bee before his fellowes, had added one string more to his Crowde, brake his fiddle, and banished him the Cittie, holding the Innouator, though in the least things, dangerous to a publike societie. It is but a fantastike giddinesse to forsake the waye of other men, especially where it lyes tollerable: *Vbi nunc est respublica, ibi simus potius quam dum illum veterem sequimur, simus in nulla.*

But shall wee not tend to perfection? Yes, and that euer best by going on in the course wee are in, where we haue aduantage, being so farre onward, of him that is but now setting forth. For wee shall neuer proceede, if we bee euer beginning, nor arriue at any certaine Porte, sayling with all windes that blow: *Non conualescit planta quæ sæpius transfertur,* and therefore let vs hold on in the course we haue vndertaken, and not still be wandring. Perfection is not the portion of man, and if it were,

it were, why may we not as well get to it this way as an other? and suspect these great vndertakers, lest they haue conspired with enuy to betray our proceedings, and put vs by the honour of our attempts, with casting vs backe vpon another course, of purpose to ouerthrow the whole action of glory when we lay the fairest for it, and were so neere our hopes? I thanke God that I am none of these great Schollers, if thus their high knowledges doe but giue them more eyes to looke out into vncertaintie and confusion, accounting my selfe, rather beholding to my ignorance, that hath set me in so lowe an vnder-roome of conceipt with other men, and hath giuen mee as much disturst, as it hath done hope, daring not aduenture to goe alone, but plodding on the plaine tract I finde beaten by Custome and the Time, contenting me with what I see in vse.

And surely me thinkes these great wits should rather seeke to adorne, than to disgrace the present, bring something to it, without taking from it what it hath. But it is euer the misfortune of Learning, to be wounded by her owne hand. *Stimulos dat emula virtus*, and when there is not abilitie to match what is, malice will finde out ingines, eyther to disgrace or ruine it, with a peruerse incounter of some new impression: and which is the greatest miserie, it must euer proceed from the powers of the best reputation, as if the greatest spirites were ordained to indanger the world, as the grosse are to dishonour it, and that we were to expect *ab optimis periculum, à pessimis dedecus publicum*. Emulation the strongest pulse that beates in high mindes, is oftentimes a winde, but of the worst effect: For whilst the Soule comes disappointed of the obiect it wrought on, it presently forges an other, and euen cozins it selfe, and crosses all the world, rather than it will stay to bee vnder her desires, falling out with all it hath, to flatter and make faire that which it would haue.

So that it is the ill successe of our longings that with *Xerxes* makes vs to whippe the Sea, and send a cartell of defiance to mount *Athos*: and the fault laide vpon others weaknesse, is but a presumptuous opinion of our owne strength, who must not seeme to bee maistered. But had our Aduersarie taught vs by his

his owne proceedings, this way of perfection, and therein fram'd vs a Poeme of that excellencie as should haue put downe all, and beene the maister-peece of these times, we should all haue admired him. But to depraue the present forme of writing, and to bring vs nothing but a few loose and vncharitable Epigrammes, and yet would make vs beleeue those numbers were come to raise the glory of our language, giueth vs cause to suspect the performance and to examine whether this new Arte *constat sibi*, or, *aliquid sit dictum quod non sit dictum prius.*

First we must here imitate the Greeks & Latines, and yet wee are heere shewed to disobey them, euen in their owne numbers and quantities: taught to produce what they make shorte, and make shorte what they produce: made beleeue to bee shewd measures in that forme wee haue not seene, and no such matter: tolde that heere is the perfect Arte of versifying, which in conclusion is yet confessed to be vnperfect, as if our aduersary to bee opposite to vs, were become vnfaithfull to himselfe, and seeking to leade vs out of the way of reputation, hath aduentured to intricate and confound him in his owne courses, running vpon most vn-euen groũds, with imperfect rules, weake profes and vnlawful lawes. Wherunto the world, I am perswaded, is not so vnreasonable as to subscribe; considering the vniust authoritie of the Law-giuer. For who hath constituted him to be the *Radamanthus* thus to torture sillables, and adiudge them their perpetuall doome, setting his *Theta* or marke of condemnation vpon them, to indure the appointed sentence of his cruelty, as he shall dispose? As though there were that disobedience in our wordes, as they would not be ruled, or stand in order without so many intricate lawes, which would argue a great peruersenes amongst them, according to that, *in pessima republica plurimæ leges*: or, that they were so far gone from the quiet freedome of nature, that they must thus be brought backe againe by force. And now in what case were this poore state of words, if in like sort another tyrant the next yere should arise and abrogate these lawes, and ordaine others cleane contrary, according to his humor, and say, that they

they were onely right, the others vniust? what disturbance were there heere, to whom should we obey? Were it not farre better to hold vs fast to our olde custome, than to stand thus distracted with vncertaine Lawes, wherein right shall haue as many faces as it pleases Passion to make it, that wheresoeuer mens affections stand, it shall still looke that way. What trifles dooth our vnconstant curiosity call vp to contend for? what colours are there laide vpon indifferent thinges to make them seeme other then they are? as if it were but onely to intertaine contestation amongst men; who standing according to the prospectiue of their own humor, seeme to see the selfe same things to appeare otherwise to them, than either they do to other, or are indeede in themselues, being but all one in nature. For what a do haue we here, what strange precepts of Art about the framing of an Iambique verse in our language, which when all is done, reaches not by a foote, but falleth out to be the plaine ancient verse consisting of ten sillables or fiue feete, which hath euer beene vsed amongst vs time out of minde. And for all this cunning and counterfeit name can or will bee any other in nature then it hath bin euer heretofore: and this new *Dimeter* is but the halfe of this verse deuided in two, and no other then the *Cæsura* or breathing place in the middest therof, and therfore it had beene as good to haue put two lines in one, but onely to make them seeme diuerse. Nay it had beene much better for the true English reading and pronouncing thereof, without violating the accent, which now our aduersary hath heerein most vnkindely doone: for, beeing, as wee are to sound it, according to our English March, wee must make a rest, and raise the last sillable, which falles out very vnnaturall in *Desolate, Funerall, Elizabeth, Prodigall,* and in all the rest sauing the Monosillables. Then followes the English *Trochaicke,* which is saide to be a simple verse, and so indeede it is, being without Ryme; hauing heere no other grace then that in sound it runs like the knowne measure of our former ancient Verse, ending (as wee terme it according to the French) in a feminine foote, sauing that it is shorter by one sillable at the beginning,

beginning, which is not much missed, by reason it falles full at the last.

Next comes the *Elegiack*, being the fourth kinde, & that likewise is no other then our accustomed measure of fiue feet, if there be any differēce, it must be made in the reading, & therin we must stand bound to stay where often we would not, and somtimes either breake the accent, or the due course of the word. And now for the other foure kindes of numbers, which are to bee employed for *Odes*, they are either of the same measure; or such as haue euer beene familiarly vsed amongst vs. So that of all these eight seuerall kindes of new promised nūbers, you see what we haue. Only what was our owne before, and the same but apparrelled in forraine Titles, which had they come in their kinde and naturall attire of Ryme, wee should neuer haue suspected that they had affected to bee other, or sought to degenerate into strange manners, which now wee see was the cause why they were tutnd our of their proper habite, and brought in as Aliens, onely to induce men to admire them as farre-commers. But see the power of nature, it is not all the artificiall couerings of wit that can hide their natiue and originall condition which breakes out thorowe the strongest bandes of affectation, & will bee it selfe, do singularity what it can. And as for those imagined quātities of sillables, which haue beene euer held free and indifferent in our language, who can inforce vs to take knowledge of them being *in nullius verba iurati*, and owing fealty to no forraine inuention? especially in such a case where there is no necessity in nature, or that it imports either the matter or forme, whether it be so, or otherwise. But euery Versifier that wel obserues his worke, findes in our lāguage, without all these vnnecessary precepts what number best fit the Nature of her Idiome, & the proper places destined to such accents, as she will not let in, to any other roomes then in those for which they were borne. As for example, you cannot make this fall into the right sound of a Verse.

None thinkes reward rēdred worthy his worth:

vnlesse you thus misplace the accent vpon *Rèndred* and *Worthy*, contrary to the nature of these words: which sheweth that two feminine nūbers (or Trochees, if so you wil call them) will not succeede in the third & fourth place of the Verse. And so likewise in this case,

Though Death doth consume, yet virtue preserues.

it will not be a Verse, though it hath the iust sillables, without the same number in the second, and the altering of the fourth place, in this sort:

Though Death doth ruine, virtue yet preserues

Againe, who knowes not that we cannot kindely answer a feminine nūber with a masculine Ryme, or (if you will so terme it) a *Trochei* with a *Sponde*, as *Weakenes* with *Confesse*, *Nature* and *Indure*, onely for that therby we shal wrong the accent, the chief Lord and graue Gouernour of Numbers. Also you cannot in a verse of foure feete, place a *Trochei* in the first, without the like offence, as, *Yearely out of his watry Cell.* for so you shal soūd it *Yearelìe* which is vnnaturall. And other such like obseruations vsally occurre, which nature & a iudiciall eare, of thēselues teach vs readily to auoid.

But now for whō hath our aduersary takē al this paines? For the learned, or for the ignorāt, or for himself, to shew his own skil? If for the learned, it was to no purpose, for euery Gramarian in this land hath learned his *Prosodia*, & already knows all this Art of numbers: if for the ignorant, it was vaine: For if they become Versifiers, we are like to haue leane nūbers, insteed of fat Ryme: & if *Tully* would haue his Orator skild in all the knowledges appertaining to God and mā, what should they haue, who would be a degree aboue Orators? Why then it was to shew his own skil, & what himselfe had obserued: so he might wel haue done, without doing wrōg to the honor of the dead, wrong to the fame of the liuing, & wrong to *England*, in seeking to lay reproach vpon her natiue ornaments, & to turne

turne the faire streame & full course of her accents, into the shallow current of a loose vncertainety, cleane out of the way of her knowne delight. And I had thought it could neuer haue proceeded from the pen of a Scholler (who sees no profession free from the impure mouth of the scorner) to say the reproach of others idle tongues is the curse of Nature vpon vs, when it is rather her curse vpon him, that knowes not how to vse his tongue. What, doth he thinke himselfe is now gotten so farre out of the way of contempt, that his nūbers are gone beyond the reach of obloquie, and that how friuolous, or idle soeuer they shal run, they shall bee protected from disgrace? as though that light rymes and light numbers did not weigh all alike in the graue opinion of the wise. And that it is not Ryme, but our idle Arguments that hath brought downe to so base a reckoning, the price & estimation of writing in this kinde. When the few good things of this age, by comming together in one throng & presse with the many bad, are not discerned frō them, but ouer-looked with them, and all taken to be alike. But when after-times shal make a quest of inquirie, to examine the best of this Age, peraduenture there will be found in the now contemned records of Ryme, matter not vnfitting the grauest Diuine, & seuerest Lawier in this kingdom. But these things must haue the date of Antiquitie, to make them reuerend and authenticall: For euer in the collation of Writers, men rather weigh their age then their merit, *& legunt priscos cum reuerentia, quando coætaneos non possunt sine inuidia.* And let no writer in Ryme be any way discouraged in his endeuour by this braue allarum, but rather animated to bring vp all the best of their powers, and charge withall the strength of nature and industrie vpon contempt, that the shew of their reall forces may turne backe insolencie into her owne hold. For, be sure that innouation neuer workes any ouerthrow, but vpon the aduantage of a carelesse idlenesse. And let this make vs looke the better to our feete, the better to our matter, better to our maners. Let the Aduersary that thought to hurt vs, bring more profit and honor, by being against vs, then if he had stood still on our side. For that (next to the awe of heauen) the best reine,

Simplicius longè posita miramur.

reine, the strongest hand to make men keep their way, is that which their enemy bears vpon them: and let this be the benefit we make by being oppugned, and the meanes to redeeme back the good opinion, vanitie and idlenesse haue suffered to bee wonne from vs; which, nothing but substance and matter can effect. For,

Scribendi rectè sapere est & principiū & fons.

When we heare Musicke, wee must be in our eare, in the vtter-roome of sense, but when we entertaine iudgement, we retire into the cabinet and innermost withdrawing chamber of the soule: And it is but as Musicke for the eare,

Verba sequi fidibus modulanda Latinis.

but it is a worke of power for the soule.

Numerósque modósque ediscere vitæ.

The most iudiciall and worthy spirites of this Land are not so delicate, or will owe so much to their eare, as to rest vpon the out-side of wordes, and be intertained with sound: seeing that both Number, Measure, and Ryme, is but as the ground or seate, whereupon is raised the worke that commends it, and which may be easilie at the first found out by any shallow conceipt: as wee see some fantasticke to begin a fashion, which afterward grauitie it selfe is faine to put on, because it will not be out of the weare of other men, and *Recti apud nos locum tenet error vbi publicus factus est.* And power and strength that can plant it selfe any where, hauing built within this compasse, and reard it of so high a respect, wee now imbrace it as the fittest dwelling for our inuentton, and haue thereon bestowed all the substance of our vnderstanding to furnish it as it is: And therefore heere I stand foorth, onelie to make good the place wee haue thus taken vp, and to defend the sacred monuments erected therein, which containe the honour of the dead, the fame

fame of the liuing, the glory of peace, and the best power of our speach, and wherein so many honorable spirits haue sacrificed to Memorie their dearest passions, shewing by what diuine influence they haue beene mooued, and vnder what starres they liued.

But yet now notwithstanding all this which I haue heere deliuered in the defence of Ryme, I am not so farre in loue with mine owne mysterie, or will seeme so froward, as to be against the reformation, and the better settling these measures of ours. Wherein there bee many things, I could wish were more certaine and better ordered, though my selfe dare not take vpon me to be a teacher therein, hauing so much neede to learne of others. And I must confesse, that to mine owne eare, those continuall cadences of couplets vsed in long & continued Poems, are very tyresome, & vnpleasing, by reason that stil, me thinks they runne on, with a sound of one nature, & a kinde of certaintie which stuffs the delight rather then intertaines it. But yet notwithstanding, I must not out of mine owne daintinesse, condemne this kinde of writing, which peraduenture to another may seeme most delightfull: and many worthy compositions wee see to haue passed with commendation in that kinde. Besides, me thinkes sometimes, to beguile the eare, with a running out, and passing ouer the Ryme, as no bound to stay vs in the line where the violence of the matter will breake thorow, is rather gracefull then otherwise. Wherein I finde my *Homer-Lucan*, as if he gloried to seeme to haue no bounds, albeit he were confined within his measures, to be in my conceipt most happy. For so thereby, they who care not for Verse or Ryme, may passe it ouer without taking notice thereof, and please themselues with a well-measured Prose. And I must confesse my Aduersary hath wrought this much vpon me, that I thinke a Tragedie would indeed best comporte with a blancke Verse, and dispence with Ryme, sauing in the *Chorus* or where a sentence shall require a couplet. And to auoyde this ouer-glutting the eare with that alwayes certaine, and full incounter of Ryme, I haue assaide in some of my Epistles to alter the vsuall place of meeting, and to set it further

ther off by one Verse, to trie how I could disuse my owne eare, and to ease it of this continuall burthen, which indeede seemes to surcharge it a little too much, but as yet I cannot come to please my selfe therein: this alternate or crosse Ryme, holding still the best place in my affection.

Besides, to me this change of number in a Poem of one nature fits not so well, as to mixe vncertainly feminine Rymes with masculine, which, euer since I was warned of that deformitie by my kinde friend and countriman Maister *Hugh Samford*, I haue alwayes so auoyded it, as there are not aboue two couplettes in that kinde in all my Poem of the Ciuill warres: and I would willingly if I could, haue altered it in all the rest, holding feminine Rymes to bee fittest for Ditties, and either to bee set certaine, or else by themselues. But in these things, I say; I dare not take vpon me to teach that they ought to bee so, in respect my selfe holds them to be so, or that I thinke it right; for indeed there is no right in these things that are continually in a wandring motion, carried with the violence of our vncertaine likings, being but onely the time that giues them their power. For if this right, or truth, should be no other thing then that wee make it, we shall shape it into a thousand figures, seeing this excellent painter Man, can so well lay the colours which himselfe grinds in his owne affections, as that hee will make them serue for any shadow, and any counterfeit. But the greatest hinderer to our proceeding, and the reformation of our errours, is this Selfe-loue, whereunto we Versifiers are euer noted to be especially subiect; a disease of all other, the most dangerous, and incurable, being once seated in the spirits, for which there is no cure, but onely by a spirituall remedy. *Multos puto, ad sapientiam potuisse peruenire, nisi putassent se peruenisse:* and this opinion of our sufficiencie makes so great a cracke in our iudgement, as it will hardly euer hold any thing of worth, *Cæcus amor sui,* and though it would seeme to see all without it, yet certainely it discernes but little within. For there is not the simplest writer that will euer tell himselfe, he doth ill, but as if he were the parasite onely to sooth his owne doings,

doings, perswades him that his lines cannot but please others, which so much delight himselfe:

Suffenus est quisq; sibi ——neq; idem vnquã.
Æque est beatus, ac poema cum scribit,
Tam gaudet in se tamque se ipse miratur.

And the more to shew that he is so, we shall see him euermore in all places, & to all persons repeating his owne compositions: &,

Quem vero arripuit, tenet occiditq; legendo.

Next to this deformitie stands our affectation, wherein we alwayes bewray our selues to be both vnkinde, and vnnaturall to our owne natiue language, in disguising or forging strange or vn-vsuall wordes, as if it were to make our verse seeme an other kinde of speach out of the course of our vsuall practise, displacing our wordes, or inuesting new, openly vpon a singularitie: when our owne accustomed phrase, set in the due place, would expresse vs more familiarly and to better delight, than all this idle affectation of antiquity, or nouelty can euer do. And I cannot but wonder at the strange presumption of some men that dare so audaciously aduenture to introduce any whatsoeuer forraine wordes, bee they neuer so strange; and of themselues as it were, without a Parliament, without any consent, or allowance, stablish them as Free-denizens in our language. But this is but a Character of that perpetuall reuolution which we see to be in all things that neuer remaine the same, and we must herein be content to submit ourselues to the law of time, which in few yeers will make all that, for which we now contend,

Nothing.

HYPERCRITICA;

OR

A Rule of Judgment for writing, or reading our History's:

Deliver'd in four Supercensorian Addresses, by occasion of a Censorian Epistle, prefix'd by Sir *Henry Savile*, Knight, to his Edition of [1] some of our oldest Historians in Latin dedicated to the late Queen *Elizabeth*.

That according thereunto, a compleat Body of our Affairs, a *Corpus Rerum Anglicarum*, may at last, and from among ourselves, come happily forth, in either of the Tongues. A Felicity wanting to our Nation, now when even the Name thereof is as it were at an End.

BY

EDMUND BOLTON, Author of

Nero Cæsar.

Now [reprinted (with some variations from a copy in Rawlinson's MSS.) from that]
first publish d by *ANT. HALL.*

OXFORD, M. DCC. XXII.

1 Certain MS. *Rawlinson.*

The chief Points or Summs of the Addresses.

I.

CONcerning the Historical Use of the old Book of BRUTE, dedicated to ROBERT Earl of GLOCESTER, Brother of the Empress MAWD.

II.

The religious Necessity of Impartiality in Historiographers, and of Abstinence, in general, from Censure.

III.

The Historical States of Times among us, from JULIUS CÆSAR till King HENRY the Seventh, with Discovery's of our chief Historical Dangers.

IV.

Prime Gardens for gathering English: according to the true Gage or Standard of the Tongue, [1] about 15 or 16 years [2] ago.

1 *Antony à Wood* thinks these Addresses were written about 1610. *Not. MS.*
2 Past. MS. *Rawlinson.*

HYPERCRITICA:

OR

A Rule of Judgement, for writing or reading our History's.

ADDRESSE THE FIRST.

TO write the History of *England* is a Work superfluous, if it ever had an History: but, having had all other Honours, it only wanteth that. *Polydor Virgil* in *England*, and *Paulus Æmilius* in *France*, both of them *Italians*, were entertain'd of Purpose. As if their Narrations ought to have most Belief, which were written by their Pens, who had least Interest in the Argument, or Relation to the Party's. This Counsel, whatsoever it seem'd to the Givers, or Receivers, found less in Success among us then it had in Probability. Many great Volumes carry among us the Titles of History's. But Learned men, and [1] *Sr Henry Savil* one of them, absolutely deny, that any of ours discharge that Office which the Titles promise. For my part I think that the most of them have their Praises, and all of them their Uses towards the composition of an universal History for *England*.

Sect. II.

Among the greatest wants in our ancient Authours, are the wants of Art and Style, which as they add to the lustre of the Works and Delights of the Reader; yet add they nothing to

1 The place is set down in my third Addresse.

the

the Truth; which they so esteemed, as they seem to have regarded nothing else. For without Truth, Art and Style come into the Nature of Crimes by Imposture. It is an act of high Wisdom, and not of Eloquence only, to write the History of so great, and noble a People as the *English*. For the Causes of things are not only wonderfully wrapt one within the other, but placed oftentimes far above the ordinary Reach's of human Wit; and he who relates Events, without their Premisses and Circumstances, deserves not the name of an Historian; as being like to him who numbers the Bones of a Man anatomized, or presenteth unto us the Bare Skeleton, without declaring the Nature of the Fabrick or teaching the Use of Parts.

Sect. III.

The Part of heavenly Providence in the Actions of Men is generally left out by most of the Ethnicks in their Histories. Among whom copious *Livy* seems worthily the most religious, and consequently of theirs the best: as *Cornelius Tacitus* (let not plain Dealing offend his other Admirers) either the most irreligious, or with the most and therefore the less worthy to be in Honour as a Cabinet Counsellour with any man, to whom Piety towards powers divine is pretious. [1] This some affirm deliberately: notwithstanding all that which *Boccalini* in his late *Lucianical Ragualias* hath undertaken on his Behalf; as in their *Anti-Tacitus*, for Justification of those censures of levity, malice, and most apparent falsehood, which *Tertullian*, *Orosius*, and other of the ancient; *Casaubon*, and other of the modern, brand upon him, is (as they conceive) fully proved. On the other side Christian Authors, while for their ease they shuffled up the reasons of events, in briefly referring all causes immediately to the Will of God, have generally neglected to inform their Readers in the ordinary means of Carriage in human Af-

1 Epist. ad *Hen. 4tum, Gall.* Reg. ante *Polybium*: illos excusari non posse judicamus, qui unicum hunc historicum omnibus aliis anteponunt. Quid enim principi, præsertim juveni lectione illorum Annalium esse queat perniciosius.

fairs,

fairs, and thereby singularly maimed their Narrations. *Philip de Comines*, and our Sr *Thomas More* (both of them great Counsellors of [1] State to their several Princes) are two of those very few Worthies, who respecting as well the superior, as the inferior Efficients of Operations in the World, come near to accomplish the most difficult duty of [2] Historians. In which number as I wish to be [3] one, so there is no fault to endeavour to be the only one; for, according to that of *Quinctilian*: *Quid erat futurum, si nemo plus fecisset eo quem sequebatur*?

Sect. IV.

Truth is the soveraigne praise of an History. For want whereof *Lucian* did condemn unto his hell, *Ctesias*, *Herodotus*, and other of his Country men. And although himself were as false a Companion as any, yet Learning and Reason told him, that Truth in Story was only to be sacrificed unto, as the Goddess of that brave Province; and that all other respects came after, with a very large distance between. Which makes *Velleius Paterculus*, that courtly Historian, with his *bis penetrata Britannia* in flattery of *Cæsar*, rather to live for his Latin, and conceitful notions, then for his authority in matter; and *Ammianus Marcellinus*, notwithstanding his half barbarous style, to have a better and a greater Fame then polite *Paterculus*.

Sect. V.

[4] There is a great complaint among some of the most Learned, against *Galfridus Arthurius*, or *Galfridus Monumethensis*, for want of Truth, and Modesty, as creating a BRUTE unto us for the Founder of our *Britain*. But who is he that proving it to be a Fiction, can prove it withal to be his? If that Work be quite abolished, there is a vast Blanck upon the Times of our

1 Esstate MS. *Rawlinson*. 2 Of good Ib.

3 I most heartily wish He had; for any Person of Skill, in every Paragraph, may easily discover Him to be a complete Master of his Subject. *A. H.* 4 Here Mr. *Hearne's* Fragment begins, and ends with the Address. *A. H.*

Country

Country, from the Creation of the World till the coming of *Julius Cæsar*, not *terra incognita* it self being less to be known then ours. The Things of which Ages as we understand not the more for *Monmouths* history, unless the same be true; so neither seem they (as being those Times which our Criticks mark with their Ἄδηλον, and their Μύθικον, their *Ignotum*, and *Fabulosum*) much to be stood upon. Nevertheless, out of that very Story (let it be what it will) have Titles been framed in open Parliament, both in [1] *England*, and [2] *Ireland*, for the Rights of the Crown of *England*, even to entire Kingdoms. And though no Parliament can make that to be a Truth, which is not such in the proper Nature thereof, nor that much Authority is added thereby to that traditional Monument, because Parliament men are not always Antiquaries, yet are we somewhat the more, and rather ty'd to look with favour on the Case. Therefore it pleased me well, what once I did read in a great Divine, that *in Apocryphis non omnia esse Apocrypha*. And that very much of *Monmouths* book, or pretended Translation, *de Origine & gestis Britannorum* be granted to be fabulous, yet many Truths are mixed.

Sect. VI.

The main Controversy concerning that Work is, whether it be an Antiquity or an Imposture. That it is full of Fables or Discohærencies no man denyeth, and *Giraldus Cambrensis* himself though being his Country-man, and living in that Age, [3] angerly taxeth it for such, albeit he grants a *Brute*, and much of the principal Substance to be true, and follows it. The Adversaries are both many, and many of special Account, as *Nubrigensis*, *Whethamsted* &c. among the ancient; and among the

1 Apud *Matth. Westm.* Epist. *Edv.* 1. Regis *A.* ad *Bonifaciam* P. M. 1301. Et Epist. Procerum *Angl.* Anno eodem. 2 II. *Elizab.* ap. *Dubl.* 23 Febru. *Sr H. Sidney L. Deputy.* 3 Sicut fabulosa *Gaufredi Arthuri* mentitur Historia: These are the words of *Giraldus* cited by *Sr John Prise*, out of *Giraldus*, *de Cambriæ descriptione*, where *Giraldus* denies, and truly denies, that *Wales* was so called, either of Duke *Wallo* or of Queen *Wendolena*.

modern

modern (whom also *Camden* citeth) *Vives, Junius, Buchanan, Polidor, Bodin,* &c. but all of them Strangers. On the other side, friends alledge *Malmesburie* (the worthiest Writer of all our Historians) for the being of *Arthur, Huntingdon, Aluredus, Hoveden, Cestrensis, Gervasius Tilburiensis,* &c. among our older Authors, and of the later times the Muster of Names is not thinn. *Leland* most famous, *Sr John Prise* Knight, *Humfrey Lhuid,* &c. Men singularly skill'd in our Antiquities, and *Britanns* of Race, Doctor *Keyes,* Founder of Keyes College in *Cambridge,* Mr *Lambert* of Lincolns Inn (who for freeing *Monmouth* from the suspicion of Forgery [1] voucheth his Possession of a Welsh Copie, older, in his opinion, then *Monmouth's* Translation) Doctor *Powel,* Mr *Lewis,* and all Welsh Bards, and Genealogist's, Doctor *White* of *Basingstoke* in his Latin Histories, *Stowe, Holinshead,* &c. So that if the cause were to be try'd, or carry'd by Voices, the affirmative would have the fuller Cry. And by that which *Monmouth* himself [2] in his Epistle dedicatory to that learned, brave, and warlike Prince *Robert,* Earl of *Glocester,* natural Son to K. *Henry* the first, concerning the style of the *Welsh* original, by him translated, (and perhaps interpolated) wherein abounded *phalerata verba,* and *ampullosæ dictiones,* pompous Words, (as he saith) and swelling phrases, it seems nothing else but a meer Satyra, Rhapsodie, or Cento, peiced together out of their Bards Songs, or Ballads, which may well be so. For *Ammianus Marcellinus* writes, that it was the Office of the *Britain* Bards: *Fortia facta virorum illustrium heroicis composita versibus, cum dulcibus Lyræ modulis cantitare*: and *Lucan,* long before his daies, hath recorded the same.

Sect. VII.

Our Historians Office concerning the Use of such a Book as this of *Monmouths,* for Defence whereof not only a great party of learned Writers stand, but an whole noble Nation (anciently

1 Perambulat. of *Kent.* 2 Deest forte, *writes.* H.

Lords

Lords of this Island) hath not an easy Description. Certainly much is attributed, and much is to be attributed, in this Case, unto domestick Monuments, how barbarous soever, specially touching the Originals of People. For *Myrsilus* of *Lesbos* is said to own this Sentence, that in Searches of such nature, *Magis creditur ipsi genti atque vicinis, quam remotis & exteris.* Which had no *Myrsilus* ever said, yet had it not been the less true, or the more needing Authority, because it is meerly a Dictate of common Sense, and all principal Authors allow thereof. *Salust* himself made use of King *Hiempsal* his Library, in the *Carthaginian* or *Punick* Tongue (which was a kind of *Syriac* shewing their Original to be from *Tyre*, and other Towns in *Phœnicia*) to write his *Jugurtha* the more exactly. What shall we say of *Polydor Virgil's* way in this very matter? though he utterly misliked *Monmouths* Narrations as fabulous, yet did he breif them into his Volumes with special Protestation by name against a little book of like Argument, passing for *Gildas* the Historiographer's. *Sigebertus Gemblacensis*, living in *Monmouth's* time, where his Chronicle tenders the Occasion, saith of that story thus: *Nec dubia pro veris affirmamus, nec Historicam narrationem, quæ nuper de Britannico sermone in Latinum translata est, lectori subtrahimus.* And this course carries the show of Justice and Reason. Nevertheless each may do as himself thinks best, though that perhaps be not best. For *Salust* in the like case reports what he finds, but taking nothing therein upon himself, plainly tells us: that *fides ejus rei penes authores erit. Tacitus* also (his Admirer, and next him to be admired for his Art) when he hath simply set down what he had heard concerning the *Germans* first Ancestry, (a Tale of a Father and his three Sons, as that is in *Monmouth* of *Brute* and his three Sons) concludeth *Quæ neque confirmare argumentis, neque refellere in animo est.* Let therefore, our Historian look well about him, and examine, whether this proceeding do not properly concern his Duty. Sure I am that if *Cornelius Tacitus* had holden the Course of every where following the ancient Histories, or historical Traditions of Countries, he had not in the *Jews* Antiquities been so ridiculous,

lous, idle and injurious, as he is in the fifth Book, a Fragment of his Histories.

Sect. VIII.

However, it is the least Care, or among the least Care of famous old Historians, who are the only Examples of History, to spend much time in the Learning, or Etymologies of Nations or Countries Names. For as S.[1] *Augustine* saith, they are many times so changed, *temporis vetustate, ut vix homines doctissimi antiquissimas historias perscrutantes, origines potuerunt reperire*: and S.[2] *Hierom* (of all the Latin Fathers the most learned) hath words to like Purpose, where he speaks of such Nations as descended out of *Joctan*. And be it that the Names are never so well to be known, yet what is it to the purpose of an History (the glass of Actions) to understand the Reason, (or Conjectures rather) why, or how *Britain* was called *Britain*, *Rmoe*, *Rome*, or *Troy*, *Troy*? Certainly to perplex in this case our Reader, with long disputes, or long Rehearsals of Names, and their Etymologies, with which some late Antiquaries have cloy'd and pester'd us, falls into that rule, which[3] *Ammianus* hath upon the like occasion, where he reciteth divers Opinions concerning the Originals of the ancient *Galls*. Therefore with him I say for that Point, *declinanda varietas sæpe satietati conjuncta*. If any thing be clear in such a Case, or vehemently probable, it is both enough, and all, which the Dignity of an Historian's office doth permit, briefly to mention the same. As for the cause of the name of *Britain*, only two Conjectures among so many which have of late been brought, seem worth the remembring: the one is *Camdens*, who derives it out of the word *Brith*, which signify'd (as he saith) in the ancient tongue of *Britain*,[4] that Herb, with which the *Britanns* are reported to have painted, and decolour'd their Bodies. Which his Conjecture he upholds with singular Diligence, and great variety of

1 De Civitate Dei liber 16. cap. 11. 2 De Trad. *Hebr.* in Genes. 3 Histor. lib. 15. cap. 23. 4 *Correct*: for Mr. *Cambden* saith not that it was the Herb, but the very being painted, smear'd or colour'd (with an herb) which the word *Brith* signify'd.

learned Probability's. The other Opinion, or rather historical Affirmation is, that *Britain* was denominated of a man, as also the herb *Britannica*. [1] *Pliny's* words are *-miror nominis causam. -Fuit quidem & hic quondam ambitus,* NOMINIBUS SUIS *eas adoptandi, quod docebimus fecisse* REGES, *ut res tanta iis debeatur, herbam invenire, vitam juvare.* By which words it is plain, that *Pliny* thinks there was some KING, or other, whose name had *Brit* therein, and that the herb *Britannica* was perhaps consecrated by him, to the Preservation of his Name, and Memory to all Posterities. But *Monmouth* and his Followers directly draw us *Britain* out of *Brutus,* who according to their narration was great Grandchild to *Æneas* Father of *Ascanius,* Father of *Silvius,* Father of *Brutus.* This Derivation of our Island's Name is wonderfully esteem'd by the *Welsh,* now long since incorporated with us.

Therefore it behoves our Historian to be well advised, before he enter into any Kind of unkind Diligence against the same. For if in some Cases, *communis error facit jus,* error certainly in such Cases as this, as it bindeth no man, so neither is it singular to *Britain,* because the Licence of deriving Nations from supposed Gods, and Puissant Worthy's is universal. *Arrianus* and other Authors testify, that *Alexander* the Great said, he found it available in his actions, *quod Ammonis filius habitus sit, cum certo teneret se filium Philippi*; which are *Alexander's* words in *Lucian. Varro* also (as he is cited by St *Augustin*) professeth; *Utile esse civitatibus, ut se viri fortes, etiamsi falsum sit, ex Diis genitos esse credant, ut eo modo animus humanus, velut divinæ stirpis fiduciam gerens, res magnas præsumat audacius, agat vehementius, & ob hoc impleat ipsa securitate felicius.* This Sentence notwithstanding, delivered by *Marcus Varro,* (the most learned Man which ever *Rome* heathen had) stands specially condemned by that holy Bishop, as setting open a wide Gate to Falsehood, and Abusion. Now therefore, if *Jeffery* of *Monmouth's* Work be concluded on all Hands for untrue, the noble Historian must prefer verity before politick

1 Nat. Hist. lib. 25. cap. 3.

Respects,

Respects, but because it is not (as the World sees) he may remember the Temper of *Gemblacensis*, and of the other Authors cited above in this Address. For my Part, as I say with *Camben, in hac re suum cuique liberum esto per me judicium*, so nevertheless I incline very strongly to have so much of every Historical Monument, or Historical Tradition maintain'd, as may well be holden without open absurdity. My Histories notwithstanding begin at *Julius Cæsar*.

ADDRESSE THE SECOND.

Sect. I.

INdifferency, and even dealing are the Glory of Historians. Which Rule, venerable *Beda* reputed so sacred and inviolable, that albeit he much detested the Opinion of *Aidanus*, the *Scot*, according to which he celebrated the high feasts of *Easter*, otherwise than that Church did, whereof *Beda* was a Member within exact Obedience: nevertheless he durst not, as an Historian, but with all Candour, and Freedom possible, deliver *Aidan's* Praises. Yea he makes Profession, that he did not only detest him as a Quartodeciman tho' he were not a Judaizing Quartodeciman (for that he kept Easter in honour of Christ's Resurrection, upon the next Sunday after the [1] fourteenth Moon: and not indifferently upon the next day of the Week, what day soever it was) but he did also write of Purpose against *Aidan's* opinion therein, as himself professeth, citing *Aidan's* own Books. *Beda*, nevertheless, coming by the Order, and Necessity of his Task to memorise the Truth of Things, his closing Words full of Saintly Gravity, and sincere Conscience, are: *scripsi hæc de persona, & operibus viri præfati, nequaquam in eo laudans, haud eligens hoc quod de observatione Paschæ minus perfecte sapiebat*, &c. *sed quasi VERAX historicus simpliciter ea quæ de illo, sive per illum sunt gesta describens, & quæ*

1 Decimamqnartam lunæ diem.

laude

laude sunt digna in ejus actibus laudans, &c. According to which Rule he doth sincerely discharge his Duty, commending *Aidan*, not only for Learning, and Eloquence (which are common as well to the good as bad) but for his Charity, Peacefulness, Continence, Humility, for a Mind, *iræ & avaritiæ victorem*, which neither Wrath, nor Covetousness could overcome, and for many other Qualities characterical, and proper to a most worthy Man, and finally (which is a Principal point of Equanimity) he doth diligently extenuate, and allay the ill conceit which might be conceived against *Aidan*, for his Doctrine, and Practice in that Article; but doth not in no sort extenuate his Praises, concluding them with one of the fullest that perhaps we shall find of any Saint in the World, which is; that he omitted nothing, *ex omnibus quæ in Evangelicis sive Apostolicis, sive Propheticis libris facienda, cognoverat, sed cuncta pro suis viribus explere curabat.*

Sect. II.

This admirable Justice and Integrity of Historians, as necessary as it is, yet is nothing in these Days farther of from Hope. For all late Authors that ever yet I could read among us, convey with them to Narrations of things done fifteen, or sixteen hundred years past, the Jealousies, Passions, and Affections of their own Time. Our Historians must therefore avoid this dangerous Syren, alluring us to follow our own Prejudices, unless he mean only to serve a Side and not to serve Truth and Honesty, and so to remain but in price while his Party is able to bear him out with all his Faults, for quarrels sake. He is simply therefore to set forth, without Prejudices, Depravations, or sinister items, things as they are. They who do otherwise; *ob id ipsum, quia non rogati sententiam ferunt, valde suspecti sunt.* The reason of which speech Monsieur *Bodin* (whose also it is) giveth to be: for that an History ought to be nothing else but an Image of truth, and as it were a Table of Things done: permitting the Judgment of all to the competent Reader, which

Judgment

Judgment we ought not forstall, howsoever in some rare Cases it may be lawful to lead the same.

Sect. III.

This steel Rule whosoever honestly follows, may perhaps write incommodiously for some momentany Purposes, but shall thereby, both in present and to posterity, live with Honour, through the Justice of his Monuments. And if for them he should suffer Death, as [1] brave *Cremutius Cordus* did, yet other Historians shall eternise his Sufferings, and that Princes great Disgrace, under whom that Tragedy was committed. Nor, in so sacred a business as the putting into Books, for immortal Remembrance, the Acts of famous Men, need I fear to call it a canonical and inviolable Aphorism of Historiography, because it is absurd in the historical Volumes of holy Scripture; whose majesty no *Attick*, nor *Tullian* Eloquence can express, nor to whose Entireness of Verity any human Wit, or Diligence can come near. For in those Divine Records, Facts whether good or bad, and their Circumstances, are simply and clearly related, without (for the more part) any Manner of Censure, or Judgement upon the Facts, as in the Writers person. On the contrary let those other Writings which abound in the different Humour, be stript by Readers, who have Discretion, into the bare Matter, which they profess to handle, so that all their Authors, Commentations, Conjectures, Notes, Passions, and Censures, which they utter as in their proper Persons be diligently mark'd, abstracted, and laid apart; and then the Things which they write may be received without Danger, or certainly with little. For the Judgements of interested Authors are commonly not Judgments so much as prejudices and Preventions, *ne quid suæ partes detrimenti capiant*. Iniquities practis'd in this Point are not more ordinary than odious, and are sometime laid on so impudently thick, that with less than half an Eye the Paintings are discernable: otherwhile the more

1 Cor. Tacit. Annal.

cunningly,

cunningly, yet so, as that with a little Attention they may readily be discover'd. Nor have the Translators of History any more privilege than their Authors; whether therefore they corrupt the Original, by the familiar Courses of Corruption, as Addition, Mutation, Mutilation, Subtraction, Distraction, or otherwise; as they generally do, who in the Phrase of their own Education, Sect, Faction, or Affection utter Antiquities, and Truths of another Tenour, it is a like worthy of Blame. Neither are Impostures and Frauds in Sentences only, but in Words also, as both *Vincentius Lyrinensis*, and the Apostle noteth. Such seems to me this genuating Vanity in the Chronological Table at the End of *Marcellinus* translated into English: *Hyginus* Minister, and Pastour of the Chuch of *Rome* suffered Martyrdom for Christ's Gospel. A strange Periphrasis, and style for a Pope; other Titles than Minister, and Pastour (though they are proper in Respect of Function) belonging to his Calling; As Patriarch and Archbishop, those by a new singularity grown after a sort peculiar to puritanical Superintendents, Enemies of Ecclesiastical Episcopality.

Sect. IV.

And why should any of these Dealings, or Devices be at all? For who compelleth to write? and if we write why should we deceive? or if we would not deceive, why do we not use proper and received Terms? even lying *Lucian* himself gives it for a Precept to his Historian that he should call a FIGG a FIGG. What other Effect can the Ignobility of all the formerly taxed Courses produce, then in a short Time (as they already have for the most part) to bring the Dignity of Writing unto nothing? and who is he that rightly weighs an Historians Duty, and can dare to profane or embase the same without Remorse or Confusion? Every Man is free to hold his Hand off from Paper; but if one will needs write, then the Nobility of the office commands him rather to die, then with the Injury of Truth to humour Times, and Readers, and content himself.

Quid

Quid enim fortius desideret anima (saith *St Augustine*) *quam veritatem?*

Sect. V.

An Historiographers Office therefore abhorreth all sorts of Abuse, and Deceit, as Impiety, or Sacrilege; and so our Writer must, if he will live indeed, and live with love and Glory.

ADDRESSE THE THIRD.

Sect. I.

SIR *Henry Savil*, in an Epistle Dedicatory to [1] Q. *Elizabeth*, speaking of the History of *England*, after he hath therein condemned *Polydor Vergill*, writeth thus: *Nostri ex fæce plebis Historici, dum majestatem tanti operis ornare studuerunt, putidissimis ineptiis contaminarunt. Ita factum est, nescio qua hujusce insulæ infelicitate, ut Majores Tui* (*Serenissima Regina*) *viri maximi, qui magnam hujus orbis partem imperio complexi, omnes sui tempores reges, rerum gestarum gloria facile superarunt, magnorum ingeniorum quasi lumine destituti, jaceant ignoti, atque delitescant*, &c. Our Historians (saith the Knight) being of the Dregs of the common People, while they have endeavour'd to adorn the Majesty of so great a Work, have stain'd, and defiled it with most fusty Foolery's. Whereby tho' I wot not by what hard Fortune of this Island, it is come to pass that your Ancestors (most gracious Queen) most puissant Princes, who embracing a great part of this our World within their Empire, did easily overgo all the Kings of their Times, in the Glory of great Atchievements, now destitute of as it were the Light of brave Wits, do lye unknown, and unregarded. These Words utter'd by a Gentleman excellently learn'd, to a Sove-

1 Ante suos rerum Anglicarum scriptores.

reign

reign Queen excellently understanding, and in Print, before a great Volume, are worthy to be exquisitely ponder'd, the summ whereof is, the common wish: THAT THE MAJESTY OF HANDLING OUR HISTORY MIGHT ONCE EQUAL THE MAJESTY OF THE ARGUMENT.

SECT. II.

Great *Savil* himself gave hope when this Epistle came abroad, that he would be the Man; and all the learned of *England* were arrected and full of Expectation, grieving to find it vain. Somewhat he is said to have attempted in that Argument, and made Searches in the Tower, for Furniture out of Records; but, if he did any such thing, whether impatient of the harsh, and dusty Rudeness of the Subject, or despairing that he could so truly, as the Honour, and Splendour of his Name, and as the Nature of the Work requir'd, or for what other Cause else soever; he desisted, converting all his Cares to the Edition of St *Chrysostom* in Greek; which with the Charge of ten thousand Pounds (so it hath been said) as well in procuring Manuscripts, and Transcripts, as in the printing, and otherwise, was at the last effected; thus was he carry'd away by Speculation of things Divine, as it were in a Chariot of Fire, from this other immortal Office to his native Country. Nor do I wonder at it. for unless the Charity, or Ambition of writing be extraordinary, it is otherwise an Affliction for those Minds, which have been conversant in the Marvels and Delights of *Hebrew*, *Greek*, and *Roman* Antiquities, to turn over so many musty Rolls, so many dry, bloodless Chronicles, and so many dull, and heavy paced Histories, as they must who will obtain the Crown, and triumphal Ensign of having compos'd a CORPUS RERUM ANGLICARUM. But unlearned Delicacy (the minion of the fine and fortunate) is good in great things for nothing, while it self by only doing nothing, yet censuring all Things, preserves itself from receiving Justice. Solid [1] *Camden*, saith as the thing is,

1 Annal. *Hiber.* in sua *Brit.* pag. 836,

Historia

Historia omnium ætatum authores & ferat & desideret: & ab aliis rerum, ab aliis verborum doctrina sit querenda.

Sect. III.

The vast vulgar Tomes procured for the most part by the husbandry of Printers, and not by appointment of the Prince, or Authority of the Common-weal, in their tumultuary, and centonical Writings, do seem to resemble some huge disproportionable Temple, whose Architect was not [1] his Arts Master, but in which, store of rich Marble, and many most goodly Statues, Columns, Arks, and antique Peices, recover'd from out of innumerable Ruins, are here, and there in greater Number, then commendable order erected, with no dispraise to their Excellency, however they were not happy in the Restorer. In Mr *Speed*'s Stories publish'd since that Knights Epistle, besides all common Helps, there are for the later times, the Collections, Notes, and Extracts out of the Compositions of [2] L[d] Vicount St *Alban*, Of the [3] L[d] *Carew*, of Sr [4] *Rob. Cotton*, of [5] Sr *Hen.* [6] *Spel.* of [7] Doctor [8] *Bar.* of [9] Mr *Edmund* [10] *B.* &c. *Speeds* own Part is such therein for style, and Industry, that for one who (as *Martial* speaks) hath neither a *Græcum* Χαῖρε, nor an *Ave Latinum*, is perhaps without many Fellows in Europe. So much also have I understood of him by sure Information, that he had no Meaning in that labour to prevent great practick Learnedness, but to furnish it for the common Service of *England*'s Glory.

Sect. IV.

History in general hath as many Praises, as any Muse among the nine. One tells us, as from out of ancient Authors, that History is nothing else but [11] a kind of Philosophy using Ex-

1 *Is*, MS. 2 In *Hen.* 7. Of the now MS. *Rawlinson*. 3 In *Henry* throughout 5. 4 In *Henry* 8. 5 In *Norfolk* 7. Sic *MS. A. H.* 6 Lege, *Spelman*. 7 In K. *John*. 8 *L. Barcham*. 9 In K. *Henry* 2. the speech of *Macmurgh K.* of *Leinster*, 10 Lege *Bolton*, i. e. the Author of this Treatise. *A. H.* 11 *Isa. Casaub.*

amples; another, that History is the Metropolis of Philosophy. Plainlyer, and more to our Purpose, *Tully*, among other Titles, calls her the Light of Truth, and Mistress of Life. St *Gregory* [1] *Nazianzen*, (that excellent *greek* Father) styleth her a World of Wisdom, for so his *quædam conglobata sapientia* (as his Translator calls it) may be Englished. Our [2] *Malmesbury* saith well and worthily, that it is *jucunda quædam gestorum notitia mores condiens, quæ ad* Bona sequenda, *vel* mala cavenda, *legentes exemplis irritat.* To like purpose writes Venerable *Beda* [4] to K. *Ceolulph.* Excellent is that of Sr *Thomas North*, in his Preface to his *Plutarch's* Lives; *Histories* (saith he there) *are fit for every place, serve for all Times, reach to all Persons, teach the living, revive the dead, so excelling all other Books, as it is better to see Learning in noble Mens Lifes, than to read it in Philosophers Writings.*

Sect. V.

What Grammatical Criticks (from whose Pens let no man greatly hope for any thing in History noble) do teach unto us, it is not mainly by any free Master to be regarded. For who did ever write well, simply as a Disciple of theirs? Because to make an Historian, there are also requisite certain Gifts of God, and Nature, ripen'd, and perfected by Experience, peculiar to that Duty, which *Lucian* himself placeth not within Purchase, as natural Wisdom and Eloquence. And *Lucians* Precepts, or Observations are the best for Historiography among all the Heathen, unless perhaps you will prefer *Dionysius Halicarnassæus*, where he, in a special Tract compares *Thucydides*, and *Salust.* A principle Duty of an Historian, every where agreed upon, is to handle the Counsels and causes of Affairs. Causes again are twofold; consider'd (according to [4] *Savil*) as they are in Composition (wherein he saith that *Tacitus* did not look so well about him) and as they are in Division; or as [5] Sr *Francis*

1 Ad *Nicob.* de Hist. le. 2 Proæm. lib. 2. de gest. Reg. *Anglor.* 8 Epist. dedic. Histor. 4 Annot. 14. in Cap. 2. lib. 1. Histor. transla. 5 Essay the 16. Cap. of Atheism.

. *Bacon*

Bacon Vicount St *Alban* doth far better for my Capacity distinguish them into Causes, second or scatter'd, and into Causes confederate, and knit together. In this point consisteth the principle Difficulty and mystery of Historical Office, and not only Difficulty and Mystery, but Felicity also, according to that of the Poet: *Felix qui potuit rerum cognoscere causas.*

Sect. VI.

To come to particulars or Parts of our History. The [1] Roman Period, or reign in *Britain*, containing from *Julius Cæsar*, (who first invaded it) to the Reign of *Valentinian* (who first lost it) the long Space of above four hundred and threescore Years, by reason of the presence of some *Roman* Emperor's, and of continuing Dealings with that incomparable People, may well be reputed the-as-it-were-purple, and Gold of Histories. Which notwithstanding is rather the Glory of the *Romans*, then of the *Britains*, whose Estate and Affairs are so obscure, or rather so quite forgotten, that but only for one *Juvenal*, we never had heard of *Arviragus*; nor but for one Venerable *Bede* and *Freculphus Lexoviensis*, (unless the *Roman* Martyrologe be more ancient, for *Tertullian* names him not, tho' he toucheth at the Conversion in his Apologeticks) we had scarce ever had any competent Testimony of King *Lucius*, first Christian King of *Britain*. The chief Difficulty, Knot, and Masterpeice of this Period is to bring to light the Acts, and Commonweal of the *Britains* under the *Roman* Empire. The Roman Period.

Sect. VII.

The Britain Period, or Comprehension of Time, and Matter from the Entrance of *Hengist* with his *English-Saxons*, (as Friends) till the time of *Cadwalladar*, last King of the *Britains*, is Troubled with the like Obscurity as the *Roman Period.* The British Period.

1 See his *Nero Cæsar*, p. 71—193 where a good Account of part of this Period may be met with. *A. H.*

Within

Within this Revolution of Ages begins the Labyrinth of the *Saxon* Heptarchy, or rather Ogdoarchy, dividing the Kingdoms of the *North-Humbers* into their two Kingdoms, *Deira* and *Bernice*: which after *Fabian* (that memorable Alderman of *London*) *Stowe*, and others, *Speed* hath done so well, as with me it deserves to be reputed his best peice. This Period embracing the Circle of about six hundred and sixty years, from *Hengist*, to the *Norman* Invasion, hath many Excellencies in the Persons and Acts of our Ancestors, whether we consider Piety, force of Arms, or Arts of Peace. For in this time the Foundations, and [1] Superedificators of Christian Policy of *England*, were fully lay'd. And these so far as they concern the Laws of our Land (being the same which in common Speech, we call the *Common Laws of England*, but are indeed none other then Jus Civile Anglorum) are very weakly and negligently handled by all our vulgar Chroniclers: tho' a thing in it self most worthy to have been throughly describ'd, and for the doing of which there are good store of Monuments. The eccentrick circle of the *Danish* Invasions, Spoils, and Tyrannies, being rather an Interruption of a Continuation, then a just Revolution in Empire, drawn by the compasses of time within this *English-Saxon* Circumference, hath in it very terrible Examples of God's anger. Which Visitations from above, tho' grievous to Flesh and Blood, were not without special Mercy towards both Nations, when the *English-Saxon* was thereby forc'd to better his Life, and the *Danes* (as if that were God's secret in it) by degrees obtain'd to be Christians, their Period determinating in that great, and holy Monarch King *Canutus*.

English Period.

Danish Period.

Sect. VIII.

The great [2] large Space of Time containing the compass of above five hundred and fifty Years, between the *Norman* Conquest under K. *William*, till the Union under K. *James*, needs not be called by any other title then that of the *English Revolu-*

1 F. Superedifications, *A. H.* 2 Great Space MS. *Rawlinson.*

tions.

tion. For albeit the natural English Line of the Royal *Ethelings* (as *Malmesbury* sirnameth them) was thrust out by the *Norman,* and conveyed itself into *Scotland,* in the person of St *Margaret* (from whom our King is come) though the House of *Bloys* gave us an Intruder in K. *Stephen*: and the House of *Anjou* by *Matildis* the Empress, Daughter of *Beauclerck,* furnish'd us with Kings, till the Line of the *Britains,* return'd in the person of *Richmond,* yet did the *Norman* name in *England* quickly pass into that of *English,* as the less into the more, and all those Transmutations, Concussions, and Superinductions were of Family's, or of Housen Royal, rather then of Nations. For neither the *Normans,* after a while: nor the *French* under *Lewis* the *Dolphin,* during the Barons Wars, nor the *Poictovines* under K. *Henry* the third: nor the *Welch* under the *Tydders* (who in three Descents have given us five Monarchs) did either so sway, or were ever able so to sway, but that the *English* still carry'd the general Opinion, Face, and Body, of the Nation, and whatsoever was done noble by any of these Soveraigns or under them, the whole resulted to none other Peoples Glory then to only ours. The English Revolution.

Sect. IX.

So then the English Revolution from the Conquest to K. *James,* or the Comprehension of Acts and Ages, within that Space, hath inclusively given unto us 24 Princes, good and bad, and is the most important Part of our Histories. For the penning whereof, whether it be best to do it by Distinction into several Actions, without intermixture of coincident Matter, or by Lifes, and Reigns of Princes, that is, by the Order of Times, and Sequences of Events, may worthily seem questionable: because the first way is absolutely best for presenting to the Mind, the whole State of every particular great Business, tho' the other is best for Narration, as that in which the natural Method of the doing is observed, according to the Time of the doing, with the Intermixture synchronical, or contemporany accidents.

accidents. The former Sort or Kind, [1] *Cicero* calleth ***Perpetua & continentia scripta, & conjuncte contexta*** and the other he seems periphrastically to name, ***separata, sejuncta,*** and ***secreta à continentibus scriptis.***

Sect. X.

To pen our History by Actions is to describe some eminently main Affair. For example, The *Norman Conquest*, and the effects of that Tyranny, till the Common-weal freed it self: the Interposal of K. *Stephen*: the famous Controversies about Church-mens Privileges, between the King and *Canterbury*; which were, in a manner, original, and fundamental to all the incredible Changes which have followed in the Rule, and Policy of our Country: The enterprise of the Cross by [2] *Cordelion*: the Wars of the Barons: the Umpireship of *Long-shanks* in the manifold Competition for the Crown of *Scotland*: the Minions of *Carnarvon*: the Victories of *Windsore* and of the black Prince, his incomparable Son: the Minions of *Bourdeaux*: the Intrusion of *Lancaster* (seed of the Civil Wars) and Yolking of *Wales*: the Victories of *Monmouth*: the Tutors of gentle *Henry*, and the Civil Wars of *England*: the imprudent Marriage of *March*: the Destruction of his Son; the Atchievement of the Crown by *Glocester*: *Richmond's* Troubles by Counterfeits, and so forth. The other way of penning our History by Races, Lives, and Reigns, is the common Way, and therefore the more conform to common Liking: which is an orderly, and distinct Explication of principal Matters, as they happen'd under those several Monarchs, containing five Lines of royal Successions, whereof the *Norman* in two descents, brought forth 4 Kings; the 2 *Williams*, *Henry*, and *Stephen*: The *Anjouvine*, or *Plantagenists* Line, first in 7 Descents 8 Kings: 2 *Henrys*, 2 *Richards*, 1 *John*, and 3 *Edwards*; then again the *Plantagenists* of *Lancaster*, in 3 descents 3 Kings, all of them *Henrys*: and lastly, the Plantagenists of *York*, in 2 descents 3 Kings,

1 Epist. 12. ad Lucceium Historicum lib. 5. 2 *Cœur de Lion*, i. e. Richard I. *A. H.*

Kings, 2 *Edwards*, and one *Richard*: in all, of the *Plantagenists* only 14 Monarchs, 5 *Henrys*, 3 *Richards*, one *John* and 5 *Edwards*: [1] *Tidders* Line in 4 descents: 6 Monarchs inclusively, 2 *Henrys*, the rest severally named, *Edward*, *Mary*, *Elizabeth*, and *James*; and he the first who brought the Royal Sirname of *Stuarts* to the Soveraignty of *England*. But by what Point soever of the Historical Compass our Historian means to make his course through the great Sea, and Archipelago of so noble, and magnificent a Work, let him learn of me to know the Places of Danger, Syrts, Shallows, and Rocks of most Mischief, at which all late Writers do grate, either little or much, and never come of without Damage in Reputation.

Sect. XI.

I.

The Places, where the most universal Shipwracks are made, are those huge moveable Sands, which lye uncertainly throughout the main Ocean of our Affairs, and almost under every Cape, and Point of them (whether ancient, or modern) are certain seeming Opportunities to Advantage, or Disadvantage [to] this or that side in the present Professions of Religion: Their name is Prejudices in Faith.

II.

Another terrible Danger are Rocks, alike generally spread in their Tops, but rising all out of one Root, or Bottom-peice, is the Greatness of the ancient Clergy, their Power, and Privileges, and may well be commonly called Lapis Scandali.

III.

A third no less dreadful Peril is the narrow Channel, which now and then shifting it self, as the Sands about remove, doth

1 Or *Tudors*. *Tudor* is turn'd by *Leland* into *Theodorus*. *A. H.*

notwithstanding

notwithstanding evermore lye between that *Scylla* of the Peoples Liberty, and the *Charibdis* of Royal Prerogative; which being in some parts thereof invisible, and in other illimitable, brings present Destruction, if fallen into, and is entitled POINTS OF STATE. This makes *George Buchanans* Histories intolerable, while to the injury of Majesty, and Truth, he advanceth popular Licence as mischievously as immoderately.

IV.

A fourth Place is somewhat dangerous by Reason of the Encounter of divers Tides, and by Reason of the Checks and Currents. These are the old Titles, and Claims, extant in our sincerest ancient Histories, made on behalf of the Crown of *England*, to the Crowns of other Kingdoms, and lye just under the highest Elevation of the Pole of Majesty among us, and may be term'd the HONOUR OF NATIONS. This makes the reign of *Longshancks* dangerous to write, and difficult to read, without Inclination to Partakings, where the Kings Carriage of the *Scotish* Affairs is by either Nation historify'd.

V.

The fifth are certain stormy and gusty Seas, and as it were of an other *la Bermuda*, where the fierce Winds blow as if Heaven and Earth would go together *Tanta est discordia Fratrum*. These are a kind of *Caspian*, or inland Lakes, or Meres, situated in those Passages of our Histories, where there is a Necessity to sail thro' the National Quarrels of *Britain*, which the *Union* wisheth should be forgotten, but that the Adamantine Laws, and Nature of the Task permits it not, and may be called the QUARREL OF NATIONS. And these Winds, and Tempests are the Reason, why the mutual Victories, and Overthrows between *English* and *Scots*, and between *English* and *Welch*, and between *English* and *Irish* &c. are never related with sufficient Freedom or Sincerity by newest Historians.

SECT.

Sect. XII.

At all these Places it is incredible to behold, how many have let their Credits split in Peices; other their whole Fraights, and innumerable their Masts, Tackle, Oars, and Sails, and other Fragments, Testimonies of their Miscarryings. Through all which nothing but the Pilotage of Truth, directed by God's Honour, and the Glory of *England*, and Magnanimities Steerage, either ever did, or ever shall conduct any Authour with immortal commendation. It is withal to be observ'd also, that in Navigating this mighty Sea, it is a duty to God, and our Country, that History should be true; whereas the mischief, or danger of delivering truths entirely is only personal, and as contingent, so but oblique and lateral to the Writer, whose single Peril ought not to præponderate an universal Service. And albeit *Vopiscus*, in his *Aurelianus* writes thus of his own most excellent *Roman* Authours: *Neminem scriptorum quantum ad historiam pertinet, Non aliquid esse mentitum; prodente etiam, in quo Livius, in quo Salustius, in quo Cornel. Tacitus, in quo Trogus,* Manifestis Testibus *convincerentur*: Yet as Sr *Henry Savil* (in the before said famous Epistle) pronounceth of those old Historians of *England, Malmsbury, Huntingdon, Hoveden,* and the other, that howsoever rude, and homely for Style, yet that they were *fidi rerum interpretes*; and *Cambden* affirms of Venerable *Bede*, that he was *veri amantissimus;* so shall the reader find this true, that the old civil Historians of our Country are brightest in that essential Quality, and not to be convinced of any apparent, much less of any wilful Falsehood.

ADDRESSE THE FOURTH.*

Sect. I.

AS for Language and Style, (the Coat and Apparel of matter) he who would pen our Affairs in *English*, and compose unto us an entire Body of them, ought to have a singular Care thereof. For our Tongue (tho' it have no noted Dialects, nor

* The following extract from another copy of the work, in a less perfect state, preserved with Rawlinson's MSS. (Misc. I. p. 13.) is now given as being that portion of the *Hypercritica* which founds its principal claim to insertion in the present collection, and was probably the original outline of "Addresse the fourth." *Edit.*

Concerning Historicall language and Style. An emendation of the best Authors for written English.

The Choise of English.—As for example, language and style, (the apparell of matter,) hee who would penn our affaires in English, and compose unto us an entire body of them, ought to haue a singuler care thereof. For albeit our tongue hath not receiued dialects, or accentuall notes as the Greeke, nor any certaine or established rule either of gramer or true writing, is notwithstanding very copious, and fewe there be who haue the most proper graces thereof, for which the rule cannot be variable; For as much as the people's judgments are vncertaine, the books also out of which wee gather the most warrantable English are not many to my remembrance, of which, in regard they require a p'ticuler and curious tract, I forbeare to speake at this present. But among the cheife, or rather the cheife, are in my opinion these.

S^{r}. Thomas Moore's works some fewe outworne or antiquated words excepted.

The Arcadia of S^{r}. Phillip Sidney is worthiely most famous for rich conceipt, and splendor of courtly expressions which are not to be vsed by any historian but very rarely and with great judgment, as one whose style should haue glosse and lustre, but otherwise soliditie and fluencie rather then odd notions, full of affected newnes proper to oratours and poets.

Queene Elizabeth.

S^{r}. Henry Savile his end of Nero and begining of Galba.

Robert earle of Essex his apologie and letters to Roger earle of Rutland.

M^{r}. Hooker his preface to his booke of Ecclesiasticall Pollicy.

S^{r}. John Heyward his Heury the fourth, some fewe things excepted.

S^{r}. Francis Bacon lord viscount S^{t}. Alban in his summarie of King Henry the seauenth's life especially.

King James some few Scotcismes excepted.

Cardinall

nor accentual Notes, as the *Greeks*, nor any received, or enacted certainty of Grammar, or Orthography) is very copious, and few there be, who have the best, and most proper Graces thereof. In which the rule cannot but be variable, because the peoples Judgements are uncertain. The Books also out of which we gather the most warrantable *English* are not many to my remembrance. The principal which I have seen, and can in present call to mind, either for Prose, or Verse, are these whose Names do follow.

Sect. II.

The Histories written by Sr *Thomas More*, (some few Antiquated Words excepted) contain a clear and proper Phrase.

The *Arcadia* of Sr *Philip Sidney* is most famous for rich Conceit, and Splendour of Courtly Expressions, warily to be used by an Historian; whose style should have gloss and lustre, but otherwise rather Solidity and Fluency, then Singularity of Oratorial, or Poetical Notions. Such things as I have read of Q. *Elizabeths* own doing carry in them a most Princely and vital

Cardinall Allens Apologie a rare esteemed peece of English.

Edmund Spencer (the most learned Poet of our Nation,) very little for the vse of history.

George Chapman first seauen books of Jliades.

Samuell Danyell.

Michael Drayton his Heroicall Epistles of England.

Marlowe his excellent fragment of Hero and Leander.

Shakespere, Mr. Francis Beamont, and innumerable other writers for the stage, and presse tenderly to be vsed in this Argument.

Southwell, Parsons and some fewe other of that sort.

Henry Constable a rare gentleman.

Richard earle of Dorset, the myrrour of Magistrates, and his tragedies of Gorboduck.

Henry earle of Surrey and Sr. Thomas Wyatt of old.

Henry earle of Northampton, sonne of that Surrey, for some fewe things, a man otherwise too exuberent and wordfull.

Grevile lo. Brooke in his impious Mustapha.

Beniamin Johnson. Sr. Henry Wotton.

The learned and truely noble Sr. John Beaumont barronet in all his &c.; and late dictionaries, some publiq: speaches, some sermons, &c.

Character,

Character, not without [1] singular Energy, and Force of sought Elegancy, which makes me consent in a sort to the Praise even of those things, which I have not seen of hers, set forth by Sr *Henry Savil*, in these Words, of his dedicatory Epistle before translated *Tacitus*: *The Cause that I publish'd it under your Majesty's Name, and Protection, (besides the Testification of my* [2] *bounded duty) was &c. principally to incite your Majesty by this, as by a Foil, to communicate to the World, if not those* Admirable *Compositions of your own, yet at the least those most rare and excellent Translations of Histories (if I may call them Translations) which have so infinitely exceeded the Originals) making evident Demonstration to all who have seen them, that as the great actions of Princes are the Subject of Storys, so Storys compos'd, or amended by Princes are not only the best Pattern, and rule of great actions, but also the most natural Registers thereof, the Writers being Persons of like Degree, and proportionable Conceits with the Doers.* Somewhat it may detract from the Credit of this seeming hyperbolical Praise, both because it was written in her Life time, and also to her self. But I can believe that they were excellent. For perhaps the World never saw a Lady, in whose Person more [3] Greatness of Parts met, then in hers; unless it were in that most noble Princess, and Heroine, *Mary* Queen of *Scots*, inferior to her only in her outward Fortunes, in all other Respects, and Abilities at least her equal. A Princely, grave, and flourishing Peice of natural, and exquisite *English* is Card. *Alans* Apology said to be: and many have commended the Style and Phrase of Father *Rob. Pearsons* highly. The End of *Nero*, and beginning of *Galba*, prefix'd to the translated Histories of *Tacitus*, and thought to be Sr *Henry Savil's own* (as whose else should so rare a piece be?) is the work of a very great Master indeed, both in our Tongue, and in that Story. That Tractate which goeth under the name of the Earl of *Essex* his Apology, was thought by some to be Mr [4] *Anthony Bacon's*: but as it bears that E. name, so do I

1 A singular MS. *Rawlinson.* 2 Sic *MS.* L. *bounden. A. H.* 3 Greatnesses MS. *Rawlinson.* 4 'Twas Sr *Francis Bacon* that wrote the *Apology*; but that is another thing.

also

also think that it was the Earl's own, as also his Advices for Travel to *Roger* Earl of *Rutland*; then which nothing almost can be more honourably utter'd, nor more to the Writer's Praise, so far as belong to a noble *English* Oratour. Mr *Hookers* Preface to his Books of Ecclesiastical Policy is a singular, and choice Parcel of our vulgar Language. Dr *Hayward's* Phrase, and Words are very good; only some have wish'd that in his *Henry* the 4th he had not called Sr *Hugh Linn* by so light a Word as *Madcap*, tho' he were such; and that he had not changed his Historical State into a Dramatical, where he induceth a Mother uttering a Womans Passion in the Case of her Son. Sr *Walter Raleigh's Guiana*, and his prefatory Epistle before his mighty Undertaking in the History of the World, are full of proper, clear, and Courtly graces of Speech. Most of all Sr *Francis Bacons* Writings which have the freshest, and most savoury form and aptest utterances, that (as I suppose) our Tongue can bear.

These, next to his Majestics own most Royal Style, are the principal Prose Writers, whom out of my present Memory I dare commend for the best Garden-plots, out of which to gather *English* Language. King James.

Sect. III.

In verse there are *Ed. Spencer's* Hymns. I cannot advise the allowance of other his Poems, as for practick *English*, no more than I can do *Jeff. Chaucer*, *Lydgate*, *Peirce Ploughman*, or *Laureat Skelton*. It was laid as a fault to the charge of *Salust*, that he used some old outworn Words, stoln out of *Cato* his Books *de Originibus*. And for an Historian in our Tongue to affect the like out of those our Poets would be accounted a foul Oversight. That therefore must not be, unless perhaps we cite the Words of some old Monument, as *Livy* cites *Carmen Martium*, or as other Latins might alledge *Pacuvius*, *Andronicus*, or *Laws of the Twelve Tables*, or what else soever of the ancients. My judgment is nothing at all in Poems, or Poesie, Spencer.

and

and therefore I dare not go far, but will simply deliver my Mind concerning those Authours among us, whose *English* hath in my Conceit most propriety, and is nearest to the Phrase of Court, and to the Speech used among the noble, and among the better sort in *London*; the two sovereign Seats, and as it were Parliament tribunals to try the question in. Brave language are *Chapman's* Iliads, those I mean which are translated into Tessara-decasyllabons, or lines of fourteen Syllables. The Works of *Sam. Daniel* contain'd somewhat aflat, but yet withal a very pure, and copious *English*, and words as warrantable as any Mans, and fitter perhaps for Prose than Measure. *Michael Draiton's* Heroical Epistles are well worth the reading also, for the Purpose of our Subject; which is; to furnish an *English* Historian with Choice and Copy of Tongue. Q. *Elizabeth's* verses, those which I have seen and read, some exstant in the elegant, witty and artificial Book of the *Art of* English *Poetry*, the Work (as the Fame is) of one of her Gentlemen Pensioners, *Puttenham*, are Princely, as her Prose.

Chapman's Homer.

Q. Eliz.

Never must be forgotten St *Peter's Complaint*, and those other serious Poems said to be father *Southwell's*; the *English* whereof as it is most proper, so the sharpness, and Light of Wit is very rare in them.

Southwell.

Noble *Henry Constable* was a great Master in *English* Tongue, nor had any Gentleman of our Nation a more pure, quick, or higher Delivery of Conceit; witness among all other, that Sonnet of his before his Majesty's *Lepanto*. I have not seen much of Sr *Edward Dyers* Poetry. Among the lesser late Poets, *George Gascoign's* Works may be endur'd. But the best of those Times (if [1] *Albion's England* be not preferr'd) for our business, is, *The* [2] *Mirrour of Magistrates*, and in that Mirrour, *Sackvil's* Induction, the work of *Thomas*, afterward Earl of *Dorset*, and Lord Treasurer of *England*, whose also the famous Tragedy of *Gorboduc* was, the best of that time, even in Sr *Phil. Sidney's* Judgment; and all skilful *English* men cannot

H. Constable.

Tho. Sackvil.

1 *Albion's England* written by *W Warner. A. H.* 2 *Mirrour of mag. written by* J. Hygens. *A. W*

but

but ascribe as much thereto, for his Phrase, and Eloquence therein. But before in Age, if not also in Noble, Courtly, and Lustrous *English*, is that of the Songs and Sonnets of *Henry Howard*, Earl of *Surrey* (Son of that victorious Prince, the Duke of *Norfolk*, and Father of that learned *Howard* his most lively image, *Henry* Earl of *Northampton*) written chiefly by him, and by Sr *Tho. Wiat*, not the dangerous Commotioner but his worthy Father. Nevertheless they who most commend those Poems, and exercises of honourable Wit, if they have seen that incomparable Earl of *Surrey* his *English* Translation of *Virgil's* Æneids, which for a book, or two, he admirably rendreth, almost Line for Line, will bear me witness that those other were [1] Foils and Sportives.

Hen. Howard.

Tho. Wiat.

The *English* Poems of Sr *Walter Raleigh*, of *John Donn*, of *Hugh Holland*, but especially of Sr *Foulk Grevile* in his matchless *Mustapha*, are not easily to be mended. I dare not presume to speak of his Majesty's Exercises in this Heroick Kind. Because I see them all left out in that Edition which *Montague* Lord Bishop of *Winchester* hath given us of his royal Writings. But if I should declare mine own Rudeness rudely, I should then confess, that I never tasted *English* more to my liking, nor more smart, and put to the height of Use in Poetry, then in that vital judicious, and most practicable Language of *Benjamin Jonson's* Poems.

Foulk-Grevile.

Ben. Jonson.

Sect. IV.

I hope now that no man will be so captious, or ungentle, as to make it a matter of quarrel to me, if I have left out any other for Want of Memory, or Knowledge[2]: or if in those of whom herein I have made mention, I have spoken either other, or otherwise then as they themselves would. Because it is enough that I dissembled not: and for that the Subject, to the Purpose whereof I bring this tumultuary Catalogue, and private free Opinion upon it, is rather *Parergon*, then the thing it self

1 Were but Foils MS. *Rawlinson.* 2 Knowledge of them: Ibid.

I write

I write of. For though it be Honour and Necessity, that the Body of Man be clothed, yet that it should be clothed in this, or that Stuff, or in stuff of this, or that Fashion, is a point indifferent and arbitrary, at the Writers Pleasure, so as Truth be under. And this is the present case of clothing the Body of History in the Garment of *English* Idiom.

Sect. V.

He who would compose a Corpus rerum Anglicarum, a general History of *England* in Latin, hath no other Rules to follow, but such as he who writes it in English. One thing nevertheless is primely needful by our Latin Historiographer to be consulted of, and determined, because I have observed much Perplexity rising out of the right, or erroneous Practice thereof. The difficulty therefore is, what to do in our Latin History, with Names of Persons, Things, or Places which are not filed down to the Smoothness of Latin Sounds, or Rules of Termination. *Lucian* notes a ridiculous Curiosity in one Historian, who affecting Attick Elegancy would needs fashion Latin names to the Greek Garb, either by Translation, by Allusion, or Transportation of letters. By Translation, as in calling *Saturninus, Chronius*; by Allusion, as in calling *Fronto, Frontis*; by Metathesis, or Transportation of Syllables, or Letters, in calling *Titianus, Titanius*. In this fine and meer schoolish Folly, after that, *George Buchanan* is often taken; not without casting his Reader into obscurity. For in his Histories, where he speaketh of one *Wisehart*, so little was his ear able to brook the Name, as that translating the Sense thereof into Greek, of *Wisehart* comes forth unto us Sophocardius: and *Wisehart*, whose Name it was intended should live, was quite lost, or must be sought for out in Lexicons. The better Care of that polite and eloquent *Scot*, had been of Truth, and Loyalty. All our ancient Historians, *ad unum* (for oughts I can remember) follow the plain Prolation, and Truth of proper Names, and so doth the most approved, and learned Philologer, and Antiquary of our Nation Mr *Cambden*.

Sect.

Sect. VI.

Thuanus (the most eloquent Latin Historian of this Age) and others do often call places, especially by the Names by which they were known to the *Romans* anciently, and among themselves: Which troubleth the Reader, and makes work for an *Index Topographicus*. The *Romans* themselves use their own Privilege, in declining, and new moulding of local, or personal Appellations. There are in this Case, only two sure ways for a Writer; The first to set down Names just as they find them, without regard to Latinity. (For that is most Latinlike, or *latinissimum*, which is most true: Latin also (as other Tongues) being capable of all sorts of Words declinable, or indeclinable; and in this way would I my self precisely insist.) The second best counsel for a Latin Historian of *English* Affairs is to use Latin Analogy of proper Names in the Text, and to set the vulgar, and barbarously sounding Names in the Margin, or to post them over into a Repertory, or Table at the End of the Volume. Other Courses, besides that they savour of Affectation, do also involve the Reader with Obscurity, and afflicting him in seeking what, and whence, and whose a Name was, while the matter it self doth in the mean space either vanish in the Readers Mind, or altogether languish.

Sect. VII.

God Almighty, I hope, hath now graciously brought me to the Conclusion of this high and Hypercritical Argument, which to his Glory I close up with this final admonition to my self, or to whosoever else doth meditate the Herculean, and truly noble Labour of composing an entire, and compleat Body of *English* affairs, a Corpus rerum Anglicarum, a general History of *England*, to which not only the exquisite Knowledge of our own matters is altogether necessary, but of all other our Neighbours [1] whatsoever, yea of all the World, for where our Arms, and Armies have not been, our Arts, and Navies have. Know therefore whosoever art in Love with

1 Whosoever, MS. *Rawlinson.*

Glory for good, and Heroick Deserts, that in writing an History thou bearest a fourfold person, and in regard of that Empersonation, thou standest charged with a fourfold Duty.

1. As a Christian Cosmopolite to discover God's Assistances, Disappointments and [1] Overruling in human affairs, as he is sensibly conversant in the Actions of men; to establish the just Fear of his celestial Majesty against Atheists, and Voluptuaries, for the general good of Mankind, and the World.

2. As a Christian Patriot to disclose the Causes, and Authours of [2] thy Countries good or evil, to establish thereby the lawful Liberty of Nations.

3. As a Christian Subject to observe to thy Reader, the benefit of Obedience, and Damage of Rebellions; to establish thereby, the regular Authority of Monarchs and Peoples Safety.

4. As a Christian *Paterfamilias* so to order thy Studys, that thou neglect not thy private, because the publick hath few real Friends; and Labours of this noble Nature are fitter to get Renown then Riches, which they will need, not amplyfy.

Secr. VIII.

Of such Writings thou needest not fain with *Dio*, the Consul of *Rome*, any promise in Vision, that thy Name, and Praise shall be immortal by means of them. For they will outlast the Nations themselves, whose Acts in competent Style they memorize. And of such Works the late Earl of *Essex* under the letters *A. B* (for Fames gives it him) in an Epistle before the translated *Tacitus* of his Friend Sr *Henry Savil*, it is as probably pronounced for true, as if an Oracle had utter'd it: *That there is no treasure so much enriches the mind of Man, as Learning; there is no Learning so proper for the Direction of the Life of Man as History; there is no History so well worth reading* (*I say not with him*) *as Tacitus*, but as that of thine whosoever.

[3] Deo gloria et honor.

1 Overrulings MS. *Rawlinson.* 2 Of all thy Ibid. 3 Deo Gratias. Ibid.

THREE PROPER,

and wittie, familiar Letters:

lately passed betvveene tvvo V-
niuersitie men: touching the Earth-
quake in Aprill last, and our English
refourmed Versifying.

With the Preface of a well willer
to them both.

IMPRINTED AT LON-
don, by H. Bynneman, dvvelling
in Thames streate, neere vnto
Baynardes Castell.

Anno Domini. 1580.

Cum gratia & priuilegio Regiæ Maiestatis.

TO THE CVRTEOVS

Buyer, by a Wellwiller of the two Authours.

Cvrteous Buyer, (for I write not to the enuious Carper) it was my good happe, as I interpreate it, nowe lately at the fourthe or fifte hande, to bee made acquainted wyth the *three Letters following,* by meanes of a faithfull friende, who with muche entreaty had procured the copying of them oute, at *Immeritos* handes. And I praye you, interprete it for your good happe, so soone after to come so easilye by them, throughe my meanes, who am onely to craue these twoo things at your handes, to thinke friendely of my friendly meaning, and to take them of me wyth this Presumption, *In exiguo quandoque cespite latet lepus:* and many pretious stones, thoughe in quantitie small yet in qualitie and valewe are esteemed for great. The first, for a good familiar and sensible Letter, sure liketh me verye well, and gyueth some hope of good mettall in the Author, in whome I knowe myselfe to be very good partes otherwise. But shewe me, or *Immerito,* two Englyshe Letters in Printe, in all pointes equall to the other twoo, both for the matter it selfe, and also for the manner of handling, and saye, wee neuer sawe good Englishe Letter in our liues. And yet I am credibly certified by the foresaide faithfull and honest friende, that himselfe hathe written manye of the same stampe bothe to Courtiers and others, and some of them discoursing vppon matter of great waight and importance, wherein he is said, to be fully as sufficient and hable, as in these schollerly pointes of Learning. The whiche Letters and Discourses I would very gladly see in Writing, but more gladly in Printe, if it might be obtayned. And at this time to speake my conscience in a worde of *these two following,* I esteeme them for twoo of the rarest, and finest Treaties, as wel for ingenious deuising,

deuising, as also for significant vttering, & clenly conueying of his matter, that euer I read in this Tongue: and I hartily thanke God for bestowing vppon vs some such proper and hable men with their penne, as I hartily thanke the Author himselfe, for vsing his pleasaunte, and witty Talente, with so muche discretion and with so little harme, contrarye to the veine of moste, whych haue thys singular conceyted grace in writing. If they had bene of their owne setting forth, I graunt you they might haue beene more curious, but beeyng so well and so sufficiently done, as they are, in my simple iudgement, and hauing so many notable things in them, togither with so greate varietie of Learning, worth the reading, to pleasure you, and to helpe to garnish our Tongue, I feare their displeasnre the lesse. And yet, if they thinke I haue made them a faulte, in not making them priuy to the Publication: I shall be alwayes readye to make them the beste amendes I can, any other friendly waye. Surely, I wishe them bothe hartilye wel in the Lord, and betake you and them to his mercifull gouernmente, hoping that he will at his pleasure conuerte suche good and diuine gifts as these, to the setting out of his own glory, and the benefite of his Churche. This XIX. of June. 1580.

(∴)

Your, and their vnfayned friend, in the Lord.

THREE PROPER

wittie familiar Letters, lately passed

betwene two Vniuersitie men, touching

the Earthquake in April last, and our

English reformed Versifying.

To my long approoued and singular good frende, Master G. H.

GOOD Master H. I doubt not but you haue some great important matter in hande, which al this while restraineth your Penne, and wonted readinesse in prouoking me vnto that, wherein yourselfe nowe faulte. If there bée any such thing in hatching, I pray you hartily, lette vs knowe, before al the worlde see it. But if happly you dwell altogither in Iustinians Courte, and giue your selfe to be deuoured of secreate Studies, as of all likelyhood you doe: yet at least imparte some your olde, or newe, Latiné, or Englishe, Eloquent and Gallant Poesies to vs, from whose eyes, you saye, you keepe in a manner nothing hidden. Little newes is here stirred: but that olde greate matter still depending. His Honoure neuer better. I thinke the Earthquake was also there wyth you (which I would gladly learne) as it was here with vs: ouerthrowing diuers old buildings, and péeces of Churches. Sure verye straunge to be hearde of in these Countries, and yet I heare some saye (I knowe not howe truely) that they haue knowne the like before in their dayes. *Sed quid vobis videtur magnis Philosophis?* I like your late Englishe Hexameters so exceedingly well, that I also enure my Penne sometime in that kinde: whyche I fynd indeede, as I haue heard you often defende in worde, neither so harde, nor so harshe, that it will easily and fairely, yeelde it

it selfe to oure Moother tongue. For the onely, or chiefest hardnesse, whych seemeth, is in the Accente: whyche sometime gapeth, and as it were yawneth ilfauouredly, comming shorte of that it should, and sometime excéeding the measure of the Number, as in *Carpenter*, the middle sillable being vsed shorte in speache, when it shall be read long in Verse, séemeth like a lame Gosling, that draweth one legge after hir: and *Heauen*, beeing vsed shorte as one sillable, when it is in Verse, stretched out with a *Diastole*, is like a lame Dogge that holdes vp one legge. But it is to be wonne with Custome and rough words must be subdued with Vse. For, why a God's name may not we, as else the Greekes, haue the kingdome of oure owne Language, and measure our Accentes, by the sounde, reseruing the Quantitie to the Verse? Loe here I let you sée my olde vse of toying in Rymes, turned into your artificiāl straightnesse of Verse, by this *Tetrasticon*. I beseech you tell me your fancie, without parcialitie.

See yee the blindefolded pretie God, that feathered Archer,
Of Louers Miseries which maketh his bloodie Game?
Wote ye why, his Moother with a Veale hath coouered his Face?
Trust me, least he my Looue happely chaunce to beholde.

Séeme they comparable to those two, which I translated you *ex tempore* in bed, the last time we lay togither in Westminster?

That which I eate, did I ioy, and that which I greedily gorged,
As for those many goodly matters leaft I for others.

I would hartily wish, you would either send me the Rules and Precepts of Arte, which you obserue in Quantities, or else followe mine, that M. Philip Sidney gaue me, being the very same which M. Drant deuised, but enlarged with M. Sidneys own iudgement, and augmented with my Obseruations, that we might both accorde and agrée in one: leaste we ouerthrowe one an other, and be ouerthrown of the rest. Truste me, you will hardly beléeue what greate good liking and estimation

Maister

Maister Dyer had of your *Satyricall Verses*, and I, since the viewe thereof, hauing before of my selfe had speciall liking of Englishe Versifying, am euen nowe aboute to giue you some token, what, and howe well therein I am able to doe: for, to tell you trueth, I minde shortely at conuenient leysure, to sette forth a Booke in this kinde, whyche I entitle, *Epithalamion Thamesis*, whyche Booke I dare vndertake wil be very profitable for the knowledge, and rare for the Inuention, and manner of handling. For in setting forth the marriage of the Thames: I shewe his first beginning, and offspring, and all the Countrey, that he passeth thorough, and also describe all the Riuers throughout Englande, whyche came to this Wedding, and their righte names, and right passage, &c. A worke beleeue me, of much labour, wherein notwithstanding Master Holinshed hath muche furthered and aduantaged me, who therein hath bestowed singular paines, in searching oute their firste heades, and sourses: and also in tracing, and dogging oute all their Course, til they fall into the Sea.

O Tite, siquid, ego,
Ecquid erit pretij?

But of that more hereafter. Nowe, my *Dreumes*, and *dying Pellicane*, being fully finished (as I partelye signified in my laste Letters) and presentlye to bée imprinted, I wil in haude forthwith with my *Faery Queene*, whyche I praye you hartily send me with al expedition: and your frendly Letters, and long expected Judgement wythal, whyche let not be shorte, but in all pointes suche, as you ordinarilye vse and I extraordinarily desire. *Multum vale. Westminster. Quarto Nonas Aprilis* 1580. *Sed, amabò te, Meum Corculum tibi sè ex animo commendat plurimùm: iamdiu mirata, te nihil ad literas suas responsi dedisse. Vide quæso, ne id tibi Capitale sit: Mihi certè quidemerit, neq; tibi hercle impunè, vt opinor, Iterum vale, & quàm voles sæpè.*

Yours alwayes to commaunde
IMMERITO.

Postscripte

I take best my *Dreames* shoulde come forth alone, being growen by meanes of the Glosse, (rūning continually in maner of a paraphrase) full as great as my *Calendar*. Therin be some things excellently, and many things wittily discoursed of E. K. and the Pictures so singularly set forth, and purtrayed, as if Michael Angelo were there, he could (I think) nor amende the beste, nor reprehende the worst. I knowe you woulde lyke them passing wel. Of my *Stemmata Dudleiana*, and especially of the sundry Apostrophes therein, addressed you knowe to whome, muste more aduisement be had, than so lightly to sende them abroade: howbeit, trust me (though I doe neuer very well,) yet in my owne fancie, I neuer dyd better: *Veruntamen te sequor solùm: nunquam verò assequar.*

A Pleasant and pithy familiar discourse, of the Earthquake in Aprill last.

[*This discourse is addressed "to my loouing frende, M. Immerito;" with it is also given "Master H^s. short, but sharp, and learned Iudgement of Earthquakes." From the length of this philosophical disquisition, and the subject being entirely foreign to the matter of the present collection, I have ventured to omit the whole.* Editor]

A Gallant familiar Letter, containing an Answere to that of M. Immerito, with sundry proper examples, and some Precepts of our Englishe reformed Versifying.

To my very friend *M. Immerito.*

Signor Immerito, to passe ouer youre néedeless complaint, wyth the residue of your preamble (for of y^e^. Earthquake I presuppose you haue ere this receyued my goodly discourse) and withall to let my late Englishe Hexametres goe as lightlye as they came: I cannot choose, but thanke and honour the good Aungell, (whether it were Gabriell or some other) that put so good a motion into the heads of those two excellent Gentlemen M. Sidney, and M. Dyer, the two very Diamondes of hir Maiesties Courte for many speciall and rare qualities: as to helpe forwarde our new famous enterprise for the Exchanging of Barbarous and Balductum Rymes with Artificial Verses: the one being in manner of pure and fine Goulde, the other but counterfet, and base ylfauoured Copper. I doubt not but their liuelie example, and Practise, wil preuaile a thousand times more in short space, than the dead Aduertizement, and persuasion of M. Ascham to the same Effecte: whose Scholemaister notwithstanding I reuerence in respect of so learned a Motiue. I would gladly be acquainted with M. Drants Prosodye, and I beséeche you, commende me to good M. Sidneys iudgement, and gentle M. Immeritos Obseruations. I hope your nexte Letters, which I daily exspect, wil bring me in farther familiaritie & acquaintance with al thrée. Mine owne Rules and Precepts of Arte, I beléeue wil fal out not greatly repugnant, though peraduenture somewhat different: and yet am I not so resolute, but I can be content to reserue the Coppying out and publishing therof, vntil I haue a little better consulted

consulted with my pillowe, and taken some farther aduize of *Madame Sperienza.* In the meane, take this for a general Caueat, and say I haue reuealed one great mysterie vnto you: I am of Opinion, there is no one more regular and iustifiable direction, eyther for the assured, and infallible Certaintie of our English Artificiall Prosodye particularly, or generally to bring our Language into Arte, and to frame a Grammer or Rhetorike thereof: than first of all vniuersally to agrée vpon one and the same Ortographie, in all pointes conformable and proportionate to our Common Natural Prosodye: whether Sir Thomas Smithes in that respect be the most perfit, as surely it must néedes be very good: or else some other of profounder Learning, & longer Experience, than Sir Thomas was, shewing by necessarie demonstration, wherin he is defectiue, will vndertake shortely to supplie his wantes, and make him more absolute. Myselfe dare not hope to hoppe after him til I see something or other, too, or fro, publickely and autentically established, as it were by a generall Counsel, or acte of Parliament: and then peraduenture, standing vppon firmer grounde, for Companie sake, I may aduenture to do as other do. *Interim,* credit me, I dare geue no Preceptes, nor set downe any *Certaine General Arte:* and yet sée my boldenesse, I am not greatly squaimishe of my Particular Examples, whereas he that can but reasonably skil of the one, wil giue easily a shreude gesse at the other: considering that the one fetcheth his original and offspring from the other. In which respecte, to say troth, we Beginners haue the start, and aduauntage of our Followers, who are to frame and conforme both their Examples, and Precepts, according to that President which they haue of vs: as no doubt Homer or some other in *Greeke,* and Ennius, or I know not who else in *Latine,* did preiudice, and ouerrule those, that followed them, as well for the quantities of syllables, as number of féete, and the like: their onely Examples going for current payment, and standing in steade of Lawes, and Rules with the posteritié. In so much that it seemed a sufficient warrant (as still it doth in our Common Grammer schooles) to make τῖ in τῖμὴ, and ῦ, in *Vnus* long, because the one hath

τῖμὴ

τίμιι ὅ ἐιδίος ἐςί, and the other, *Vnus homo nobis*, and so consequently in the rest. But to let this by-disputation passe, which is already so throughly discoursed and canuassed of the best Philosophers, and namely Aristotle, that poynt vs, as it were with the forefinger, to the very fountaines and head springes of Artes, and Artificiall preceptes, in the Analitiques, and Metaphysikes: most excellently set downe in these foure Golden Termes the famoussest Termes to speake of in all Logique and Philosophie, ἐμπειρία, ἱςορια, διδασις ἐπαγωγὴ: shall I nowe by the way send you a Januarie gift in Aprill: and as it were shewe you a Christmas Gambowlde after Easter? Were the manner so very fine, as the matter is very good, I durst presume of an other kinde of Plaudite and Gramercie, than now I will: but being as it is, I beséeche you, set parcialitie aside, and tell me your maisterships fancie.

A New yeeres Gift to my old friend Maister George Bilchaunger: In commendation of three most precious Accidentes, Vertue, Fame, and Wealth: and finally of the fourth, a good Tongue.

Vertue sendeth a man to Renowne, Fame lendeth Aboundaunce,
Fame with Aboundaunce maketh a man thrise blessed and happie,
So the Rewarde of Famous Vertue makes many wealthy,
And the Regard of Wealthie Vertue makes many blessed:
O blessed Vertue, blessed Fame, blessed Aboundaunce,
O that I had you three, with the losse of thirtie Commencementes.
Nowe farewell Mistresse, whom lately I loued aboue all,
These be my three bonny lasses, these be my three bonny Ladyes,
Not the like Trinitie againe, saue only the Trinitie aboue all:
Worship and Honour, first to the one, and then to the other.
A thousand good leaues be for euer graunted Agrippa.
For squibbing and declayming against many fruitlesse
Artes, and Craftes, deuisde by the *Duils and Sprites*, for a torment,
And for a plague to the world: as both *Pandora*, *Prometheus*,
And that cursed *good bad Tree*, can testifie at all times.
Meere Gewegawes and Bables, in comparison of these.

Toyes

Toyes to mock Apes, and Woodcockes, in comparison of these.
Jugling castes, and knicknackes, in comparison of these.
Yet behinde there is one thing, worth a prayer at all tymes,
A good Tongue, in a mans Head, *A good Tongue* in a woomans.
And what so precious matter, and foode for a good Tongue,
As blessed Vertue, blessed Fame, blessed Aboundaunce.

L' Enuoy.

Maruell not, what I meane to send these Verses at Euensong:
On *Newyeeres* Euen, and Oldyeeres End, as a *Memento*:
Trust me, I know not a ritcher Iewell, newish or oldish,
Than blessed Vertue, blessed Fame, blessed Abundaunce,
O blessed Vertue, blessed Fame, blessed Aboundaunce,
O that you had these three, with the losse of *Fortie Valetes,*
He that wisheth, you may liue to see a hundreth Good
Newe yeares, euery one happier, and merrier, than other.

Now to requite your Blindfolded pretie God, (wherin by the way I woulde gladly learne, why, *Thē,* in the first, *Yĕ* in the first, and thirde, *Hĕ,* and *My,* in the last, being shorte, *Mē,* alone should be made longer in the very same) Imagin me to come into a goodly Kentishe *Garden* of your old Lords, or some other Noble man, and spying a florishing Bay Trée there, to demaunde *ex tempore,* as followeth: Thinke vppon Petrarches.

Arbo vittoriosa, tiromfale,
Onor d' Imperadori, e di poete:

and perhappes it will aduance the wynges of your Imagination a degrée higher: at the least if any thing can be added to the loftinesse of his conceite, whō gentle Mistresse Rosalinde, once reported to haue all the Intelligences at commaundement, and an other time, Christened her,

Segnior Pegaso.

Encomium

Encomium Lauri.

Waat might I call this Tree? *A Laurell?* O bonny Laurell:
Needes to thy bowes will I bow this knee, and vayle my bonetto,
Who, but thou, the renowne of Prince, and Princely *Poeta*:
Th'one for Crowne, for Garland th'other thanketh *Apollo.*
Thrice happy *Daphne:* that turned was to the *Bay Tree,*
Whom such seruantes serue, as challenge seruice of all men.
Who chiefe Lorde, and King of Kings, but th' *Emperour* only?
And *Poet* of right stampe, ouerawith th' *Emperour* himselfe.
Who, but knowes *Aretyne,* was he not halfe prince to the princes.
And many a one there liues, as nobly minded at all poyntes.
Now Farewell *Bay Tree,* very Queene, and Goddesse of all trees,
Ritchest perle to the Crowne, and fayrest Floure to the Garland.
Faine wod I craue, might I so presume, some farther acquaintaunce,
O that I might? but I may not: woe to my destinie therefore.
Trust me, not one more loyall seruaunt longes to thy Personage,
But what sayes Daphne? *Non omni dormio,* worse lucke:
Yet Farewell, Farewell, the Reward of those, that I honour:
Glory to *Garden:* Glory to *Muses:* Glory to *Vertue.*

Partim Ioui, & Palladi,
Partim Apollini & Musis.

But séeing I must néedes bewray my store, and set open my shoppe wyndowes, nowe I praye thée, and coniure thée by all thy amorous Regardes, and Exorcismes of Loue, call a Parliament of thy Sensible & Intelligible powers together, & tell me, in Tom Trothes earnest, what *Il fecondo, & famoso Poeta,* Messer Immerito, sayth to this bolde Satyriall Libell lately deuised at the instaunce of a certayne worshipfull Hartefordshyre Gentleman, of myne olde acquayntaunce: *in Gratiam quorundum Illustrium* Anglofrancitalorum *hic & vbique apud nos volitantium. Agedium verò, nosti homines, tanquam tuam ipsius cutem.*

Speculum

Speculum Tuscanismi.

Since *Galateo* came in, and *Tuscanisme* gan vsurpe,
Vanitie aboue all: Villanie next her, Statelynes Empresse.
No man, but Minion, Stowte, Lowte, Plaine, swayne, quoth a Lording:
No wordes but valorous, no workes but woomanish onely.
For like Magnificoes, not a beck but glorious in shew,
In deede most friuolous, not a looke but Tuscanish alwayes.
His *cringing side necke, Eyes glauncing, Fisnamie smirking,*
With *forefinger kisse,* and braue *embrace to the footewarde.*
Largebelled Kodpeasd Dublet, vnkodpeased halfe hose,
Straite to the dock, like a shirte, and close to the britch, like a diueling.
A little Apish Hatte, cowched fast to the pate, like an Oyster,
French Camarick Ruffes, deepe with a witnesse, starched to the purpose.
Euery one A per se A, his termes, and braueries in Print,
Delicate in speach, queynte in araye: conceited in all poyntes:
In Courtly guyles, a passing singular odde man,
For Gallantes a braue Myrrour, a Primerose of Honour,
A Diamond for nonce, a fellowe perelesse in England.
Not the like *Discourser* for Tongue, and head to be found out:
Not the like *resolute Man,* for great and serious affayres,
Not the like *Lynx,* to spie out secretes, and priuities of States.
Eyed, like to *Argus, Earde,* like to *Midas, Nosd,* like to *Naso,*
Wingd, like to *Mercury,* fittst of a Thousand for to be employde,
This, nay more than this doth practise of *Italy* in one yeare.
None doe I name, but some doe I know, that a peece of a twelue-month:
Hath so perfited outly, and inly, both body, both soule,
That none for sense, and senses, halfe matchable with them.
A *Vulturs smelling, Apes tasting, sight* of an *Eagle,*
A *spiders touching, Hartes hearing, might* of a *Lyon.*
Compoundes of wisedome, witte, prowes, bountie, behauiour,

All gallant Vertues, all qualities of body and soull:
O thrice tenne hundreth thousand times blessed and happy,
Blessed and happy *Trauaile, Trauailer* most blessed and happy.
Penatibus Hetruscis laribusque nostris Inquilinis:

Tell me in good sooth, doth it not too euidently appeare, that this English Poet wanted but a good patterne before his eyes, as it might be some delicate, and choyce elegant Poesie of good M. Sidneys, or M. Dyers, (ouer very Castor & Pollux for such and many greater matters) when this trimme géere was in hatching: Much like some Gentlewooman, I coulde name in England, who by all Physick and Physiognomie too, might as well haue brought forth all goodly faire children, as they haue now some ylfauored and deformed, had they at the tyme of their Conception, had in sight, the amiable and gallant beautifull Pictures of Adonis, Cupido, Ganymedes, or the like, which no doubt would haue wrought such déepe impression in their fantasies, and imaginations, as their children, and perhappes their Childrens children too, myght haue thanked them for, as long as they shall haue Tongues in their heades.

But myne owne leysure fayleth me: and to say troth, I am lately become a maruellous great straunger at myne olde *Mistresse Poetries*, being newly entertayned, and dayly employed in our Emperour Iustinians seruice (sauing that I haue alreadie addressed a certaine pleasurable, and Morall Politique Naturall mixte deuise, to his most Honourable Lordshippe, in the same kynde, wherevnto my next Letter, if you please mée well, may perchaunce make you priuie:) marrie nowe, if it lyke you in the meane while, for varietie sake, to sée howe I taske a young Brother of myne, (whome of playne Iohn, our Italian Maister hath Cristened his *Picciolo Giouannibattista*,) Lo here (and Godwill) a péece of hollydayes exercise. In the morning I gaue him this Theame out of Ouid, to translate, and varie after his best fashion.

Dum fueris fœlix, multos numerabis Amicos,
Tempora si fuerint nubila, solus eris.

Aspicis,

Aspicis, vt veniant ad candida tecta columbæ?
Accipiat nullas sordida Turris Aues?

His translation, or rather Paraphrase before dinner, was first this:

1.

Whilst your Bearnes are fatte, whilst Cofers stuffd with abounndaunce,
Freendes will abound: If bearne wax bare, then adieu sir a Goddes name.
See ye the Dooues? they breede, and feede in gorgeous Houses:
Scarce one Dooue doth loue to remaine in ruinous Houses,

And then forsooth this: to make proofe of his facultie in Pentameters too, affecting a certain *Rithmus* withall.

2.

Whilst your Ritches abound, your friends will play the *Place-boes*,
If your wealth doe decay, friend, like a feend, will away,
Dooues light, and delight in goodly faire tyled houses:
If your House be but olde, Dooue to remoue be ye bolde.

And the last and largest of all, this:

3

If so be goods encrease, then dayly encreaseth a goods friend.
If so be goods decrease, then straite decreaseth a goods friend.
Then God night goods friend, who seldome prooueth a good friend,
Giue me the goods, and giue me the good friend, take ye the goods friend.
Douehouse and Louehouse, in writing differ a letter:
In deede scarcely so much resembleth an other an other.
Tyle me the Doouehouse trimly and gallant, where the like storehouse?

Fyle

Fyle me the Doouehouse: leaue it vnhansome, where the like poorehouse?
Looke to the Louehouse: where the resort is, there is a gaye showe:
Gynne port and mony fayle: straight sports and Companie faileth.

Beleeue me, I am not to be charged with aboue one, or two of the Verses: and a foure or fiue wordes in the rest. His afternoones Theame was borrowed out of him, whō one in your Coate, they say, is as much beholding vnto, as any Planet, or Starre in Heauen is vnto the same: and is quoted as your self best remember, in the Glose of your October.

Giunto Alessandro ala famosa tomba
Del fero Achille, sospirando disse,
O fortunato, che si chiara tromba
Trouasti.

Within an houre, or thereaboutes, he brought me these foure lustie Hexameters, altered since not past in a worde, or two.

Noble *Alexander*, when he came to the tombe of *Achilles*,
Sighing spake with a bigge voyce: O thrice blessed *Achilles*,
That such a Trump, so great, so loude, so glorious hast found,
As the renowned, and surprizing *Archpoet Homer*.

Vppon the viewe whereof, Ah my Syrrha, quoth I here is a gallant exercise for you indéede: we haue had a little prettie triall of your Latin, and Italian Translation: Let me sée now I pray, what you can doo in your owne Tongue: And with that, reaching a certaine famous Booke, called the newe Shephardes Calender: I turned to Willyes, and Thomalins Emblemes, in Marche: and bad him make them eyther better, or worse in English verse. I gaue him an other howres respite: but before I looked for him, he suddainely rushed vpon me, and gaue me his deuise, thus formally set downe in a faire péece of Paper.

1. *Thomalins*

1. *Thomalins Embleme.*

Of Honny, and of Gaule, in Loue there is store,
The Honny is much, but the Gaule is more.

2. *Willyes Embleme.*

To be wize, and eke to Loue,
Is graunted scarce to God aboue.

3. *Both combined in one.*

Loue is a thing more fell, than full of Gaule, than of Honny,
And to be wize, and Loue, is a worke for a God, or a Goddes peere.

With a small voluntarie Supplement of his owne, on the other side, in commendation of hir most gratious and thrice excellent Maiestie:

Not the like *Virgin* againe, in Asia, or Afric, or Europe,
For Royall Vertues, for Maiestie, Bountie, Behauiour.
Raptim, vti vides.

In both not passing a worde, or two, corrected by mée. Something more I haue of his, partly that very day begun, and partly continued since: but yet not so perfitly finished, that I dare committe the viewe, and examination thereof, to Messer Immeritoes Censure, whom after those same two incomparable and myraculous Gemini, *Omne exceptione maiores*, I recount, and chaulk vppe in the Catalogue of our very principale Englishe Aristarchi. Howbeit, I am nigh halfe perswaded, that in tyme (*siquidem vltima primis respondeant*) for length, bredth, and depth, it will not come far behinde your *Epithalamion Thamesis*: the rather, hauing so fayre a president, and patterne before his Eyes, as I warrant him, and he presumeth to haue of that: both Master Collinshead, and M. Hollishead too, being togither

togither therein. But euer, & euer, me thinkes your great Catoes, *Ecquid erit pretij*, and our little Catoes, *Res age quæ prosunt*, make suche a buzzing, & ringing in my head, that I haue little ioy to animate, & encourage either you, or him to goe forward, vnlesse ye might make account of some certaine ordinarie wages, at at the leastwise haue your meate, and drinke for your dayes workes. As for my selfe, howsoeuer I haue toyed, and trifled heretofore, I am nowe taught, and I trust I shall shortly learne, (no remedie, I must of méere necessitie giue you ouer in the playne fielde) to employ my trauayle, and tyme wholly, or chiefely on those studies and practizes, that carrie as they saye, meate in their mouth, hauing euermore their eye vppon the Title *De pare lucrando*, and their hand vpon their halfpenny. For, I pray now, what saith M. Cuddie, alias you know who, in the tenth Æglogue of the foresaid famous new Calender?

Piers, I haue piped erst so long with payne,
That all myne Oten reedes been rent, and wore,
And my poore Muse hath spent hir spared store,
Yet little good hath got, and much lesse gayne.
Such pleasaunce makes the Grashopper so poore,
And ligge so layde, when winter doth her strayne.

The Dapper Ditties, that I woont deuize,
To feede youthes fancie, and the flocking fry,
Delighten much: what I the bett for thy?
They han the pleasure, I a sclender prize.
I beate the bushe, the birdes to them doe flye.
What good thereof to Cuddy can arise?

But Master Collin Cloute is not euery body, and albeit his olde Companions, Master Cuddy, & Master Hobbinoll be as little beholding to their Mistresse Poetrie, as euer you wist: Yet he peraduenture, by the meanes of hir speciall fauour, and some personall priuiledge, may happely liue by dying Pellicanes, and purchase great landes, and Lordshippes, with the money,

money, which his Calendar and Dreames haue, and will affourde him. *Extra iocum*, I like your Dreames passingly well: and the rather, bicause they sauour of that singular extraordinarie veine and inuention, whiche I euer fancied moste, and in a manner admired onelye in Lucian, Petrarche, Aretine, Pasquill, and all the most delicate, and fine conceited Grecians, & Italians: (for the Romanes to speake of, are but verye Ciphars in this kinde:) whose chiefest endeuour, and drifte was, to haue nothing vulgare, but in some respecte or other, and especially in liuely Hyperbolicall Amplifications, rare, queint, and odde in euery pointe, and as a man woulde saye, a degrée or two at the leaste, aboue the reache and compasse of a common Schollers capacitie. In whiche respecte notwithstanding, as well for the singularitie of the manner, as the Diuinitie of the matter, I hearde once a Diuine, preferre Saint Iohns Reuelation before al the veriest Mætaphysicall Visions, & iolliest conceited Dreames or Extasies, that euer were deuised by one or other, howe admirable, or super excellēt soeuer they seemed otherwise to the worlde. And truely I am so confirmed in this opinion, that when I bethinke me of the verie notablest, and moste wonderful Propheticall, or Poeticall Vision, that euer I read, or hearde, meseemeth the proportion is so vnequall, that there hardly appeareth anye semblaunce of Comparison: no more in a manner (specially for Poets) than doth betwéene the incomprehensible Wisedome of God, and the sensible Wit of Man. But what néedeth this digression betwéene you and me? I dare saye you wyll holde your selfe reasonably wel satisfied, if youre Dreames be but as well estéemed of in Englande, as Petrarches Visions be in Italy: whiche I assure you, is the very worst I wish you. But, sée, how I haue the Arte Memoratiue at commaundement. In good faith I had once again nigh forgotten your Faerie Queene: howbeit by good chaunce, I haue nowe sent hir home at the laste, neither in better nor worse case, than I founde hir. And must you of necessitie haue my Judgement of hir indeede? To be plaine, I am voyde of al iudgement, if your nine Comœdies, whervnto in imitation of Herodotus, you giue the names of the Nine Muses, (and in one mans fansie not

not vnworthily) come not néerer Ariostoes Comœdies, eyther for the finesse of plausible Elocution, or the rarenesse of Poetical Inuention, than that Eluish Queene doth to his Orlando Furioso, which notwithstanding, you wil néedes seeme to emulate, and hope to ouergo, as you flatly professed yourself in one of your last Letters. Besides that you know, it hath bene the vsual practise of the most exquisite and odde wittes in all nations, and specially in *Italie*, rather to shewe, and aduaunce themselues that way, than any other: as namely, those thrée notorious dyscoursing heads, Bibiena, Machiauel, and Aretine did, (to let Bembo and Ariosto passe) with the great admiration, and wonderment of the whole countrey: being in déede reputed matchable in all points, both for conceyt of Witte, and eloquent decyphering of matters, either with Aristophanes and Menander in Greek, or with Plautus and Terence in Latin, or with any other in any other tong. But I wil not stand greatly with you in your owne matters. If so be the Faerye Queene be fairer in your eie thā the Nine Muses, and Hobgoblin runne away with the Garland from Apollo: Marke what I saye, and yet I will not say that I thought, but there an End for this once, and fare you well, till God or some good Aungell putte you in a better minde.

And yet bicause you charge me somewhat suspitiouslye with an olde promise, to deliuer you of that iealousie, I am so farre from hyding mine owne matters from you, that loe, I muste needes be reuealing my friendes secreates, now an honest Countrey Gentleman, sometimes a Scholler: At whose request, I bestowed this pawlting vngrely Rime vpon him, to present his Maistresse withall. The parties shall bée namelesse: sauing, that the Gentlewomans true, or counterfaite Christen name, must necessarily be bewrayed.

To

To my good Mistresse *Anne*: the very lyfe of my lyfe, and onely beloued Mystresse.

Gentle *Mistresse Anne*, I am plaine by nature:
I was neuer so farre in loue with any creature.
Happy were your seruant, if hee coulde bee so Anned,
And you not vnhappy, if you shoulde be so manned.
I loue not to gloze, where I loue indeede,
Nowe God, and good *Saint Anne*, send me good speede.
Suche goodly Vertues, suche amiable Grace,
But I must not fall a praysing: I wante Time and Place.
Oh, that I had mine olde Wittes at commaundement:
I knowe, what I coulde say without controlement:
But let this suffice: thy desertes are suche:
That no one in this worlde can loue thee too muche.
My selfe moste vnworthy of any suche fœlicitie,
But by imputation of thy gratious Curtesie.
I leaue to loue the Muses, since I loued thee,
Alas, what are they, when I thee see?
Adieu, adieu pleasures, and profits all:
My Hart, and my Soule, but at one bodyes call.
Woulde God, I might saye to hir: My hart-roote is thine:
And, (ô Pleasure of Pleasures) Thy sweet hart-roote mine.
Nowe I beseeche thee by whatsoeuer thou louest beste,
Let it be, as I haue saide, and, Soule, take thy reste.
By the faith of true Loue, and by my truest Truely,
Thou shalt neuer putte forth thy Loue to greater Vsurie.
And for other odde necessaries, take no care,
Your Seruaunts *Dæmonium* shall ridde you of that feare.
I serue but two Saints, *Saint Penny*, and *Saint Anne*,
Commende this I muste, commaunde that I canne.
Nowe, shall I be plaine? I praye thee euen most hartily,
Requite Loue, with Loue: and farewell most hartily.

Postscripte.

I but once loued before, and shee forsooth was a *Susanne:*
But the Heart of a *Susanne,* not worth the Haire of an *Anne:*
A *Sus* to *Anne,* if you can any Latine, or pewter:
Shee Flesh, hir Mother Fish, hir Father a verye Newter.
I woulde once, and might after, haue spedde a Gods name:
But, if she coye it once, she is none of my Dame.

Nowe I praye thee moste hartily, Thrice gentle Mistresse *Anne.*
Looke for no long seruice of so plaine a manne.
And yet I assure thee, thou shalt neuer want any seruice,
If my selfe, or my S. penny may performe thy wishe.
And thus once againe, (full loath) I take my leaue of thy sweete harte,
With as many louing Farewels, as be louing pangs in my heart.
He that longeth to be thine owne
inseperably, for euer and euer.

God helpe vs, you and I are wisely employed, (are wée not?) when our Pen and Inke, and Time, and Wit, and all runneth away in this goodly yonkerly veine: as if the world had nothing else for vs to do: or we were borne to be the only Nonproficients and Nihilagents of the world. *Cuiusmodi tu nugis, atq; nænijs, nisi vnâ mecum (qui solemni quodam iureiurando, atq; voto obstringor, relicto isto amoris Poculo, iuris Poculum primo quoq; tempore exhaurire) iam tandem aliquando valedicas, (quod tamen, vnum tibi, credo τῶν ἀδ vνά lωv videbitur) nihil dicam amplius, Valeas. E meo municipio. Nono Calendas Maias.*

But hoe I pray you, gentle sirra, a word with you more. In good sooth, and by the faith I beare to the Muses, you shal neuer haue my subscriptiō or consent (though you should charge me wyth the authoritie of fiue hundreth Maister *Drants,*) to make your *Carpēnter* our *Carpĕnter,* an inche longer, or bigger, than God and his Englishe people haue made him. Is there no other pollicie to pull downe Ryming, and set vppe Vesifying,

but

but must needes correcte *Magnificat:* and againste all order of Lawe, and in despite of Custome, forcibly vsurpe, and tyrannize vppon a quiet companye of wordes, that so farre beyonde the memorie of man, haue so peaceably enioyed their seueral Priuiledges and Liberties, without any disturbance, or the leaste controlement: What? Is Horaces *Ars Poetica* so quite out of our Englishe Poets head, that he must haue his Remembrancer, to pull hym by the sléeue, and put him in mind, of *Penes vsum, & ius, & norma loquendi?* Indeed I rem̄eber, who was wont in a certaine brauerie, to call our M. Valanger, noble M. Valanger. Else neuer heard I any, that durst presume so much ouer the Englishe, (excepting a fewe suche stammerers, as haue not the masterie of their own Tongues) as to alter the Quantitie of any one sillable, otherwise, than oure common speache, and generall receyued Custome woulde beare them oute. Woulde not I laughe, thinke you, to heare Messer Immerito come in baldely with his *Maiēstie, Royāltie, Honēstie, Sciēnces, Facūlties, Excēllent, Tauērnour, Manfūlly, Faithfūlly,* and a thousande the like: insteade of *Maiĕstie, Royăltie, Honĕstie* and so forth? And trowe you anye coulde forbeare the byting of his Lippe, or smyling in his Sléeue, if a iolly fellowe, and greate Clarke, (as it mighte be your selfe,) reading a fewe Verses vnto him, for his owne credite and commendation, should nowe and then, tell him of, *bargaīneth, follōwing, harrōwing, thorōughly, Trauaīlers,* or the like, in steade of *bargaĭneth, follŏwing, harrŏwing,* and the reste? Or will Segnior Immerito bycause, may happe, he hathe a fat-bellyed Archedeacon on his side, take vppon him to controll Maister Doctor Watson for his *All Trauaĭlers,* in a Verse so highly extolled of Master Ascham? or Maister Ascham himselfe, for abusing Homer, and corrupting our Tongue, in that he saith:

Quite throŭghe a Doore flĕwe a shafte with a brasse head?

Nay, haue we not somtime, by your leaue, both the Position of the firste, and Dipthong of the seconde, concurring in one, and the same sillable, which neuerthelesse is commonly & ought necessarily

necessarily to be pronounced short? I haue nowe small time, to bethink me of many examples. But what say you to y^e^ second in *Merchaŭndise?* to the third in *Couenaŭnteth?* & to the fourth in *Appurtenaunces?* Durst you aduēture to make any of them long, either in Prose, or in Verse? I assure you I I knowe who dareth not, and *suddaĭnly* feareth the displeasure of all true Englishemen if he should. Say you *suddaīnly*, if you liste: by my *certaĭnly*, and *certaĭnty* I wil not. You may perceiue by the *Premisses*, (which very worde I woulde haue you note by the waye to) the Latine is no rule for vs: or imagine aforehande, (bycause you are like to proue a great Purchaser, and leaue suche store of money, and possessions behinde you) your *Execŭtors* wil deale *fraudulĕntly*, or *violĕntly* with your *succĕssour*, (whiche in a maner is euery mans case) and it will fall out a resolute pointe: the third in *Exēcutores*, *fraudulēter*, *violēter*, and the seconde in *Succēssor*, being long in the one, and shorte in the other: as in seauen hundreth more: suche as, *discīple*, *recīted*, *excīted*: *tenĕment*, *orŭtour*, *laudĭble*: & a number of their fellowes are long in English, short in Latine: long in Latine, short in English. Howbeit, in my fancy, such words, as *violently*, *diligently*, *magnificently*, *indifferently*, séeme in a manner reasonably indifferent, and tollerable either waye, neither woulde I greately stande with him, that translated the Verse.

Cur mittis violas? vt me violentiùs vras?

Why send you violets? to burne my poore hart violēntly.

Marry so, that being left common for verse, they are to be pronounced shorte in Prose, after the maner of the Latines, in suche wordes as these, *Cathedra*, *volucrēs*, *Mediocres*, *Celebres*.

And thus farre of your Carpēnter, and his fellowes, wherein we are to be moderated, and ouerruled by the vsuall, and common receiued sounde, and not to deuise any counterfaite fantasticall Accent of oure owne, as manye, otherwise not vnlearned, haue corruptly and ridiculouslye done in the Gréeke.

Nowe

Nowe for your *Heauen, Seauen, Eleauen,* or the like, I am likewise of the same opinion: as generally in all words else: we are not to goe a little farther, either for the *Prosody,* or the *Orthography* (and therefore your Imaginarie *Diastole* nothing worthe) then we are licenced and authorized by the ordinarie vse, & custome, and proprietie, and Idiome, and, as it were, Maiestie of our speach: whiche I accounte the only infallible, and soueraigne Rule of all Rules. And therefore hauing respecte therevnto, and reputing it Petty Treason to reuolt therefro: dare hardly eyther in the *Prosodie,* or in the *Orthography* either, allowe them two sillables in steade of one, but woulde as well in Writing, as in Speaking, haue them vsed, as *Monosyllaba,* thus: *heavn, seavn, a leavn,* as Maister Ascham in his Toxophilus doth Yrne, commonly written Yron:

Vp to the pap his string did he pull, his shafte to the harde yrne.

Especially the difference so manifestly appearing by the Pronunciation, betwéene these two, *a leavn a clocke* and *a leaven of Dowe,* whyche *lea-ven* admitteth the *Diastole,* you speake of. But see, what absurdities thys yl fauoured *Orthographye,* or rather *Pseudography,* hathe ingendred: and howe one errour still bréedeth and begetteth an other. Haue wée not, *Mooneth,* for *Moonthe: sithence,* for *since: whilest,* for *whilste: phantasie,* for *phansie: euen,* for *evn: Diuel,* for *Divl: God hys wrath,* for *Goddes wrath:* and a thousande of the same stampe: wherein the corrupte *Orthography* in the moste, hathe béene the sole, or principall cause of corrupte *Prosodye* in ouer many?

Marry, I confesse some wordes we haue indeede, as for example, *fayer,* either for beautifull, or for a *Marte: ayer,* both *pro aere,* and *pro hærede,* for we say not *Heire,* but plaine *Aire* for him to (or else *Scoggins Aier* were a poore iest) whiche are commonly, and maye indifferently be vsed eyther wayes. For you shal as well, and as ordinarily heare *fayer,* as *faire,* and *Aier,* as *Aire,* and bothe alike: not onely of diuers and sundrye persons, but often of the very same: otherwhiles vsing the one, otherwhiles the other: and so *died,* or *dyde; spied,* or *spide: tryed,*

tryed, or *tride*: *fyer*, or *fyre*: *myer*. or *myre*: wyth an infinite companye of the same sorte: sometime *Monasyllaba*, some time *Polysyllaba*.

To conclude both points in one, I dare sweare priuately to your selfe, and will defende publiquely againste any, it is neither Heresie, nor Paradox, to sette downe, and stande vppon this assertion, (notwithstanding all the Preiudices and Presumptions to the contrarie, if they were tenne times as manye moe (that it is not, either Position, or Dipthong, or Diastole, or anye like Grammer Schoole Deuice, that doeth, or can indéede, either make long or short, or encrease, or diminish the number of Sillables, but onely the common allowed, and receiued Prosodye: taken vp by an vniuersall consent of all, and continued by a general vse, and Custome of all. Wherein neuerthelesse I grant, after long aduise, & diligent obseruation of particulars, a certain Vniform Analogie, and Concordance, being in processe of time espyed out. Sometime this, sometime that, hath béen noted by good wits in their Analyses, to fall out generally alyke? and as a man woulde saye, regularly in all, or moste woordes: as Position, Dipthong, and the like: not as firste, and essentiall causes of this, or that effecte, (here lyeth the point) but as Secundarie and Accidentall Signes, of this, or that Qualitie.

It is the vulgare, and naturall Mother Prosodye that alone worketh the feate, as the onely supreame Foundresse, and Reformer of Position, Dipthong, Orthographie, or whatsoeuer else: whose Affirmatiues are nothing worth, if she once conclude the Negatiue: and whose *secundæ intentiones* muste haue their whole allowance and warrante from hir *primæ*. And therefore in shorte, this is the verie shorte, and the long: Position neither maketh shorte, nor long in oure Tongue, but so farre as we can get hir good leaue. Peraduenture, vppon the diligent suruewe, and examination of Particulars, some the like Analogie and Vniformity, might be founde oute in some other respecte, that shoulde as vniuersally and Canonically holde amongst vs, as Position doeth with the Latines and Greekes. I saye (peraduenture) bycause hauing not yet made anye speciall

Obseruation,

Obseruation, I dare not precisely affirme any generall certaintie: albeit I presume, so good and sensible a Tongue, as ours is, béeyng withall so like itselfe, as it is, cannot but haue something equipollent, and counteruailable to the beste Tongues, in some one suche kinde of conformitie, or other. And this forsooth is all the Artificial Rules and Preceptes, you are like to borrowe of one man at this time.

Sed amàbo te, ad Corculi tui delicatissimas Literas, propediem, quā potero, accuratissimè: tot interim illam exquisitissimus salutibus, atq; salutationibus impertiens, quot habet in Capitulo, capillos semiaureos, semiargenteos, semigemmeos. Quid quæris? Per tuam Venerem altera Rosalindula est: eamq; non alter, sed idem ille, (tua, vt ante, bona cum gratia) copiosè amat Hobbinolus. O mea Domina Immerito, mea bellissima Collina Clouta, multó plus plurimùm salue, atq; vale.

You knowe my ordinarie Postscripte: you may communicate as much, or as little, as you list, of these Patcheries, and fragments with the two Gentlemen: but these a straw, and you loue me: not with any else, friend or foe, one, or other: vnlesse haply you haue a special desire to imparte some parte hereof, to my good friend M. Daniel Rogers: whose curteries are also registred in my Marble booke. You know my meaning.

Nosti manum & stylum.

TWO OTHER, very commendable Letters, of the same mens vvriting: both touching the foresaid Artificiall Versifying, and certain other Particulars.

More lately deliuered vnto the Printer.

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Anno Domini. 1580.

Cum gratia & priuilegio Regiæ Maiestatis.

To the Worshipfull his very singular good friend, Maister G. H. Fellow of Trinitie Hall in Cambridge.

GOOD Maister G.—— I perceiue by your most curteous and frendly Letters your good will to be no lesse in deed, than I alwayes esteemed. In recōpence wherof, think I beseech you, that I wil spare neither spéech, nor wryting, nor aught else, whensoeuer and wheresoeuer occasion shal be offred me: yea, I will not stay till it be offred, but will seeke it, in al that possibly I may. And that you may perceiue how much your counsel in al things preuaileth with me, and how altogither I am ruled and ouer-ruled thereby; I am now determined to alter mine owne former purpose, and to subscribe to your advizemēt: being notwithstāding resolued stil to abide your farther resolution. My principal doubts are these. First, I was minded for a while to haue intermitted the vttering of my writings: leaste by ouer-much cloying their noble eares, I should gather a contempt of myself, or else séeme rather for gaine and commoditie to doe it, for some swéetnesse that I haue already tasted. Then also me séemeth the work too base for his excellent Lordship, being made in Honour of a priuate Personage vnknowne, which of some ylwillers might be vpbraided, not to be so worthie, as you knowe she is: or the matter not so weightie, that it should be offred to so weightie a personage or the like. The selfe former Title still liketh me well ynough, and your fine Addition no lesse. If these, and the like doubtes, maye be of importaunce in your séeming, to frustrate any parte of your aduice, I béeseeche you, without the leaste selfe loue of your own purpose, councell me for the beste: and the rather doe it faithfullye, and carefully, for that, in all things I attribute so muche to your iudgement, that I am euermore content to adnihilate mine owne determinations, in respecte thereof. And indéede for your selfe to, it sitteth with you

you now, to call your wits, & senses togither (which are alwaies at call) when occasion is so fairely offered of Estimation and Preferment. For, whiles the yron is hote, it is good striking, and minds of Nobles varie, as their Estates. *Verùm ne quid durius.*

I pray you bethinke you well hereof, good Maister G. and forthwith write me those two or thrée special points and caueats for the nonce; *De quibus in superioribus illis mellitissimis longissimisq; Litteris tuis.* Your desire to heare of my late béeing with hir Maiestie, muste dye in it selfe. As for the twoo worthy Gentlemen, Master Sidney, and Master Dyer, they haue me, I thanke them, in some vse of familiarity: of whom, and to whome, what speache passeth for youre credite and estimation, I leaue your selfe to conceiue, hauing alwayes so well conceiued of my vnfained affection, and zeale towardes you. And nowe they haue proclaimed in their ἀρειωπαγῳ̃ a generall surceasing and silence of balde Rymers, and also of the verie beste to: in steade whereof, they haue by authoritie of their whole Senate, prescribed certaine Lawes and rules of Quantities of English sillables, for English Verse: hauing had thereof already greate practise, and drawen mée to their faction. Newe Bookes I heare of none, but only of one, that writing a certaine Booke, called *The Schoole of Abuse*, and dedicating it to Maister Sidney, was for hys labor scorned: if at leaste it be in the goodnesse of that nature to scorne. Such follie is it, not to regarde aforehande the inclination and qualitie of him, to whome wée dedicate oure Bookes. Suche mighte I happily incurre, entituling *My Slomber*, and the other Pamphlets, vnto his honor. I meant them rather to Maister Dyer. But I am, of late, more in loue wyth my Englishe Versifying, than with Ryming: whyche I should haue done long since, if I would thē haue followed your councell. *Sed te solum iam tum suspicabar cum Aschamo sapere; nunc Aulam video egregios alere Poëtas Anglicos.* Maister E. K. hartily desireth to be commended vnto your Worshippe: of whome, what accompte he maketh, youre selfe shall hereafter perceiue, by hys paynefull and dutifull Verses of your selfe.

Thus

Thus muche was written at Westminster yesternight: but comming this morning, béeyng the sixtéenth of October [1579] to Mystresse Kerkes, to haue it deliuered to the Carrier, I receyued youre letter, sente me the laste wéeke: whereby I perceiue you otherwhiles continue your old exercise of Versifying in English: whych glorie I had now thought shoulde haue bene onely ours héere at London, and the Court.

Truste me, your Verses I like passingly well, and enuye your hidden paines in this kinde, or rather maligne, and grudge at your selfe, that woulde not once imparte so muche to me. But once, or twice, you make a breache in Maister Drants Rules: *quod tamen condonabimus tanto Poëtæ, tuæq; ipsius maximæ in his rebus autoritati.* You shall sée, when we méete in London, (whiche, when it shall be, certifye vs) howe fast I haue followed after you, in that Course: beware, leaste in time I ouertake you. *Veruntamen te solùm sequar, (vt sæpenumerò sum professus,) nunquam sanè assequar, dum viuam.* And nowe requite I you with the like, not with the verye beste, but with the verye shortest, namely with a few *Iambickes.* I dare warrant, they be precisely perfect for the féete, (as you can easily iudge) and varie not one inch from the Rule. I will imparte yours to Maister Sidney, and Maister Dyer, at my nexte going to the Courte. I praye you, kéepe mine close to your selfe, or your verie entire friendes, Maister Preston, Maister Still, and the reste.

Iambicum Trimetrum.

Vnhappie Verse, the witnesse of my vnhappie state,
Make thy selfe fluttring wings of thy fast flying
Thought, and fly forth vnto my Loue whersoeuer she be:

Whether lying reastlesse in heauy bedde, or else
Sitting so cheerelesse at the cheerfull boorde, or else
Playing alone carelesse on hir heauenlie Virginals.

If in Bed, tell hir, that my eyes can take no reste:
If at boorde, tell hir, that my mouth can eate no meate:
If at hir Virginals, tel hir, I can heare no mirth.

Asked why? say: Waking Loue suffereth no sleepe:
Say, that raging Loue dothe appall the weake stomacke:
Say, that lamenting Loue marreth the Musicall.

Tell hir, that hir pleasures were wonte to lull me asleepe:
Tell hir, that hir beautie was wonte to feede mine eyes:
Tell hir, that hir sweete tongue was wonte to make me mirth.

Nowe doe I nightly waste, wanting my kindely reste:
Nowe doe I dayly starue, wanting my liuely foode:
Nowe doe I alwayes dye, wanting thy timely mirth.

And if I waste, who will bewaile my heauy chaunce?
And if I starue, who will record my cursed end?
And If I dye, who will saye: *this was Immerito?*

I thought once agayne here to haue made an ende, with a heartie *Vale*, of the best fashion: but loe, an ylfavoured myschaunce. My last farewell, whereof I made great accompt, and muche maruelled you shoulde make no mention thereof, I am nowe tolde, (in the Diuel's name) was thorough one mans negligence quite forgotten, but shoulde nowe vndoubtedly haue béene sent, whether I hadde come, or no. Seing it can now be no otherwise, I pray you take all togither, wyth all their faultes: and nowe I hope, you will vouchsafe mée an answeare of the largest size, or else I tell you true, you shall bée verye déepe in my debte; notwythstandyng, thys other swéete, but shorte letter, and fine, but fewe Verses. But I woulde rather I might yet sée youre owne good selfe, and receiue a Reciprocall farewell from your owne swéete mouth.

Ad Ornatissimum virum, multis iam diu nominibus clarissimum,
G. H. *Immerito sui, mox in Gallias Nauigaturi,* Ευτυχεῖν.

SIC malus egregium, sic non inimicus Amicum,
Sicq' nouus veterem iubet ipse Poëta Poëtam,
Saluere, ac cœlo, post secula multa, secundo
Iam reducem, cœlo mage quàm nunc ipse, secundo
Vtier; Ecce Deus, (modò sit Deus ille, renixum
Qui vocet in scelus, & iuratos perdat amores)
Ecce Deus mihi clara dedit modò signa Marinus,
Et sua veligero lenis parat Æquora Ligno:
Mox fulcanda suas etiam pater Æolus Iras
Ponit, & ingentes animos Aquilonis——
Cuncta vijs sic apta meis: ego solus ineptus.
Nam mihi nescio quo mens saucia vulnere, dudum
Fluctuat ancipiti Pelago, dum Navita proram
Inualidam validus rapit huc Amor, & rapit illuc.
Consilijs Ratio melioribus vsa, decusq'
Immortale leui diffessa Cupidinis Arcu.
Angimur hoc dubio, & portu vexamur in ipso.
Magne pharetrati nunc tu contemptor Amoris
(Id tibi Dij nomen precor haud impune remittant)
Hos nodos exsolue, & eris mihi magnus Apollo.
Spiritus ad summos, scio, te generosus Honores
Exstimulat, majusq' docet spirare Poëtam.
Quàm leuis est Amor, & tamen haud leuis est Amor omnis.
Ergo nihil laudi reputas æquale perenni,
Præq' sacro sancta splendoris imagine tanti,
Cætera, quæ vecors, vti Numina, vulgus adorat,
Prædia, Amicitias, vrbana peculia, Nummos,
Quæq placent oculis, formas, spectacula, Amores,
Conculcare soles, vt humum, & ludibria sensus.
Digna meo certè Haruejo sententia, digna
Oratore amplo, & generoso pectore, quam non
Stoica formidet veterum Sapientia vinclis
Sancire æternis: sapor haud tamen omnibus idem.

Dicitur

Dicitur effæti proles facunda Laërtæ,
Quamlibet ignoti iactata per æquora Cœli,
Inq' procelloso longùm exsul gurgite ponto,
Præ tamen amplexu lachrymosæ Conjugis, Ortus
Cælestes, Diuûmq' thoros spreuisse beatos.
Tantùm Amor, & Mulier, vel Amore potentior. Illum
Tu tamen illudis: tua Magnificentia tanta est:
Præq subumbrata Splendoris Imagine tanti,
Præq illo Meritis famosis nomine parto,
Cætera, quæ Vecors, vti Numina, vulgus adorat,
Prædia, Amicitias, armenta, peculia, nummos,
Quæq' placent oculis, formas, spectacula, Amores,
Quæq' placent ori, quæq' auribus, omnia temnis.
Næ tu grande sapis, Sapor at sapientia non est:
Omnis & in paruis benè qui scit desipuisse,
Sæpe supercilijs palmam sapientibus aufert.
Ludit Aristippum modò tetrica Turba Sophorum;
Mitia purpureo moderantem verba Tyranno
Ludit Aristippus dictamina vana Sophorum,
Quos leuis emensi male torquet Culicis vmbra:
Et quisquis placuisse Studet Heroibus altis,
Desipuisse studet sic gratia crescit ineptis.
Denq' laurigeris quisquis sua tempora vittis,
Insignire volet, Populoq' placere fauenti,
Desipere insanus discit, turpemq pudendæ
Stultitiæ laudem quærit. Præter Ennius vnus
Dictus in innumeris sapiens: laudatur at ipsa
Carmina vesano fudisse liquentia vino:
Nec tu pace tuâ, nostri Cato Maxime sæcli,
Nomen honorati sacrum mereare Poëtæ,
Quantamvis illustre canas, & nobile Carmen,
Ni stultire *velis; sic sultorum omnia plena,*
Tuta sed in medio superest via gurgite nam Qui
Nec reliquis nimium vult desipuisse videri,
Nec sapuisse nimis, Sapientem dixeris vnum.
Hinc te merserit vnda, illinc combusserit Ignis;
Nec tu delicias nimis aspernare fluentes,

Nec

Nec serò Dominam, venientem in vota, nec Aurum,
Si sapis, ablatum: (Curijs ea, Fabricijsq'
Linque viris miseris miseranda Sophismata: quondam
Grande sui decus ij, nostri sed dedecus æui;)
Nec sectare nimis. Res vtraq' crimine plena.
Hoc bene qui callet, (si quis tamen hoc bene callet)
Scribe, vel invito sapientem hunc Socrate solum.
Vis facit vna pios: Iustos facit altera & altra
Egregiè cordata, ac fortia pectora: verúm
Omne tulit punctum, qui miscuit vtile dulci.
Dij mihi, dulce diu dederant: verùm vtile nunq.:
Vtile nunc etiam, ô vtinam quoq'; dulce dedissent.
Dij mihi, (quippe Dijs æquiualia maxima paruis)
Ni nimis inuideant mortalibus esse beatis,
Ducle simul tribuisse queant, simul vtile: tanta
Sed Fortuna tua est: pariter quæq; vtile, quæq;
Ducle dat ad placitum: sæuo nos sydere nati
Quæsitum imus eam per inhospita Caucasa longè,
Perq' Pyrenæos montes, Babilonaq' turpem.
Qod si quæsitum nec ibi invenerimus, ingens
Æquor inexhaustis permensi erroribus vltrâ
Fluctibus in medijs socij q'uæremus Vlyssis.
Passibus inde Deam fessis comitabimur ægram,
Nobile cui furtum quærenti defuit orbis.
Namq; sinu pudet in patrio, tenebrisq; pudendis
Non nimis ingenio Iuuenem infœlice virentes,
Officijs frustra deperdere vilibus Annos,
Frugibus & vacuas speratis cernere spicas.
Ibimus ergo statim: (quis eunti fausta precetur?)
Et pede Clibosas fesso calcabimus Alpes.
Quis dabit interea conditas rore Britanno,
Quis tibi Litterulas? quis carmen amore petulcum!
Musa sub Oebalij desueta cacumine montis,
Flebit inexhausto tam longa silentia planctu,
Lugebitq' sacrum lacrymis Helicona tacentem.
Harueiusq; bonus, (charus licet omnibus idem,

Idq; suo merito, prope suauior omnibus vnus,)
Angelus & Gabriel, (quamuis comitatus amicis
Innumeris, geniùmq; choro stipatus amæno)
Immerito *tamen vnum absentem sæpe requiret ;*
Optabitq; Utinàm meus hic Edmundus *adesset,*
Qui noua scripsisset, nec Amores conticuisset,
Ipse suos ; & sæpe animo verbisq; benignis
Fausta precaretur, Deus illum aliquando reducat. &c.

Plura vellem per Charites, sed non licet per Musas.
Vale, Vale plurimùm, Mi amabilissime Harueie, meo cordi, meorum omnium longè charissime.

I was minded also to haue sent you some English verses : or rymes, for a farewell : but, by my troth, I haue no spare time in the world, to thinke on such Toyes, that you knowe will demaund a fréer head, than mine is presently. I beséeche you by all your Curtesies and Graces, let me be answered, ere I goe : which will be, (I hope, I feare, I thinke) the next wéeke, if I can be dispatched of my Lorde. I goe thither, as sent by him, and maintained most what of him : and there am to employ my time, my body, my minde, to his Honours seruice. Thus, with many superhartie Commendations and Recommendations to your selfe, and all my friendes with you, I ende my last Farewell, not thinking any more to write vnto you before I goe : and withall committing to your faithfull Credence the eternall Memorie of our euerlasting friendship ; the inuiolable Memorie of our vnspotted friendshippe ; the sacred Memorie of our vowed friendship ; which I beséech you Continue with vsuall writings, as you may, and of all things let me heare some Newes from you. As gentle M. Sidney, I thanke his good Worship, hath required of me, and so promised to doe againe. *Qui monet, vt facias, quod iam facis,* you knowe the rest. You may alwayes send them most safely to me by Mistresse Kerke, and by none other. So once againe, and yet once

once more. Farewell most hartily, mine owne good Master H. and loue mẽ, as I loue you, and thinke vpon poore *Immerito*, as he thinketh vppon you.

Leycester House, this 5 of October, 2579.

Per mare, per terras,
Viuus, mortuusq;
Tuus Immerito.

To

To my verie Friende, M. Immerito,

Liberalissimo Signor Immerito, in good soothe my poore Storehouse will presently affourd me nothing, either to recompence, or counteruaile your gentle Masterships, long, large, lauish, Luxurious, Laxatiue Letters withall, (now a Gods name, when did I euer in my life, hunt the Letter before? but, belike, theres no remedie, I must néedes be euen with you once in my dayes,) but only forsoothe, a fewe Millions of Recommendations, and a running Coppie of the Verses enclosed. Which Verses, (*extra iocum*) are so well done in Lattin by two Doctors, and so well Translated into English by one odde Gentleman, and generally so well allowed of all, that chaunced to haue the perusing of them: that trust mée, G. H. was at the first hardly intreated, to shame himselfe, and truely, now blusheth, to see the first Letters of his name, stande so néere their Names, as of necessitie they must. You know y^e^ Greeke prouerb, πορφύρα καδὶπορφύραν διακρίνεα, and many colours, (as in a manner euery thing else) that seuerally by themselues, seeme reasonably good, and freshe ynough, beyng compared, and ouermatched wyth their betters, are maruellously disgraced, and as it were, dashed quite oute of Countenaunce. I am at this instant, very busilye, and hotly employed in certaine greate and serious affayres: whereof, notwithstanding (for all youre vowed, and long experimented secresie) you are not like to heare a worde more at the moste, till I myselfe sée a World more at the leaste. And therefore, for this once I beséech you (notwithstanding your greate expectation of I knowe not what Volumes for an aunsweare) content your good selfe, with these Presentes, (pardon me, I came lately out of a Scriueners shop) and in lieu of many gentle Farewels, & goodly Godbewyes, at your departure: gyue me once againe leaue, to playe the Counsaylour a while, if it be but to iustifie your liberall Mastershippes.

Mastershippes. *Nostri Cato maxime sæcli:* and I coniure you by the Contents of the Verses, and Rymes enclosed, and by al the good, and bad Spirites, that attende vpon the Authors themselues, immediately vpon the contemplation thereof, to abandon all other fooleries, and honour Vertue, the onely immortall and suruiuing Accident amongst so many mortall, and euer-perishing Substaunces. As I strongly presume, so good a Texte, so clearkly handeled, by thrée so famous Doctours, as olde Maister Wythipole, and the other two bée, may easily, and will fully perswade you, howsoeuer you tush at the fourths vnsutable Paraphrase. But a worde or two, to your large, lauishe, laxatiue Letters, and then for thys time Adieu. Of my credite, your doubtes are not so redoubted, as youre selfe ouer suspiciously imagine: as I purpose shortely to aduize you more at large. Your hotte yron, is so hotte, that it striketh mée in the hearte, I dare not come neare to strike it: The Tyde tarryeth no manne, but manye a good manne is fayne to tarry the Tyde. And I knowe some, whyche coulde be content to bée theyr own Caruers, that are gladde to thanke other for theyr courtesie? But Beggars, they saye, muste be no choosers.

Your new founded ἄρειονπαγον I honoure more, than you will or can suppose: and make greater accompte of the twoo worthy Gentlemenne, than of two hundreth *Dionisy Areopagitæ*, or the verye notablest Senatours, that euer *Athens* dydde affourde of that number.

Your Englishe *Trimetra* I lyke better, than perhappes you will easily beléeue: and am to requite them wyth better, or worse, at more conuenient leysure. Marry, you must pardon me, I finde not your warrant so sufficiently good, and substauntiall in Lawe, that it can persuade me, they are all, so precisely perfect for the Féete, as your selfe ouer-partially wéene, and ouer-confidently auouche: especially the thirde, whyche hathe a foote more than a Lowce (a wonderous deformitie in a right and pure *Senarie*) and the sixte, whiche is also in the same Predicament, vnlesse happly one of the féete be sawed off wyth a payre of *Syncopes:* and then shoulde the Orthographie haue testified so muche: and insteade of *Hēauēnlĭ Virgĭnāls,*

Virgĭnāls, you should haue written, *Heaūnlĭ Vīrgnāls*: & *Virgnāls* againe in the ninth, and should haue made a Curtoll of *Immĕrĭtō* in the laste: being all notwithstandying vsuall, and tollerable ynoughe, in a mixte, and licentious Iambicke: and of two euilles, better (no doubte) the fyrste, than the laste: a thyrde superfluous sillable, thā a dull Spondee. Then me thinketh, you haue in my fancie somwhat too many Spondees beside: and whereas Trochee sometyme presumeth in the firste place, as namely in the second Verse, *Make thy*, Whyche *thy*, by youre Maistershippes owne authoritie muste néedes be shorte, I shall be faine to supplye the office of the Arte Memoratiue, and putte you in minde of a pretty Fable in Abstemio the Italian, implying thus much, or rather thus little in effect.

A certaine lame man beyng invited to a solempne Nuptiall Feaste, made no more adoe, but sate me hym roundlye downe foremaste at the hyghest ende of the Table. The master of the feast, suddainly spying his presumption, and hansomely remoouing him from thence, placed me this haulting Gentleman belowe at the nether end of the bourd: alledging for his defence the common verse: *Sedes nulla datur, præterquam sexta Trochæo:* and pleasantly alluding to this foote, which standing vppon two syllables, the one long, the other short, (much like, of a like, his guestes feéte) is alwayes thrust downe to the last place, in a true Hexameter, and quite thrust out of doores in a pure, and iust *Senarie*. Nowe Syr, what thinke you, I began to thinke with my selfe, when I began to reade your warrant first: so boldly, and venterously set downe in so formall, and autentique wordes, as these, *Precisely perfit, and not an inch from the Rule?* Ah Syrrha, and Iesu Lord, thought I, haue we at the last gotten one, of whom his olde friendes and Companions may iustly glory, *In eo solùm peccat, quòd nihil peccat*: and that is yet more exacte, and precise in his English Comicall Iambickes, than euer M. Watson himselfe was in his Lattin Tragicall Iambickes, of whom M. Ascham reporteth, that he would neuer to this day suffer his famous Absolon to come abrode, onely because *Anapæstes in Locis poribus*, is twice, or thrice vsed insteade of *Iambus?* A small fault, ywisse, and such

such a one in M. Aschams owne opinion, as perchaunce woulde neuer haue béene espyed, no neither in *Italy*, nor in *Fraunce*. But when I came to the curious scanning, and fingering of euery foote, & syllable: Lo here, quoth I, M. Watsons *Anapæstus* for all the worlde. A good horse, that trippeth not once in a iourney: and M. Immerto doth, but as M. Watson, & in manner all other *Iambici* haue done before him: marry he might haue spared his preface, or at y^e^ least, that same restrictiue, & streight laced terme, Precisely, and all had béen well enough: and I assure you, of myselfe, I beléeue, no péece of a fault marked at all. But this is the Effect of warrantes, and perhappes the Errour may rather procéede of his Master, M. Drantes Rule, than of himselfe, Howsoeuer it is, the matter is not great, and I alwayes was, and will euer continue of this Opinion, *Pauca multis condonanda vitia Virtutibus*, especially these being no *Vitia* neither, in a common and licencious Iambicke. *Verum ista obiter, non quidem contradicendi animo, aut etiam corrigendi mihi crede: sed nostro illo Academico, pristinoq; more ratiocinandi.* And to saye trueth, partely too, to requite your gentle courtesie in beginning to me, and noting I knowe not what breache in your gorbellyed Maisters Rules, which Rules go for good, I perceiue, and keepe a Rule, where there be no better in presence. Myselfe neither sawe them, nor heard of them before: and therefore will neither praise them, nor dispraise them nowe: but vppon the suruiewe of them, and farther conference, (both which I desire) you shall soone heare one mans opinion too or fro. Youre selfe remember, I was wonte to haue some preiudice of the man: and I still remaine a fauourer of his deserued, and iust commendation. Marry in these poyntes, you knowe, Partialitie in no case, may haue a foote: and you remember mine olde Stoicall exclamation: Fie on childish affection, in the discoursing, and deciding of schoole matters. This I say, because you charge me with an vnknowne authoritie: which for aught I know yet, may as wel be either vnsufficient, or faultie, as otherwise: and I dare more than halfe promise, (I dare not saye, warrant) you shall alwayes in these kinde of controuersies, finde me nighe hande

hande answerable in mine owne defence. *Reliqua omnia, quæ de hac supersunt Anglicorum versuum ratione, in aliud tempus resuruabimus, ociosum magis.* Youre Latine Farewell is a goodly braue yonkerly péece of work, and Goddilge yée, I am alwayes maruellously beholding vnto you, for your bountifull Titles: I hope by that time I haue béen resident a yeare or twoo in *Italy*, I shall be better qualifyed in this kind, and more able to requite your lauishe, and magnificient liberalitie that way. But to let Titles and Tittles passe, and come to the very pointe indeede, whiche so neare toucheth my lusty Trauayler to the quicke, and is one of the prædominant humors y^t raigne in our cõmon youths: *Heus mitu, bone proce, magne muliercularum amator, egregie Pamphile, eum aliquando tandem, qui te manet, qui mulierosos omnes, qui vniuersam Fæministarum sectam,* Respice finem. And I shal then be content to appeale to your owne learned experience, whether it be, or be not, too too true: *quod dici solet àme sæpe: àte ipso nonnunq̃: ab expertis omnibus quotidie: Amare amarum: Nec deus, vt perhibent, Amor est, sed amaror, & error: & quicquid in eandem solet sententiam Empiricũs aggregari. Ac scite mihi quidẽ Agrippa Ouidianam illam,* de Arte Amandi, *ἐπιγραφὴν videtur correxisse, meritóq', de Arte* Meretricandi, *inscripsisse. Nec verò ineptè alius,* Amatores Alchumistis *comparauit, aureos, argenteosq' montes, atq; fontes lepidè somniantibus, sed interim miserè immanibus Carbonum fumis propemodum occæcatis, atq; etiam suffocatis: præterq̃ celebratum illum Adami Paradisum, alium esse quendam prædicauit, stultorum quoq; Amatorumq' mirabilem Paridisum: illum verie, hunc phantasticè, fanatice q' beatorum. Sed hæc alias, fortassis vberius.* Credite me, I will neuer linne baityng at you, til I haue rid you quite of this yonkerly, & womanly humor. And as for your spéedy and hasty trauell: me thinks I dare stil wager al the Books, & writings in my study, which you know, I estéeme of greater value, than al the golde & siluer im my purse, or chest, that you wil not, (and yet I muste take heede, how I make my bargaine with so subtile and intricate a Sophister) that you shall not, I saye, bée gone ouer Sea, for al your saying, neither the next, nor the nexte wéeke. And then peraduenture

aduenture I may personally performe your request, aud bestowe the swéetest Farewell, vpon your swéetmouthed Mashippe, that so vnsweete a Tong, and so sowre a paire of Lippes can afforde. And, thinke you I will leaue my *Il Pellegrino* so? No I trowe. My Lords Honor, the expectation of his friendes, his owne credite and preferment, tell me, he muste haue a moste speciall care, and good regarde of employing his trauaile to the best. And therfore I am studying all this fortnight, to reade him suche a Lecture in Homers Odysses, and Virgils Æneads, that I dare vndertake he shall not neede any further instruction, in Maister Turlers Trauayler, or Maister Zuingers Methodus Apodemica: but in his whole trauaile abroade, and euer after at home, shall shewe himselfe a verie liuelye and absolute Picture of Vlysses and Æneas. Wherof I haue the stronger hope he muste néedes proue a most capable and apt subiecte (I speake to a Logician) hauing the selfe same Goddesses and Graces attendant vpon his body and mind, that euermore guided them, & their actions: especially y^e^ ones Minerua, and the others Venus: that is, (as one Doctor expoundeth it) the pollitique head, and wise gouernement of the one: and the amiable behauiour, and gratious courtesie of the other: the two verye principall, and moste singular Companions, of a right Trauailer: and as perhaps one of oure subtile Logicians woulde saye, the two inseparable, and indivisible accidents of the foresaide Subiects. *De quibus ipsis, caterisq; omnibus artificis Apodemici instrumentis: imprimisq; de Homerica illa, diuinaq; herba* μῶλυδὲ μινκαλεονσιθεοὶ) *qua Vlissem suum Mercurius, aduersus* Cyrcea *& pocula, & carmina, & venena, morbosq; omnes premuniuit: & corana, vti spero, breui: & longè, vti soleo copiosius: & fortasse etiam, aliquanto, quàm soleo, cum subtiliùs, tum verò Pollitice, Pragmaticeq; magis. Interim tribus eris syllabis contentus, ac valebis.* Trinitie Hall, still in my Gallerie. 23 Octob. 1579. In haste.

Yours, as you knowe. G. H.

Certaine Latin Verses, of the frailtie and mutabilitie of all things, sauing onely Ver-

tue: made by M. Doctor Norton, for the right Worshipfull, M. Thomas Sackford, Master of Requestes vnto hir Maiestie.

ἀκροστιχὰ

Th. Tempora furtiuo morsu laniantur amæna,
S Sensim florescunt, occubitura breui.
A Armi vere salit, Senio mox conficiendus,
C Cura, labor ditant, non eademq; premunt?
F Fallax, vel vigili studio Sapientia parta:
O Oh, & magnatum gloria sæpe iacet,
R Res inter varias fluimus, ruimusq; gradatim:
D Dulcia Virtutis præmia sola manent.

The same paraphrastically varied by M. Doctor Gouldingam, at the request of olde M. Wythipoll of Ipswiche.

T Tempora furtiuo labuntur dulcia cursu,
S Subsidunt q;' breuî, quæ virguere diu.
A Autumno capitur, quicquid nouus educat amnu:
C Curta Iuuentutis gaudia, Fata secant.
F Fallax Ambitio est, atq;' anxia cura tenendi,
O Obscurum decus, & nomen inane sophi.
R Res Fors humanas incerto turbine voluit,
D Dulcia Virtutis præmia sola manent.

Olde Maister Wythipols owne Translation.

Ovr merry dayes, by theeuish bit are pluckt, and torne away,
And euery lustie growing thing, in short time doth decay.
The pleasaunt Spring times ioy, how soone it groweth olde?
And wealth that gotten is with care, doth noy as much be bolde,

No

No wisedome had with Trauaile great, is for to trust indeede,
For great mens state we see decay, and fall downe like a weede.
Thus by degrees we fleete, and sinke in worldly things full fast,
But Vertues sweete and due rewardes stande sure in euery blast.

The same paraphrastically varied by Master G. H. at M. Peter Wythipolles *request for his Father.*

These pleasant dayes, and Monthes, and yeares, by stelth do passe apace,
And do not things, that florish most, soone fade, and lose their grace?
Iesu, how soone the Spring of yeare, and Spring of youthfull rage,
Is come, and gone, and ouercome, and ouergone with age?
In paine is gaine, but doth not paine as much detract from health,
As it doth adde vnto our store, when most we roll in wealth.
Wisdome hir selfe must haue hir doome, and grauest must to graue,
And mightiest power sib to a flower: what then remaines to craue?
Nowe vp, now downe, we flowe, and rowe in seas of worldly cares,
Vertue alone eternall is, and shee the Laurell weares.

L' Enuoy.

Soone said, soone writ, soone learnd: soone trimly done in prose, or verse:
Beleeud of some, practizd of fewe, from Cradle to their Herse.

Virtuti, non tibi Feci.
M. Peter Wythipoll.
Et Virtuti, & Mihi:
Virtuti, ad laudem:
Mihi, ad vsum.

FINIS.

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