William Scott’s *The Modell of Poesye* was rediscovered in 2003 and is now British Library Add. MS 81083, fols. 1-49. I have produced a full critical edition in modern spelling with commentary; this transcription supplements that edition.

The text offered here is a semi-diplomatic transcript that attempts both to produce a readable text and to represent and record the appearance of the manuscript. Raised letters are therefore lowered, contractions are expanded, and supplied letters are underlined. Ampersand is silently replaced by ‘and’ or ‘et’, thorn by ‘th’, and double hyphen (‘=’) by single hyphen; line fillers are ignored. Pagination and lineation, however, are preserved, as are the manuscript’s catchwords; the manuscript layout is represented as faithfully as is possible, although its right-justification is not mimicked. Virgules are retained; *i longa* is represented by *i*. The manuscript’s foliation is not original, and so takes no account of the missing pages after fol. 6’, but it is the only form of page reference needed in this edition, which therefore offers no other pagination.

The apparatus attempts to record all significant remnants of the process of transcription and what is presumed to be authorial correction. It therefore attempts to distinguish between scribal corrections (often made before the ink had dried) and authorial corrections. What I take to be the hand of William Scott attempts in places to mimic his own scribe’s hand, and so distinguishing the two is not straightforward. There is a sound argument that a neat hand making some substantial insertions of accidentally omitted material (typically whole lines) is the same hand in which was written the putative manuscript from which this one was copied. It is likely that that hand is Scott’s, but since it differs from his more cursive corrections, it may be that of a second scribe. There is further discussion of these matters in Introduction to the printed edition. Similarly, while the punctuation clearly shows signs of authorial care in checking, and many marks, especially parentheses, can be seen to be later insertions, it is not possible to be certain in every case. I believe that many more authorial marks of punctuation, and especially commas, remain undetected, but I have still thought it worth recording those I feel confident in assigning as authorial. In all such cases, ‘authorial’ certainly means ‘authorised’ but without more evidence it is impossible to be certain that the hand in which the revisions and corrections are made is that of Scott himself.

Where the attribution of a mark to scribe or ‘author’ is likely but not certain a question mark follows (e.g. ‘authorial[?] correction’). Where neither scribe nor author is mentioned that is because it does not seem possible to attribute the mark. Where a question mark follows without a space, the whole entry is in question. Examples:

7 circumloquutions] ml authorial correction of nn [?]

There is the appearance of an authorial correction as suggested, but this may be a misinterpretation.

20 very[?] v over erased w[?]  

The *v* is certainly written over an erasure; who is responsible is not clear, and that it was originally a *w* is not certain.

I have corrected obvious errors – where the scribe has misread or misrepresented the copy and Scott has not made the necessary correction. These are always recorded in the apparatus simply in the form ‘edited text] original text’. In recording deletions, occasional use is made of <..> to indicate distinct but unreadable letter forms (two in this case). In the discussion of scansion (36’+) it is not always possible to determine over which letters the scansion marks are supposed to fall; I have regularised these so that they fall on the first vowel in any syllable.
AN OUTLINE OF THE MODEL OF POESY

Introduction

1  Definition of the art of poetry, examined by
   genus
   difference
   end

2  Kinds of poetry
   heroic
   pastoral
   tragedy and comedy
   satire
   lyric

3  Practical rules
   matter: the four virtues
      proportionableness
      variety
      sweetness
      energeia
   style
   lexis
   the three styles
      word
      phrase
      six graces of speech
   style: the four virtues
      proportionableness
      variety
      sweetness
      versification
      energeia
   rules by kind
      heroic
      narrative form
      style
      tragedy and comedy
      pastoral
      satire
      lyric
      emblem and impresa
   the poet

Conclusion
THE MODELL
OF POESYE
Or
The Arte of Poesye drawen into a short
or Summary Discourse

Si quisquam est, qui placere se studeat bonis
Quam plurimis, et minimè multos ledere:
In his hic nomen profitetur suum.

Ἐκ τοῦ Σκότου ὁ σπινθήρ
To the Right Honourable Sir Henry Lee
knight of the most Noble Order of the
Garter

It is a common sayinge (right Honorable) that of twoo apparant
Euills the least is to be adventured vpon; The vulgare Commones
of this sayinge noe whitt diminisbeth the dignity of the truthe,
but adds weight of Certeinty, because thinges vniuersally affirmed
seeme to bringe Natures Pasporte with them, whereby they chal-
lege free admittance at the gates of every mans Judgement.
The two Inconveniences that besett me are; The one a denyinge
my selfe the Benifit of acknowledginge a dutifull regarde and
honoringe affection, that Nature (in some degree) and Election
impose on mee towards your Honour; The other A fallinge in-
to a grosse Error, by reason of a disproportion, I cannot so much
flatter my selfe as not to see, betweene this slender and worthlesse
Present, and the Dutye it should represent, soe as in steede of
Expressinge the honour I would, and am bounde I shoulde ble-
mish the truth and worth thereof, which I would not;

In this Difficulty Affection, easily leadinge opinion (the ouer
ruler of all human resolutions) banisheth the consideration,
and consequently the feare of the vnworthy fitnesse of this pre-
sent, soe as takinge advantage of that Noble disposition to Cour-
tesy, whence the Courtier is named, which in some, measure
towards my selfe, in much, much more towards some of my Neer-
est and most deere respected freends your honour hath honourablye
aquitted your selfe of, I choose rather to discouer my wants and pouer-
tye, then not to satisfie my desire to giue a testimony of Duty by
Nature and Reason accompted Due, makinge vse of the grounde,
yonge Iulius Secundus receiued, from his graue wise kinseman,
whoe, seeinge him, at schoole, perplexedly pensiue, after three dayes
study about the Exordium of a declamation, blamed him, as
beinge over carefull, with this sayinge, that it was not expected
hee
he should doe better then hee coulde; In like sorte I content my selfe with presuminge you (Sir) will be Contented with the most of my least abillity;

Thus resolued, I offer your Honour this MODELL of POESY (indeede but modellinge my dutifull Affection) the first fruits of my study, which if they be (as I neede not make doubte but they be) small and skanty It may be some argument of excuse that they are the first, ye harde-rellisht and vnpleasent, that they were hastned to ripenes, rather by some vnsseasona-ble force, then of their owne Naturall growth; Onely I may be bolde to Commend them, as the Corinthians Commended their guifte of a small Towne to Alexander, whose all-Conqueringe mynde scornde to be bounde to any, in way of beholdingnes, for the Worlde, and soe refused their tame kyndnes, till beeinge lett to understand that such a Guifte was not ordinary, neither before euer offerd to any but Hercules; hee willingly accepted their rare present; In like manner, euen for the rarenes of these presented fruite, (beeinge well neere without any praece- dent) they may be worth acceptance, in which presumpion I gladly and humbly Comitt them to that Honour, which I pray longe and much may be honoured in this life; till late it be honoured Eternally; And soe Crauinge pardon for what I doe, as well as for what I leaue vndone, I rest:

Your honours In all obseruance of Duty most Deuoted:

William Scott.
The MODELL of
Poesye

Bycause all Doctrine is but the orderly leadeinge of the mynde, to the knowledge of
somethinge convenient and possible for vs to knowe which before we knewe not,
and the waye wherein we are to be ledde by this clewe of Discipline, is the space betwene
Ignorance and Science, we are therefore to make this passage by certayne degrees and steps,
of necessity first takinge that which is nearest our vnderstandinge, and which giueth light,
to that that insueth, still proceedinge from thinges knoen to thinges vnknowne, vntill
we haue gone through all the mazie pathes, that might trouble or stoppe the voyage
of our mynde in discouerye of those riches she naturally couets; Nowe those thinges
are nearest our vnderstandinge which are most vniuersall, that is, which, beinge most sym-
plic[e], are the ground-worke, whereon the knowledge of others dependeth, which do imparte
of theire nature to the rest, and without knowledge of them we cannot distinctly
knowe any thinge that is derived from them; The Definition then beinge this vni-
versall, for it consists of the first most generall principles, and is the foundation (as
they speake) whereon we rayse the whole Frame of knowledge, and the whole doctrine
is noe more but the rearinge, fitt couplinge, and distinguishinge all the partes from
this groundeworke, as you would saye the extent of the Definition, we therefore are
taught, by those greate fathers of Science, PLATO and his scholler ARISTOTLE, to
begin with the Definition of any thinge, we intende to deliuer the knowledge of;
And thus in our MODELL of POESIE we must proceede (if we will proceede order-
lye) first to laye the Foundation, to define it in generall, which explyned, we may shewe,
by Diuision, howe all seuerall kindes of Poetrye, as the diuers rooms and offices, are built
thereon, how the generall is dispensed into the particulars, howe the particulars are
sundred by their special differences and properties, that as walls keepe them from
confoundinge one in another, and lastly what dressinge and furniture best suites
euerey subliuided part and member, that thereby direction may be giuen, howe to
worke in which of the kindes our nature shall enseme vs we are most apt for; and
this is the periode of discipline, and farthest scope, to assist and direct nature to
worke, as being ordeyned to reduce man to his former state of morall and ciuill
happines, whence he is declined in that vnhappie fall from his originall vnder-
derstandinge and righteousnesses.

All antiquitye, followinge their greate leader ARISTOTLE, haue defined Poe-
trye to be an ARTE of IMITATION, or an Instrument of reason, that consists in layinge
downe the rules and waye, howe in style to feyne or represent thinges, with delight
to teache, and to moue vs to good; as if one should saye with the lyrick Simonides (after
whome Sir Phillip Sidney sayeth) the Poeme is a speakinge or wordish picture,
as on the otherside he calleth the picture a muete or speachlesse Poeme, both Pain-
ter and Poet lyuely representinge, to our common sence and Fancye, Images of the
workes of Nature or Reason, and Reason guided by vertue, or misguided by
Passion, the one by the eye onely in coulours, the other by the care in wordes;
the one counterfeits the sundrye motions and inward affections, in the outewarde
formes of behauiour and countenance (the myndes glasses); the other pictures the same
persons mynde and manners in the deliueringe of his life and actions, and therefore
Petrarch sayeth of the Poets, Pingon' Cantando, they Painte whilst they singe.
And thus indeede Horace linkes them in a verie neare affinitye, when he sayth,
vt Pictura Poesis; Poesie and payntinge are almost one and the same thinge; onely
so much more worthie is the Poet then the paynter, by howe much wordes (the pro-
er servants of reason) are more immediate and faithfull vnfolders, both of the
scope of him that Imitates, and of the thinge portrayed in the Imitation, then those
dead and tonguelesse shapes, set out in coulers onely; where the Paynter cannot pre-
sume to be vnderstoode in that he hath Artificially expressed, much lesse in all he
would haue there vpon inferred; and then farre better it agrees with the Poet,
which is (in some degree truly) sayd of the Paynter, that he discouers neither more nor
lesse, but just as much in the Imitation as the reasonable sole enioynes; what
soever wee saye of their likenes and agreement, it is most true that the fittest
illustration of either is by other, which thinge Aristotle by his practise approues; But
bycause the Definition and soe the thinge may be better vnderstoode and allowed,
we will (as the logicians will vs) cleare the purport and truth of these three parts
thereof; First of the generall or Genus (as they call that part which answers to the matter
in bodely thynge); then of the Difference or seperating part, which (as the forme) giues
name and proper beinge to the matter; lastly of the Ende which in every Instrument
ought to be expressed, as beinge the hinge, whereon the Difference dependeth.

For the first, the Genus; it is comprehended in this worde an Arte, or (to speake
more playnely and vulgarely) an instrument of reason, consistinge in the prescribinge
certeyne sufficient rules howe to worke to some good ende; which I knowe there are some
will mislike, out of the Quintessence of their owne nyce conceyts, and account it noe lesse
then highe treason, (forsooth) to that great Regent Philosophie, and more then dishonour
to heauen-borne Poesie her selfe, to intitle her an Arte; bycause (they saye) we there bye
gieue her authoritye out of her jurisdiction, and throwe her downe from her high seate of
honour
honour amonge the liberall sciences, to sit with the meanest hande mayde; and all this they saye (truly) not vreasonably, as they mince the compasse of this tearme ARTE, restreyninge it to be onely conversant aboute thinges materiall and workeable, as are the seruile handy craftes of clothinge, Buildinge and the rest; but we shall easely and fully agree, if by ARTE with vs (as we with ARISTOTLE, and the streame that followe him in callinge it soe) in a looser sence, they vnderstande a frame and bodye of rules compacted and digested by reason, out of observation and experience, behoofull to some particulier good ende in our ciuill life. When thus we haue expounded and (I hope) reconyled our selues to these first objectors, immediately upstart they, whoe (perhaps ill construinge their intricate master PLATO) will saye, and will needes haue him saye, Poesie is onely a diuine furye, or inspired force, farre passinge the narrovwe limitts of mans witt, and therefore not possyble to be comprehended vnder the streys of ARTE, which is a worke raysed wholy by mans conceyte; in the meanetyme they see not howe they consume Nature quite, by drowninge ARTE in a Furie; and with as good reason, and to as good purpose they may saye (for Poets haue sayd as much or rather as litlle before them) that Poesie is a thinge, I knowe not what, powred downe from heauen into their quill, I knowe not howe, which they haue noe abilitie to order or restrayne, I knowe not whye; and then others shall learne by their sayings, I knowe not when. But I will deale Platolike with these unlike Platonicke (for I thinke Plato nothinge accessary to this soe vnworthy a conceyte) and put certayne questions and inter'gatoryes to them, that shall make them selues witnesse against them selues, at least teache them to vnderstand them selues and vs, an keepe them from impeachinge any whitt our Arte; I aske then is this Instinct, Furye, Influence, or what els you list to call it, is this, I saye, diuine seede infused and conceyued in the mynde of man, in dispight of Nature and Reason, as you would saye by rape? surely they will confesse noe: Is it there shaped and fedde, without the strength and vigoure of our reasonable Nature? nothinge lesse. Is this birth prodigiously borne, the hymmes and ioyntes sett and disposed without the industrious midwiferie of reason? that were reasonlesse. Lastly hath this Issue his apparrell fashioned and fitted by any other measure and rule, then which Reason and Arte tells becomes and agrees with his stature and qualitie? It were to Artelesse to answere yes; Nowe then haue we as much as we af- firme or desire, when we obteyne, that the matter or substance must be ad- mitted, mixed with, and molded bye our Nature and Reason; borne and disposed by the assistance of Arte and Judgement, as bye the midwife; adorned with those habiliments, which wit discretion and rules of Reason shall shewe to be

2 (truly) brackets authorial insertion 30 measure] authorial insertion
to be suitable and decent; I grant the Poet is borne so; and knowe they likewise the Arte neuer arrogates the makinge of a Poet, but tells the Poet howe he shall make him selfe a Poet; for the better understandinge and proff of this, consider that, in evry Arte, there must be a disposition and apt abilitie of Nature, before the habit or settled qualitie that reduceth the workes thereof into beinge; for Arte doth worke vpon a disposed Nature and perfecteth it, soe saith VPERANUS of Poesie especially; neyther can evry one that hath the knowledge howe to worke any artificiall thinge, straightewaye worke it; as in Architecture, the skill and knowledge is in them that be onely Modellers; that is they knowe howe to builde and can direct, yet without the Manuarey habitt of hewinge, squaringe etc. the frame cannot be builte.

HORACE sayth of him selfe, he, whetstonelike, setts an edge on others, whilnest him selfe is dull, he knowes by the skill howe it should be done, but Nature hath not lent her assistinge hande, he wanteth some of the meane abilities, that come betweene the knowledge and the practize and soe he sayeth.

Munus et officium, Nil scribens jps道Cocebo.
Whilst others I instruct to write,
My selfe proue my selfe Artelesse quite.

And then I conceiue of this as AMYNTAS did of another thinge when he sayde Fuiprimo Amante, che intendisse.
che cosa fusse Amore.

A man may haue the disposition, before he haue the actiue habitt or habituall understandinge of Poetrye; It is enough for our Arte to ioyne hande in hande with that particularitye of Nature or Genius (as it is called) which inciteth and inableth arte, and is actuated and perfited by Arte, soe nothinge att all doth it advantage them, that some are soe vtowarde and indisposed by Nature, that noe instructions, noe endeuour can transeforme them Poets; sith euen this falls out alike in Oratorye (as QVINTILIAN saith in direct and perremorative termes) whatsoever the prouerbe saye, ORATOR FIT, POETA NASCITUR, The Orator is made soe the Poet borne soe; though yet I saye not in the same degree, if Poetrye be the nobler and higher facultye, and by consequence not soe commonly easye.
easye to be attayned vnto; but I saye, with HORACE, nothinge can be done, in vita
MINERVA, in spite of Nature; and to expecte this worthye qualitie in euerye Nature
were to match PRAXITELES in his follye, whoe woulde carue and graue figures in
slate or chawlke, that can neuer be poolished. Againe here am I in daunger to be
asked, howe is it, that some whoe haue noe Arte or skill bee or seeme good Poets, Con-
sider then (with QVINTILIAN) that in euerye facultye there is required (which like-
wise we touched before) the nature or Mynde disposed, as the subject for Arte to
worke vpon, there must be an inbredde fertilenes of the grounde, before tillage can promise
any fruite, and the first is of more simple necessitie (sayeth he) then the latter, for
all the seede and husbandrye bestowed on beachy moulde is lost, whereas good
soyle, even vnmanured, will bringe foorth some fruite, wholesome and meetely
well relisht; And here vpon I conclude, that a good and disposed witt, by common
prudence, bare Imitation and practise, may write in this kinde much commendably;
but, as maymed of one wynge, he cannot worke into his naturall hight, And therefore
are such mearely naturall Makers seene to marre oft, to haue great wantes, errors,
and superfluities, which yet are nott scene of the vulgarre, but are discerned by the eye
of the cleare-seinge Artist onely. And Sir PHILIP SIDNEY, doth not he affirme, this to
be a like in other facultyes, when he tells you he fyndes diuers Artelesse Courtyers
to haue a more sounde stile then some professoris of learninge? Nay some other-
wyse verye accomplisht witts and judgements shall neuer attayne grace and soundenes
in stile; It is too playne. Yett they will not disarte Oratorye I hope; then shall they, of
Curtesie, gue me leaue to saye, that though Nature strike a great stroke, yett shee
is nott all, in all, since the tyme ADAMS tastinge the fruite of knowledge of good and
euill, made all his posteritie haue eyes that can see more error then they can auoyde,
and that nowe men must digge and delue for that fruite of wholesome knowledge,
which before naturally, without the tillage of Arte, grewe plentifully in the Orcharde
of EDEN. Philosophers prooue that creatures must needs haue augmentation
by some nourishment from without them, bycause els they should be borne full
growne and ripe att once, and sce the Eliphant, that is nowe threescore yeare olde,
erre he comes to the periode of his groweth and strength, shoule euuen as some as he
were cast, be able to beare a castle and fightinge men in it; Methinke the like may
be sayde of Poets, if they did not take helpe and increase of abilitie of Arte, then noe
Poeme should neede any Industrye, but it should droppe out of their pens as cer-
tayne creatures, doe from the mide region of the Ayre, beinge molded in heauen first;
and then what will they esteeme of VIRGILL, that inimitable glorye and Prince
of Poets.

4 chawlke] 1 authorial insertion
8 inbrede] in scribal correction of im
16 vulgarre] second x scribal correction of e
21 too] second o authorial insertion
23 fruite] e scribal insertion over deletion [7]
35 inimitable] inmitable
of Poets, seeinge it is sayde, that the goodly birth of his ÆNEIS sawe not the lighte, as not beinge compleate, till he was eleauen yeares old, but euerye moment grewe to perfection by the sustenance of Arte and Industry; what if I graunt (which is all in deede that PLATO can demaunde, and noe more then ARISTOTLE approues) that there is some what of instinct in the Poet? Doe I thereby take awaye the beinge of an Arte in that kinde; we knowe that BEZALEEL is sayde to haue the spirite of God or an extraordinary instinct, in the curious skill of workinge in Mettals, yett without doubt instructions and practise (the necessarye parents of all Arte) brought this disposition and inspired abilitie into actual perfection. NATALES COMES sayth, euery excellent man, in any qualitie (as AMPHION in Musicke) was called the childe of JUPITER, bycause he had some more reefinednes of Nature, or some instinct aboue ordinary men; And the Paynter in expressinge the inwarde affections by the outeward motions, wherein consisteth the grace and gloriye of his Arte, requires in the practiser, FORZA inGenerata seco et accresciuta con lui sino dalle fassie, An inbred abilitie borne and nursed in him euen from his swadlings; and this he cals a Furye, and saith it is reputed a Diuine gifte, not a whitt afraide to matche it with the Poeticall Furie; yet I trust noe Artist is soe ouer-weyningley conceyted, that he will neglect those Artificiall directions, which bringe this Naturall propensenes and supernaturall inspiringe into actual and habituall perfection. These thinges considered, at length I securely conclude, with courtely HORACE, the skillfullyest and most Naturally sweete Lyrick the Latynes haue, whoe sayeth.:

Natura fieret laudabile carmen, an Arte,
Quaesitum est; ego nec studium sine diuite vena,
Nec rude quid prodest video ingenium; Alterius sic
Altera poscit opem res, et conjurat amicè;
Doubte is, if Poets Arte or Nature make,
A reconcilement thus I vndertake,
Noe soile yeelds fruite, without Artes husbandinge,
Noe Arte makes barren myndes riche heruest bringe,
But Arte imbracinge Nature Nature Arte,
They sweetely worke togethier; none a parte./

Onely I will saye it were best for those some of our vndertakers, who Sir P. SIDNEY saieth can indure, by noe meanes to be combred with many artificiall rules still to defend, thgt the Poet needes noe Arte, noe nor the reader neyther, least by some cruell miscchaunce he finde them to be (as that Knight calls them some where) Poet-Apes, that
is unreasonable creatures, with a very ridiculous vnhandsomenes, mockinge rather then
Imitatinge, the highest and gracefull est abilitie of Nature and Arte. This of the Genus.

By the difference nowe, as by a particulrer forme or signet, lett vs stampe the matter,
and shewe what is meante by these wordes of Imitation or of Feyning and
representinge in style; First it is playne, by them wee sequester Poesie from all facul-
tyes that consist not in Feyning or Imitation, as that of Oratorye Historye
and the sciences, or fayne not style, as Payntinge Caruinge and the like; by style
here I meane the Matter of wordes, whether in speach or writinge, which answeres
to the brasse or marble in the Caruers worke, Imitation I saye or Feyning,
or counterfetting resemblances, bycause in Poertye, we followe allwayes an example or
patterne, eyther of thinges as they bee indeede, or really; or as they be in our
concepts or the generall Notions (as the schole-men speake) of our mynde, Nowe
that which is in the conception of the mynde onely, men are sayde to Feyne or Imitate
equally; Feyne bycause it is noe where in Acte or Practise; Imitate bycause in
seoe expressinge any thinge or Action, they followe the Idea or Image Modelled
in their myndes and reasonable apprehensions; and therefore Aristotle
sayeth the Poet hath noe regarde to discribe thinges, as they be or be done, but as they
shoulde (sayeth he) or may be, or is likely enouege; that they may be perfect paternes
for our knowledge and vertue to succeede unticon; Euripides (surnamed Hate-wom-en)
alwayes brought bad ones on the stage, Sophocles alwayes good; the rea-
son of this difference beinge asked of Sophocles, he made this answere (sayeth
Aristotle) I bringe them as they should be, Euripides as they be, and in
deede there is little difference, both are Imitators and both Feyne; if the Poet take
a true grounde as his subject, he makes it another thinge (like Theseus his shippe)
by that fredome of spiritte, that (sayeth Julius Scaliger) adds Fictions to truth,
or els with Fictions follows truth, and soe by addinge, changinge and poolishinge
he appropriats euerie thinge to him selfe:

Pictoribus atque Poetis,
Quidlibet audendi semper fuit equa potestas.
The Poet and the Paynter in this doe agree,
That equally they haue both their inventions free.

Yet we may more nyceley distinguish, and then (sayeth Aristotle) as Pictures, soe
Poems some are made as thinges be (for the substance), others better or as they
should or may bee, without regard or eye to any extant ground; for euer
more I hould the worsinge of bad thinges is a kinde of bettringe of them
bycause therebye thinges receythe perfection (as I may saye) of deformitye, and
this is
this is seene in that ALEXANDER coulde finde in his harte, rather to be HOMERS THE-
RSITES (who is sett out with onely this goode proportion to have a passinge mishap-
pen mynde married to a deformed body, like RICHARD the thirde) then to be him 
selue, even ALEXANDER the great of a Poet-Apes settinge foorth; soe much 
did that rare spiritt seeme to be delighted with the Decorum of euen hate-
full things; They that laye downe things as they bee, more precisely tyinge 
them selues to true Narration, may more properly be called Imitators; 
such are those that write onely true storye in Meeter as LUCAN, DANIELS 
LANCASTER and YORKE, or the sciences in bare verse, as EMPEDOCLES 
did Naturall Philosophie, whoe (accordinge to ARISTOTLE) hath nothinge 
like HOMER, that is like Poetrye, but verse; The other that Feyne by foll 
owinge their owne conceipts, howe things may or should be; which make 
newe or perfecter workes, then corrupted Nature bringeth forth; who, 
with the silke-worme, spinne their webbe out of their owne bowells, 
may by a more peculier priuiledge challenge the title and honour of Poets 
or Makers; yett bycause the first haue commonly somewhat of their owne 
deuise, some Poeticall Ornaments, the order inverted, at least write in verse 
(which is the Poets liuerye or habit) we comprehend them under the names of Poets, 
and their workes are Poems, for the matter is then first the Poets, when it is restray-
ned and digested into his forme. And for Arte, it is as well shewed in drawinge the 
true picture of LVCRETIA, if it be truly drawnen; as in Imitatinge the conceipt 
of her vertue and passion; the difference is, one giues you more true knowledge of 
the person of LVCRETIA in such a distressefull plight, the other setts you out 
a perfecter Image of the looke (as it were) of Constancie and desperate sorrowe 
in an Imagined bewtye; so as where the one euermore makes the person more emi-
inent and conspicuous, the other fully recompences that by deliueringe an ab-
solute forme whether of good or euill to be followed or fledde; the copyinge 
out of truth then is but the playne grounde, the Descant and consequently 
sweetenes of Musicke is the Poets delightfull ornament and fiction; 
onely of the latter wee may saye, that for the chief ende (that is for 
Doctrine and delight) it is of more direct vse and avaiablenes, then the 
streight Imitatinge true Reall examples; bycause we finde noe perfection 
objected to our sence, but that our discourse doth still reach to a more abso-
lute; TVLIE could neuer see at the Barr soe perfect compleate an O-
rator (he sayeth) as he coulde expecte and describ; yf you should de-
sire to see a patterne of some particuler vertue, or a constant direct 
waye of
noysomest affects and passions, before the eye as it were; whether it arys of that impartinge quality euery best thinge is sayed to be affected with all, or of experience that the sensible beholdinge of them in the reflexe or Images, when they are out of vs, and a farre of, breeds a more delightfull satisfaction; Whereas many tymes the consideration and feelinge is tedious and irksome within vs, in the first subject, and reallye, as I may speake; which reason the Philosopher inclineth vnto, when he sayeth, we ioye in the worke of imitation, bycause we delight to haue some expresse and sensible Demonstration or resemblance of what we other wyse knowe, as in contemplation whereof our understandinge is a freshe informed, and our myndes more sufficiently fedde with a thorough-digested knowledge; Nowe that delight of harmony (wherein all creatures seeme to challenge some interest) more especially agreeable to mans Nature, sooner found out that Musicall kynde of number, which runninge in limited proportions, measured by feete, and hauinge apt and consonant cadences and rymes, makes our meeter or verse, and of these two partes, is Poetry in her highest perfection compounded; the one the sole and forme of Poetry, the other the matter or rather the proper habiliments and clothinge, as we sayde before the liuorie or habit. Thus I may (with Viperanus) conclude there was noe person could euer claime the title of beinge the Author of Poesie, for there was noe tyme without some degrees of it, nor noe nation soe barbarous, as it hath not left some reliques and printes of the use of it, though rude were the begininges and in artificall as of other facultyes, till Observation and Practise betringe and secondinge Nature, brought it within the compasse of rules to an Arte, soe as for any thinge I see, they erre not, whoe saye knowledge and civilitie were admitted in amonge the Ethnickes, by the popular doer of delight, where stoode very aunciently, if not first, Poesie as the Porter; bycase I conceyue the Poets, beinge soe auncient, must haue some subiect alwayes, and then beinge the best and most ingenious witts, it is not vnlikely, they woulde take some profitable argument as the ground of their Poems, and we fynde noe humane wryters before Orpheus, Musæus, Homer etc. neyther any deliverers of the sciences (as some gather) before some of the greake Poets, here nowe we may saye that Poets were allwayes, that there was noe tyme when they were not, in some measure, and that Nature is the first mother, Practise and obseruation the Nurses, and Arte the last scholemaistres of the
of the Poet. And here I will intreate not to be so mistaken, by some of the furious, as though I made Poesie a vulgar thing, because (with Aristotle) I shew Nature generally disposeth mankynde to this faculty; for though I affirm man, as man, to have the seedes of it, yet I saye not they can all bringe forth the fruites in their ripest perfection, noe more then Quintilian, with the same consequence of reason may be convinced to saye, euery man can be a perfect Orator (which he will not saye) bycause he affirmes those men to be as rare and degenerate as monsters in Nature, that are altogether incapable of that discipline, makinge it as proper and Naturall to the deuyne part of man, the mynde, to be disposed to raise her selfe in any vnderstandinge qualitye, as it is to a birde to mount on her wings, though I confess there be some struthiocameli, made to digest Iron, that, can scant lift them selues from the earth, much lesse worke crowde-high into the eagles place; for more direct induction of what I sayde, consider that of all the infinite number that come to the vniuersityes, there are soe fewe that they may be called none, whoe are utterly vnable to make a verse, and in some sorte, Poet-wise, to shewe Imitation. But to be absolute Poets, they must haue (for Natures parte) most pure and refined witts, most industrious and considerate disposition, and (which is an vnbeleeued poynete) most indifferent, temperate, and constant affections; my reason bycause whil'st they Naturally and lyuely expresse soe severall contrary formes of passion, they neede them selues to be cleare of all perturbation, that their powers may be unitedly intentuye on their speciall obiect. The Poet is to be that Polypus, which in sundry shapes must transforme him selfe to catch all humours, and drawe them to vertue, and then as the eye were not able to take the species or Images, of soe many coulours, unlesse the Cristall humour were of a more fast compacted substance, and altogether uncoulered; Soe neyther is the mynde fastely-capable of those expressyue conceypts in their diuersity, if it be flittingely phantastical, or if it be not free from any violent impression of any one passion, that necessarily troubleth and distracteth the fantacye it possesseth. This Scaliger discouers, when he sayeth Lucan had in deede a very greate witt, but the violent swinge of his intemperate Nature, the impatient and vnlimitted heate of his mynde coulde not stand with that rare temper, which is expected in the Poet, which was admyrable and dyuine (sayeth

12 to a] to be a
21 }] closing bracket authorial insertion
26 transforme] to over erasure; catch] tch over erasure; humour] scribal correction of honours
31 phantasticall] s over erasure
(sayeth he) in Virgill; the want of which staydnes makes Lucan exceede all measure, and sometyme loose him selfe. Ouer and aboue all this Aristotle leads me to expect in some a Furie or supernaturall motion, to in-kindle and sturre vp these sparkes of Nature, to awake the powers, and giue an edge to Arte, as it is sayde

Est Deus in nobis, agitante calescimus illo:
Imperus ille sacri semina mentis habet.
A spiritt moues within enflaminge vs to write,
And this fitt takes beginninge of the Eternall light.

Facit indignatio versum
The passion of angry disdayne, at the corrupt manners of men, workinge in him, doe force him to power forth his reproches of vice in verse. And this is the reason loue is heathnishly cal’d and invoked, as the god of Poesye; for this affection of loue, whether it aryse of sensityue, reasonable or intellectu-all apprehension of good, is the common roote that giues force and quickninge to the disposition in vs. By sensityue good, I meane that which lyes open to the sence, and appeares vnder the shewe of pleasant or profitable, stirringe Naturall affections; by reasonable good, that which presents it selfe in manner of vertue and honesty to the reasonable parte, and mooues the will to the be-gettinge of Morall affections; by intelectuall good, that which offers it selfe to the vnderstandinge parte, bringinge forthe in vs contemplatyue and more spirituall affections. Vpon this I saye the Poet proceeds after this manner; first in his reasonable consideration whil’st he ruminates on the true loue-lynes of vertue, he seemes to frame to him selfe an Image of her, which his owne worke, as the heathens feyne of Pigmalion, he growes enamard of; from thence forth he becomes her herald and Trumpeter, to blazon her, to sommon the worlde to serue vnder her coulours. Hereto comes it, that Sir P. Sidney saieth Dauid shew’d him selfe, in his diuynye spiritt of Poesye, a passionate louver of that vnspreakable euerlastinge bewtye, to be scene by the eyes of the mynde, cleared onely by faith. Indeede, as a truly-Reuerend Bishoppe told me onse his Psalms are an excellent Practise of one that is possessed with the true loue of god, that is, the vnfoldinge and particular exposinge
exposinge of the affections, endeavours, lyfe, and fayth of the seruannt of god, a perfect Image of a zealously religious mynde in all estates. Nowe as this loue and liking cometh allwayes of some likenes, soe the perfecter the degree of this likene is, the nearer still it is ioyned to his obiect, restlessly labouringe and struyinge forward, till it be entirely vnited, and euen oned with the thing it affecteth. Hence it appeares true (which Musidorus sayeth) that the loue of heauen maketh a man heauenly, as the immoderate loue of worldly and sensuall thinges, worldly and sensuall; wherevpon we evidently conclude that the loue of vertue and piety is of soe-much more worth, then these lower-seated loues, by howe much those heauenly Eternall exceede these Earthly momentarye bewties. And I would to god this might be the scope and Ende of the Endes of all both Poetrye and other facultyes, to make men in loue with, and soe possest of piety and vertue; then might our Arte iustly be called a diuyne instrument; then might Plato intitle Poets the Ingenderers of vertue, the guydes of Wysedome, the Parents of Instruction, the Agents and sonnes of God. Yet to descend lower to a more Earthly consideration of good, when our bodely Eye falls vpon any worthie and fitte obiect, he setts our fantacy on work, which promoteth it to our will and Appetite, and by a proportionablenes thereto, a likene and delight is bred, that sturres a desyre, and this we peculiery name loue, which if noe circumstance of unlawefullnes crosse, may well and honorably be pursued to enioyinge. Nowe in the prosecuting this loue, the difficultyes and impediments serue as fannes to enflame the affection, accordinge to that Quod non licet acrius vrit. This loue thus inflamed, as it prickeith the mynde forwarde to imitate, soe it sharppens, by intendinge, the witte and spiritts, and makes our Imitation to be more proper and pregnant, whil'st we ransack the most retyred corners of our harte; to discouer the seuerall formes and moodes of the affections, whether, longinges, hopes, feares, dispayres, ioyes, or discomforts; and if with the sensuall and naturall pleasure, vertue, be objected for the reasonable parte to worke vpon, there must needs be verye marueilous effects, where sense spurreth reason, Reason giueinge the reignes to sense, such loue I define, with the stoicks (as Tully sayeth) to be
sayeth) to be Conatus amicitiæ faciendæ ex pulchritudinis specie.

An endeouoringe desyre, arisinge of the apprehention of some louely qualitye, in the streightest degrees of vertuous enioyinge, to possesse the soe qualified obiect. And then with them, I will not be afrayed to af- firme Sapientem amaturum, that a wyse honest man may be in loue.

But if the Naturall affections ununnaturally swaye the whole man, if there be noe vertuous consideration, this meerely sensuall affection degenerats, and for that lawless common changelinge./  

Non mi tocar, Pastor,

Io son di Diana

As with a rare decorum Tasso makes distressed Siluia speake to her beloved louinge and fearefull Amyntas, everie good mynde shoulde saye

Lett not the lew’d unhallowed Darte,

Of fowle lust peirce the chast vowed harte.

Thus lett vs come to the progresse and growth of the particuler kyndes as they are deuided.

Tully sayeth Orators are like Paynters, whereof he sayeth there are noe other differences then the degrees of their skill make; to proue this he sayeth, all Orators stryue to be like Demosthenes, as all Paynters may be sayde to labour to be lyke Apelles, or Hilyard; and this may be truely sayde. But he will haue the Poets to be otherwise, bycause (sayeth he) Menander the Comical Poet affects not to be like Homer that writes in the Heroicke kynde; this Difference I acknowledge not as takinge the Poets to be herein also like the other two. For the distinction of Heroick and Comical Poets, is in the argument and subiect, that makes them write and handle their matter diversely; Not in the Poet; a perfect Poet and Artist, being of excellency in all kyndes; though yet commonly men employ their gift, and are Naturelly aptest, and most inclinable (as Aristotle confesseth) to some one of the particuler kyndes, some to more noble and loftye, as the Heroicall and Tragick, some to more vulgare and triuiall, as the lyrick and Comick; and this may bee and is a like observed in Oratorye, and Payntinge; that famous Paynter Zeuxes drewe at once a boye and a vyne, the grapes were soo Naturally and properly paynted, that when the worke was sett abroade, the verye byrds flocked to eate of them
them, which when this excellent workeman sawe, in a greate chafe
he blamed him selfe, sayinge he had ment as the artificiall grapes
had allured the byrds, cousoned by their counterfeyted shewe, soe
the paynted boye shoulde haue kept them awaye, and feared
them from approchinge, thereby acknowledginge he had not vtte-
red soe exquisite Arte in the one, as in the other; and that his facul-
ty was greater in drawinge Plants, then sensible lyuinge crea-
tures, and soe much perhaps Aristotle would meane, when he sayth
Zeuxes was not ἄγαθὸς ἠθογράφος as Polygnotus was; he
could not soe well expresse those features and graces of sensible
lyfe and passion, those sweete formes of countenance and presence;
though Pliny saye otherwise of Zeuxes. Nowe to saye
Menander doth not Imitate Homer,
is noe more then to saye one argument is not like the other, as Jerusa-
lem liberata is not like Amyntas, but Torquato Tasso made them both,
and both excellently well as euer any in either kinde. And whye
may not Menander Imitate Homer, since Aristotle sayeth, Homers
Margites was the same to the Comedy, that his Iliads and Odysseas
were to the Tragedy, namely a rule and presedent sayeth he? Tullyes
error I take it was bycause in Poetrye, he attributs that to the Arte,
which should have been true of the Poet, or of the subiect of the Arte, that
differs in kindes and in Oratorye and in Payntinge, he seemes to affirme
that of the Orator and Paynter which agrees to the Arte, and I won-
der howe he slips from that him selfe sayth presently, they that rec-
kon diuers kyndes of Orators, truly say somethinge of the men, de re
parum, of the Arte little or nothinge. I saye then as the Paynters are
distinguishd by the diuersity of the subiect, soe (by this it is cleere)
Poets are some handlinge good things, some taxinge bad some discour-
singe of diuyne things, some Naturall, some of Morall. But the
differences of Poets, or rather Poems, will best be shewed by the manner
of handlinge, and the particular Ende, euermore alterable according
to the subiect or argument: In which Diuision we bynde our selues,
in substance, not to varrye from Antiquitye, but make it more apply-
able to our later and moderne kyndes./

And then.
And then I saye of Poems, some represent by Narration onely, wherein the Poet him selfe speaks mostly, as the Heroicall or Epick, which may be Defined to be, a Poeme or Imitation symply Narratyue, of greate and weightye thinges, in weighty and high style, to rayse the mynde, by admiration, to some glorious good; the difference peculier to him, and that sequestreth him from all kyndes els, is in that in a continued narration, or discourse of weightye matter, in a worthy and graue style, he seeks, by a delightfull admiration, to rayse the mynde to the affectinge some more then ordinary pitch of good. And this conteyynes in it all manner of Heroicall Poems, and secludes all the rest of the kindes, the Tragedy bycause it is an interlocutory and personatinge relation. The Pastorall meane matter, in meane style. The Comedye lowe thinges personated and soe of the rest you may gather the difference. Nowe this Narration was first in recordinge humane Acts, or the prayse of worthyes, called Heroes, or men of eminent vertue and prowesse, such as was Dauid, Sampson, and many Dukes of the children of Israell, and such is sayde to be Hercules, and these were repeated at publique solemnityes, Feasts and Triumphes, called by a generall name Scolia bycause with cups they were (as rounds) sung by crosse turns, or Encomia, as though publiquely in open streetes and villages proclaimed; the Rapsody was the same which afterward was appropriated to Homers worke, when they collected peices of them, and severally rehearsed them vpon sundry occasions, in English our old Chawcers worde is a Romance or Ballade, which (one sayeth) meanes some shorte Historicall Dytty, yet stately sett downe and of worthy Actes, such was that songe of Dauid, wherein he is reported to haue slayne his tenne thousande; of this kinde are the hymnes of Pindar in his singinge the honour of those Triumphers, at the Grecians games. There is a full wrye Imitation of this in Irelande (as Mr Spencer shewes) by their Bards to this daye. In Hungyre that Warlick Nation, they vse this still, and I thinck the Musick is but accidental, for sometymes these were onely repeated, and soe by the subject distinguished, that wee confounde them not with the Lyrick. Afterward the like Actes of vertue and valour were vndertaken in a larger manner, wheth
whether the Poet list to amplify some true storye, or fayne some invention of his owne, to deliuer (as it were) the Images of the vertues them selues, in the person and actions of these Heroes, and this eyther in solemn verse (therefore called Heroick bycause it caryes a certayne maeesty suitable to those Heroes) or els in a graue prose. This kynde of Poeme is called Epipoia, as you would saye the compillinge of prayse, or celebratinge prayse worthy thinges; of the first in verse is Homer in Greeke, Virgill in lattin, Moderne Ariosto, Tasso, and those that be more Historicall and lesse fiction (like Lucan) the disvnion of Lancaster and Yorke, Albions England. Those in prose are such as Xenophons Cyrus, Heliodorus auncient; later Sir Th. Moores Eutopia and the Arcadia (except you will make the last a mixt kinde as hauinge pastorall and much verse) to these you may adde Mr Spencers Morall invention, shadowed soe Naturallye and properly vnder the persons in his fayry Queene. In some example or precedent, fayned or true, they all endeuour, by an admyringe armulation, to direct and moue vs to vertue in particular, or generall. Xenophon (as Tully acknowledgeth) in his Cyrus hath giuen vs Effigiem justi imperij, the true skantlinge of an happye estate of governement. Æneas is an Image of a perfect man for wisedom, valour and piety as far as Virgill could Imagine. Orlando of bold hardines; that chaste story of Theagines and Carileea giues a goodly modell of a vertuously placed and managed loue; the Arcadia hath excellently lymned the faces of all vertues and affections; Bartas his Iudith is a worthye patterne of a religiously trayned, and vertuously luyinge woman; but aboue and before all these is that sacred, an lofty Poeme of Iob (written, some presume, by the diuyne spirritt of Moses) a cleere myrrhour of inimitable, yett humane piety and patience; neyther doe I make it hereby a fayned thingle; but the manner of penninge is by the best diuynes confest to be Poeticall, and ioynd in that Division with the Psalmes: and Sixtus Senensis sayth, some of the learned Rabbins affirme it to bee written in Hexameter verse, from the seconde chapter to the fortie twoe; though the rules be not knowne perfectly; nowe farther this
this Heroicall kynde handles sometymes Naturall knowledge, and Philosophy, by waye of discourse or Narration, as of old Empedocles, later Palingenius. Hitherto must be reduced Ovids Metamorphosis, in Narration clowdinge much Naturall and Morall knowledge. In this kynde last in tyme, but first in worthynes, is our incomparable Bartas, who hath opened as much Naturall Science in one weeke, conteyninge the storie of the Creation, as all the rable of Schoole-men and Philosophers haue done since Plato and Aristotle, indeede, methinckes what Jerome Zancheus, that sounde deepe diuyne and refiner of true Naturall knowledge, (drawinge all to the touch-stone of truth) in his most diuyenely philosophicall writings, hath discussed and concluded, Bartas hath minced and sugred for the weakest and tendrest stomak, yet throughly to satsifice the strongest judgements; these deliueringe the knowledge of Nature in soe infinite varietye, and the Infinitenes of every particular, as it is to our conceipte, lea’d vs to the Infinite God of Nature, and haue knowledge for their Ende, never endinge till it come to Action. Againe they are to be comprehended vnder the Heroicke, that of late are soe gratiously entertained of our gracelesse age, and which in soleme verse (not fitt for Musick) handle narratyuely the mysfortunes of some vnhappely raysed or famous person, thorough error, vice, or malice overthrownne; such are the Mirrhour of Magistrates, Rosamonde, Lucrece rape, Peters Deniall, first in Italian nowe Imitated in English; I thinke indeede these answere to the Rapsodie aboue mentioned, and are as it were one Acte of the Heroicall. Chawcers Troilus and Cresseid is in this ranke and his legends. Lastly to these we ioyne such narrations, as handle small-seeminge matters, in highe and stately manner, such as are Homers Frogmouse-fight, Virgills Gnatte, Spencers Muiopotmos and the like; whether it be that, as Baltazer requires, at the Courtyers hande, proofe of valiancye, in matter of noe greate consequence, sometymes, soe the Poet will voluntarily shewe the vigour of his witte nowe and then in trifles; or whether though such Creatures bee but silyly and contemptible, yett warre is a noble and high subiect, and such sad euents, euen in these worthlesse animals aske a soleme and graue representation, or lastly
or lastly whether vnder these narrations, is shadowed some morall of greater consequence./

Nowe followes that kynde of Poetrye, which is for the most part by interlocutory relation and action, where the Poet speakes little or nothinge in his owne person, and this such as haue subiect bad matter (as Comedy and Tragedy) or that handles, immediatelye, meaner things, in meaner and more vulgar sort, by meaner persons, I saye for the most parte, by way of interlocution, and action, for sometyme the Pastorall is by narration, of the Poet onely. I saye immediately, bycause the next and literall subiect is meane and Common, though in a farther scope, this kynde figures out often tymes, greate matters in the proportionablenes to those common concepts; and soe sometyme rayse their stile withall, as you may see in Virgills Eclogs. When therefore without much preparation in such entertainement of priuate lowe persons, by discourse and Dialogue, reduced to shipheards and rusticall Imitation, eyther Naturall, Morall or Historicall knowledge is deliuered, or diuynye (as I take it is playne in mr spencers shepheards Calender to be ment) it maketh the Pastorall (soe by a generall name known, bycause that is the worther and most vsed sort) and this is a kynde of lowe Comedye, conversant in Country rusticall matters, without much counterfeyted action; and this some saye was the first kynde of Poesye, that was practised, bycause they will haue the first kinde of lyfe irregular, or without gouernement and ciuill societye (at the least past the famylye) euery mans Nature and choyce his rule and lawe; then honour and swellinge pryde, beinge vnknownen or vnaffected; euery best man lyued best content, in followinge that trade of lyuinge, which with most ease and least offence, might yeild best sustentation, to his earthly pilgrimage, and soe all lyvinge to them selues, toke pleasure, to maynetayne that, that maynetayned them selues, accompanyinge with their harmelesse flockes and heardes, and that mixedly men and woman (in all this they seeme to haue diuynye testimony consonant with them) thus in a kynde of Idle easefullnes they gaue occasion (say they farther) to those Naturall desyres,


to ceaze
to ceaze on them, that made them not idle, but thought-busyed in
procuringe what they desyred, and settinge foorth them selues to
their loues one before another, in a lowe pitcht ambition and æmulation,
if they chanced to be ryuals, and this coulde be noe waye soe answerable,
and fitt in any thinge, as in some fruite of the witt, takinge force from
the roote of loue, whereby they might challenge and combate one an-
other, but especially wynne the highe rewarde of the ever-partiall
Judges good likinge; thus they saye grewe the Pastorall. Of this sorte
was Theocritus the chiefe of the Greekes, Virgill of the Lattines, whose
dothe imitate and (as he vseth) exceede his patterne. Moderne in other
tongues many, in Englishe the Sheepheards Calender, that imitateth
the auncient soe well, that I knowe not if he come behynde any for
apt inuention; onely for his affectinge old wordes and phrases
Phauorinus, in Agellius would saye he seemes to talk with Euanders
mother, whereas (sayeth he) Curius Fabricius and Coruncanus,
our auncesters, and more auncient then these, the Horatij talked
with their people in playne and customary speache, neyther affected
they the wordes of the Aurunci, Sicani or Pelasgi, the first inha-
bitants of Italye, as it were Saxons and Normans of England but
Sir P. Sidney amendeth this and leaues all behinde him in the Pastorall
kynde. Nowe these haue a common name Eclogs, bycause of the se-
lectinge some best ones, howsoever some will (with singuler learn-
inge) crosse the streame of all the learned, and drawe it from such
a word as signifiyes Gotehearde-songs, but wrestingly. Thes are sub-
diuided as those by sheepheards properly called Pastoralls, by Neate-
heards or Cretekeepers accordingly Bucolicks, of husbandry or hus-
bandmen therefore Georgicks; Goteheard kyndes haue their name
agreeable, or if ought bysides, as Sanazar hath added those of fish-
ers, out of Theocritus (sayeth Scaliger): Chawcers Canterbury tales
(for ought I see) are to be quartered with these, and may be named of
trauaylers or pylgrimes, for the vulgar persons, and for their man-
ner is much after this. The gardner in like sorte, is with a passinge
good Decorum brought on the stage in that well-conceipted Tragedye
of Richard the seconde.

Nowe those
Nowe those kynde of interlocutorie Poems which with more preparation and busynes handle errors, abuses, and vices, as well attendinge chayres of estate, as the penylesse-bench, are by a generall and common name of the Gretians called Dramaticall, from the sturre (sayeth Aristotle) and runninge in action, as you would say personatinge Poems, where beinge altogether in assembled action the Actors are called in Greeke dissemblers or Hypocrytes, not such as they seeme; These are eyther Comedy or Tragedy. Tragedy Aristotel sayeth was first brought to perfection, and that by Sophocles, though it may seeme to come from and after the Comedy (which lay rude and neglected a greate while); and both of them from the heathnish rytes of worshippe (agreeable to Aristotle); first in a certayne kynde of seruice, they vsed dauncinge with obscene trickes, and there amonge certayne verses called Phallica, conteyninge for the most parte reproaches and taunts of priuate men; after they grewe to alter this to an ordinaire kind of enterlude, ridiculously invectinge against, carpinge and taxinge whatesoever absurditye they pleased to obserue, in any priuate particuluer person, and this from village to village and soe Aristotle tells, the Comedy tooke his name, bycause it was vsed in hamletts and little Countrey Townes, for a Clownish pastime (like our Ales and May-sports) Lastly they marched forward and were promoted into greate Townes and Citties on wagons, acted by disguised persons, and were admitted and tollerated to blaze and reproche folly and wickednes, in their counterfeyted actions bycause this backbytinge kynde of scurrility, restrayned (as they thought) men in order and honesty; neyther went they aboue the Clownes faultes. Such like beginninge is reported of the Tragedy, (if he came not of the liberty of this Comedy, that more insinuated into popular eares, by liftinge it selfe aboue popular vices;) and that was as they vsed to sacrifice to Liber (the heathen Idoll of vintage) they would magnifie him with certayne songs or Balladdes, called Dithyrambi (a name fittinge their Dull conceipte of Bacchus) wherein they would mention his powre, by his Actes inflictinge calamityes on greate men etc. and when they
they lacked ground of their owne examples, they would steppe ouer
to their neighbours, these in like sorte grewe into villages (thereof at the
first obteyninge the common name of Comedy with the other) and they
came to be acted on wagons, the persons paynted, which thinge Horace
affirmes, when he imputeth the Infancye of it to Thespis,

Ignotum Tragice genus invenisse Camæne
Dictur; et plautiris vexisse Poemata Thespis;
Quæ canerent agereque peruncti factibus ore.
Thespis is held the first, that Tragedy founde out,
And taught this vncoyht kynde first to be borne about,
On wagons, whil'st the Players did their face besmeare,
That they might singe and Act disguisde parts euery where.

Thus lastly by addinge persons, orderinge and limetinge the Invention,
they er longe arryued at the height they are; Tragedy soe named, bycause
the rewarde was a gote (sayeth Horace); It may be thus Defined, to be a
personatinge Poeme solemnely and sadly handlinge greate and vnhappy
actions by feare and compassion to purge outrageous and cruel affections.
The Comedy differs in that it handleth smaller fortunes, pleasantly
and vulgarly, the Ende alwayes contentfull, by merry skorne, and
reproche purginge pecuise sulfe and vicious dispositions; I thinck
these verses expressly discribe the Comedy once giuen by me to a yonge more
then hopefull gentlewoman, and by me much to be respected kinsewoman
sett before Plautus Menechmi

A Comedy the Common Errors glasse,
Wherein we see by scorne and witty sport,
Presented vice and folly as they passe,
In meane abuses of the vulgar sorte,
That the reproch and vglynes of synne,
May make vs loathe the vices we lyue in,

Soe reade (sweete ladye) as the good you knowe,
By foyle of ill more cleere, more louely showe.

The Greekes haue Sophocles and Euripides for Tragedye, we haue in
Latine Seneca and Buchanan, for Comedy the Greekes haue Aristophanes, the Latines Platus, for much witt somewhat vnciuill, and

Terence
Terence pure and much chaster, followinge and bettringe Menander
the greake Comedian. Of late dayes we abound in this kynde and I
would it were not true enough of these tymes which eyther Tacitus or
Quintilian (neyther of them men of ordinarie conceipt or observati-
on) sayth was true of his age; the proper and peculier vices of our state
are, the greate account of stage Players, Fencers, and horseraces,
wherewithall the mynde beinge mostly possessed, alas what leysure
can we fynde for study of ingenious and honest Artes (sayth he)? indeed
Sir P. Sidney saith, noughty Playe-makers and stage-keepers haue made
this kynde (not onely vnfruitefull, but) justly odious, and soe like an
vnmanerly daughter shewing a bad education, this kynde causeth
her mother Poesies honesty to be called into question. This fertilenes hath
brought forth a bastard kynde of Tragycomedy; of greate affinitie to
these enterludes, are the auntient satyre and Mimick, that were first
partes, one of the Tragedy, and the other of the Comedy, and after wor-
thely shutt out, they grewe to be vnworthy kindes by them selues.
The satyre takinge his name from feyned rusticall and boarish di-
unityes, soe called; in like sorte they represented vnseemely ges-
tures, lewd and bitter scurrilityes. The Mimick from his Apish
fooleryes, by gestures, motions, and grosse Imitations, like our
Clownes, antikes or Giggs in Playes; but I reckon these scumme
vnworthie the countenance of Poesye.

Next followeth that kynde, which hath the Ende common with the
former, to make a loathinge of any grosse corruption or deformitye
of behauiour and manners, arysinge of the auntient satyre and is
Originally the Latynnes, it is eyther in a bitter open reproofe, and
then it is the Iambick satyre (Iambick signifieth as much as
traducynge or calumniating) or els in a more mylde gibinge and
witty seorne, it laugheth the absurditye out of countenance; and
then it is called (nowe a dayes) the satyricall Epigram it may
be thus discrribed in generall to be a Poeme narratyue, or a
short conceipted representation, of the euill fauourednes of any
faulte or cryme, in open odious or scornefull manner, vnder a par-
ticular name, as it were poyntinge out, and with a goade gaw-
linge
gawlinge those that committ notorious errors and vices, to dryue
them into a Detestation of what is vnseemely or vyllanous: I here
oppose narratyue to personatinge, of this kynde of old Quintilian
sayth Lucilius was the first, of whome Iuuenall sayeth, shew-
inge the Nature of the kynde withall,

Ense velut stricto quotas Lucilius ardens
Infremuit; Rubet auditor, cui frigida mens est
Criminibus; Tacita sudant præcordia culpa,
Inde Ira et Lachrymæ.

All as Lucilius, with his fierie blade doth threate,
His reader blusheth streight for cold and guilty feares,
His harte stringes, with his secrete guilt, doe sweatinge freate,
Hence wroth proceeds, that breeds remorsfull teares.

After him Iuuenall, Persius, Martill, and Horace some more mylde
an toothlesse; some more curt and bitter; surely Baal and Baals
Priestes were in such a sharpe manner girded by the Prophet; wee
haue of our tymes and in Englishes verie riotous witts in this kynde.

Lastlye we fall into those Poesyes, wherein we Imitate and dis-
couer our affections, and morall or naturall conceipts, more suddeyne
and short, yet pithy and profitable which may be all reduced vnder the
Lyrick by the countenance of Scaliger, that soe inlargeth the worde.
I remember well I haue before numbred the hymne Romance or Histor-
icall ditty vnder the Heroicall kynde, and to the indifferent that
lookes into the Nature of the Heroik and considers that they
loose litle grace if they want Musick whereas thes are for the
most parte lowe matter, principally the number fitted to melody,
it will not brede much offence if in any thinge they may (as they
may) be distinguished. Lyrick are soe called bycause properlye
they be applyable to Musicke and songe, and might be maryed
to some instrument, as the Harpe, which aunteniently was
thought the fidlyest agreeable to dittyes, and was (some write) first
deuised by Amphion, whoe by his harmonious rymes and sweete
elocuence (sayeth Natalis Comes) soe softned and supplied
the myndes of the rude and savage people, that he drewe them to
build the walls of Thebes and lie in obedience to their laws, hence it is fabled, that he had power by his Music to move and assemble stones. This is likewise called the Melicke or melodious kynde; And this sweete part of Poesie is of use in holy as well as civil matters, nowe those of this kynde that represent affections are such as utter ioye, sorrowe, desire, anger, hate, and those that depend on these, those of ioye may be termed in a more peculiar sorte the Lyrick, as being of a Natural mery sweetness. Those of desire and sorrow are called Elegiac or Playntye; for the Poet hauing pleasure for his scope (as one saith) will not so much as utter griefe but in forme of pleasure; those of anger and hate may generally be ranged under the name of Diræ, as you would say the furious kynde. The old heathens (as in all things they obscured truth with some cloudy fables) did set out the horror of guilty wicked minds, as to be the worke of ceretyn furies, which they feyned to be sent from hell to haunt offenders (indeed foul offenders feel the first fruits of Hell in this lyfe, eyther first or last) in like sorte these kynde of bitter vpbraydings, with terrible imprecactions, they called Diræ because they would grate and exagitate, like furies, or because they invoked them. Nowe those that haue givn them selues ouer to a reprobate impiety, may be by imprecation, cursed (in some sort) by these (as the Italians call them) desperate Poems; if we knowe our spirit: As is the 137 Psalme, against the sonnes of Edom mali- tious deriders of the Jewes captivity in Babylon, and because all those of anger, disdain and hate, haue some kynde of cursinge, defaunce or detestation in them, they may not vnfitly be reduced vnto this kynde of Diræ. The first of ioye; receyue distinction, according to the divers matter of our ioye; which ariseteth either of divine or worldly good; of the first, the first is when by the cleare-seinge eye of faith, we are made partakers of the verie ioyes of heauen, and in some sort raised above and out of our selues, wee seeme to preuent those eternall felicities, which inflames our harte to set the tongue and pen a worke, in blazinge that vnutterable
vnvtterable glory: from hence comes a seconde ioye, when in the assurance of the forgiuenes of our harte-torturinge synnes, we singe the sweete peace of a good conscience, and triumph ouer death and hell, and this kinde is principally and properly beseemeinge all Christians; this hath of old stird vp the holy men, as especially Dauid, to singe his vnconceiuable ioye in many hymnes, this styred vppe Mary and Zacharye to expresse the ouerflowinge ioye of their sowles, in apprehendinge by faith, the presence of their redemption; this is the true matter of perfect ioye, that makes vs ioye in all thinges we enjoye; and soe the fruition of the commendable good things of this worlde, doe stirre vp in vs a lawfull worldly gladnes; which is expressed in dyuers formes, as the degrees be of the worthines whereupon our gladnes is grounded, and haue names accordinge to the particular causes of our ioye, as those of victory over our enimyes and (which is the consequent of victory) peace, and (which is the companyon of peace) plenty were called Epinicia Epipompeutica etc. and may be called Triumphals, Pageant songs or hymnes of solemnity, as it were Laudes and magnifyings of the fountayne of all earthly good, for they were most in the prayse of god such was the Protohymne of Moses and Myriam, and the heathen Pæans; those that record the birth ar called Genethliaca, or Natall songs; mariages haue their Epithalamia, soe named of the bride chamber; all feastes and entertaynements whether publck, as you may see in Didoes entertayninge of Æneas, or betwene those whome especiall frendshippe and allyance assemble, haue their songs or Carrols, as I haue seene in some Colleges, in bringinge vp the Boares heade at Christinmas, and in the Innes of the Court some such thinge. Virgill setts downe the matter of these in Iopas his songs, of verie vertuous vse. But this kynde suffers nowe a straunge Metamorphosis, in our last loosest age, into Crow’d dittyes lewd and scurrilous, hauing noe ingenious conceipte, and most of them most abhominably lasciuious, such as the heathens would not endure; and shame is it that they be suffered to disgrace our Arte, and vndermyne our honesty. Those Lyricks that are of the affections of loue and Desyre, if we will (and this will is best) may be of diuyne thinges, such are Dauids Psalmes of his loue of Gods hestes and Lawes, and the grace of his countenaunce. But especially the songe of songes expresseth the inexpressible desyres and (if I may so speake) transcendant loue of Christ
of Christ and his spowse the Church. Or otherwise this desyre and loue is lower sett, but perhaps more violently caryed of some object agreeinge to our sence and appetite, which in honorable and honest manner may be undertaken and prosequeted, where vertue hath the mannaginge of those eye pleasinge coulours and apt proportions of feature, which with the sober sweete graces of behauioir countenance, and presence make vp the perfect harmony of that bewtye, Reasons eye can onely discerne. Nowe bycause desyre is of thinges not enioyed, or not sufficiently, and the heate of loue is most spent in the pursuite of this desyre, Therefore most of this kynde consists in complayninge the absence and want of somethinge, which possest wee perswade ourselues would be of pleasure and vse to vs, and soe is joyned with those of sorrowe, takinge a common name with them of Elegiack or Playntyue; of this Nature are in the first most wor-thie sort diuers of Dauids Psalmes, Conteyninge complaynts of the absence of Gods countenance, after which he thirstingly panted, as the harte after the fresh waters; In the latter sort are the complaynts vittered in the rymes and sonnets of Petrarch, some saye the father or refyner of our vulgar kyndes. Indeede he is most curious and of them I haue reade (not many) or for ought I can heare obserued of the rest, there is nothinge in him but may stand with honesty and vertue; we haue some English admyers of their sundry starres, with greate felicitie of witt that followe him; but it were to be wisht some concepts had nother bene borne, or nother scene the light, to haue vperced the vertue and worth of them, whome they haue vnworthely succeeded: Besides we haue other Playntyues, as we haue other calamities and losses whether of goods, honour, frends, health or whatsoever worldly fadinge ioye we hold deare; the ende of these is a satisfaction of our selues by a delight, which Naturally euerie one hath euen in the representinge and lynminge these affections, to behold them in the Image and reflection; though the passions them selues be grousous and dreadfulfull within vs; not vnlike that (as Aristotle sayeth) which is in our Nature, whil’st we beholde outward bodily shapes, for (sayth he) with a kynde of troublednes and sad solicitude (λυπηρῶς) we abyde to see sauage and hydeous beasts them selues, but their pictures and
pictures and Images wee with a delightfull gladnes beholde and
the gladlyr, if wee haue seene those monstrous creatures them
selues. Besydes it is an ease to the person affected, to vnloade the
burden of his affections, and power out his passion in complaynte.

For sorrowe ebs, beinge blowne with wynde of wordes.
But the best of all vses is that which Petrarke in his verie first sonnet,
expresseth, gathered by his beholdinge, in coole bloode, the Image of
his past errors.

Ma ben vegg’ hor, si come all popol tutto,
Fauola fui gran tempo: onde souente,
Di me medesimo, meco, mi vergogno,
Et delmio vaneggiar, vergogna è l’ frutto,
E’l pentirsi, e’l conoscere chiaramente,
che quanto piace al mondo è breue sognio.

Loe nowe full well I see, how to the blockish Rowte,
Longe tyme I was a by-worde; this doth often make,
My selfe, remembringe it, shame of my selfe to take,
From shame of that my vanitye, this fruite springs out,
Repentance of my faute, and knowledge prouinge playne
That pleasure of the worlde, even as a dreame isayne,

Now cometh the last kynde of Lyrick which is called soe, bycause it is
briefe and vulgar, though it haue no particular sutablenes to Musick;
and this is eyther more seriously graue, insinuatinge shortly a com-
mendation of good or a discouery of false good; or els more merily
light and conceipted; Of the first are those morall precepts and Naturall
probleames fittte for instruction, such as are the proverbs of Salomon,
such is Cato, such are Horace his Epistles, and some Odes; and him
doeth Sir Tho. Wyat in his Lyricks especially in two or three Epistles to Sir
Iohn Poynes, soe happily followe, as I thinke none since hath bettered
him, in that kynde, for a sounde conceipte, couched in beseeminge,
Phraze and well runninge Meeter (though that was not then soe curi-
ously affected) Indeede I knowe none, (in my small obseruation) a-
bout his tyme, for prose or verse of comparable sweetenes, and full-
nes, savinge my Lord of Surrey, who hath written in this kynde. And
as the fathers of those Lyricks liued lincked in loue, soe these chil-
dren of those parents after them, are ioynedly succeeded to eternize
them;
them; Of both which one sayeth, (beinge of good judgement and learninge) he reputeth them for the two chiefe lanterns of light to all others that haue since employed their pen vpon English Poesie. Of those Lyricks Sr P. Sidney saith, there are many things in them tastinge of a noble birthe, and worthy a noble mynde. Lykewise the Heroicall Epistles of Ovid some of them discoveringe vertuous affections of loue and constancy are to be nombred in this kynde, and him one of our age and nation well Imitateth and honestly. Nowe those that are merly wyttye beinge short and sweete yett pithye and of vse, may be ranked vnder the Lyricall Epigramme; which commonly stretcheth not to beyonde a Sonnet, and is as much lesse as you will, leuinge always a perfect sense. They are called Epigrammes as beinge fitte to be sett on any statue Monument, Table, Wyndowe, Banner, sheild, etc. Still they are tendinge or applicable to instruction as comminge from witt, figuringe out pleasant and well-disposed conceipts. To these are referred Epitaphs, Poses in Rings, Jewells and the like, like wyse Mottes in Embleames and Impresses, of which we will speake somewhat apart. Thus I hope I haue leade you into all the seuerall roomes of Poecrye, and poynted you to the least twigge and syen of this faire Plante; which if I haue bene long in, I think it will soe appeare to giue light to the parte ensuinge, as here we may be much briefer. Thus let vs come to describe the furniture of Poesy, the rules and lawes the Poet must obserue in his Imitation;

It is neyther possible nor needfull to sett downe soe absolute a frame of rules, in the institution of our Poet, as shalbe able to direct him, to euery particuluer circumstance, required and belonginge to the settinge forth and dressinge of euery Poeme, bycause then wee should growe infinite and runne through all Artes, even more then Quintilian in his Oratorye, or then Scaliger in our facult. Besydes there are many things which must in soe infinite variety of devise and ornament, be left to the prudence and discretion which is to bee an vnseperable companion of the Poets. But as they that reade Physicke, presuppose their auditors to be already naturall Philosophers, soe wee presume that euery vndertaker in our faculty, be a generall good scholler, in all kyndes of learninge (for soe he must bee) and namely a Rethorician, then shall we neede to prescribe those rules onely
onely, which are peculiarly by him to be observed, in as much as he is a
Poet, and are to be added to the rules of other sciences, to make him a Poet,
onely by the waye, if occasion fall out accordingly, we will touch those
strange and bordeinge rules, which in any sort may give light to those
that are direct in our waye. Nowe then we knowe that every worke
is directed and overruled by the Ende, that is by knowinge and ob-
seruinge the Ende, we gather what are the most convenient
means to produce it; as they that would build an howse, must first
knowe to what Ende the howse is namely to keepe from cold and storme soe as to this ende they must haue
such stuffe as will holde out

wynde and weather, next for the apt disposinge and stowage of
howsholde stuffe and such things as are to be kept drye and warme.
It must be builded in such a forme as is capable of those Implements, and
necessaryes, then it must be distinguished into divers rooms and offices,
for the better ordering and performinge of sundry kyndes of businesses.
Lastlye to the Ende it may please the Eye as well of the owner, as of the
guest and passinger, it must be bewtyfull and vniforme. Thus then
we must remember what we proposed to be the Ende of this Instrument or faculty, which we shewed to be threefold, to Delight, to Teach,
to Moue, and all these in Imitation; In Delight as in a pleasant Allay,
to leade alonge to knowledge and vertue, soe as whatsoeuer is behoof-
full to this triple Ende, is required in the Poet in as much as he is a Poet,
whatsoeuer swarues from this Ende of Delightinge, and by Delight
of teachinge and leadinge to goodnes, that is not of the Arte, but of the
inartificialnes of the undertaker, of the abuse or ignorance of the Arte,
Scaliger sayth that Virgill (which is easely the Prince of all heathen Poets)
seemes to him, to knowe onely what is indecorum or vnfitly vnbesee-
minge; and to haue with all this Resolution rather to leave out many
things that might bringe grace, then admitt any thinge vnpleasant
or disgracefull, and nothinge lesse (though with lesse Reason) seemeth
Horace to say of Homer, when he sayth Nil molitur ineptè. He did nothinge without reason and discretion. Indeede
(as the Common sayinge is out of Aristotle) Rectum est sui index et obli-
qui. Right discouers both it selfe, and shewes what is awrye, soe on the
othersyde, he that knowes howe to avoyde all Error knowes howe to walk
in the direct waye, and then he that hath nothinge euill, superfluous,
Lame, harsh, vnseemely, vnorderly, may be registred amonsthe

Absolute
Absolute Poets. And this perfection is rather to be laboured after then looked for, howsoever he that aymes at the Noone son shall shoote higher then he that leuels at a lande-Marke, and it is the duty of Arte to giue rules of perfection. Notwithstandinge as Dyuynes saye out of Iames (Sic paruis componere magna solebam) true Religion consists not onely in lyuinge vnspotted from the worlde, (which is soe far good as it yeelds noe stenche of ill); but more principally in shewinge those fruits of faith, in doinge those deeds of mercy (there desribed), which are as a sweete perfume in the Nostrels of god and man; soe wee must saye of the Poet (which Quinctilian doth of the Orator) it is but his first vertue vitio carere, to be cleare from faults; and the Oration or Poeme doth not chalenge soe much commendation, for wantinge blemishes, as for beinge graced with those bewtyes, that not onely offend nott, but much please and Delighte, and moue. And soe Aristotle sayth, Homer knowes all that besee-meth, or bewtifies. Nowe bycause every Poeme consists of those two partes, of the subiect and ground of the devise, and of the devise it selfe, we must first see that this ground and argument be of vse and substantiall, accordinge to the degrees the diuers kindes require; And whatsoeuer kynde we write in, there must be noe de-formiye, noe evident or purposed harme or offence in the mayne matter and grounde. For howe can that tree beare good fruite, whose poysioned roote spreads vicious nourishment into euery braunch? Howe can that moue to good, that in the verie substance in the mar-rowe and pith is viciously offensiue? that pleasure, that wholye endes in the pleasinge and ticklinge the sense, is no better then sensuall; and what singular thinge is it, to moue the naturall affections and appetite (allreadye but too prone) to followe the pleasure of sense-objects? to the delight of a reasonable creature there must be somethinge agreeable to the reasonable parte, and therefore the Poet promiseth to entrie the unnderstandinge with knowledge to conduct the will that noble part of the sowle to the pursuite of vertue and good; and then Quintilian will saye, there is more pleasure in beholdinge a rich cornefeilde, then a meadowe diapred with fayre lyllys and violetts, and that he would rather enjoye the
vyne-embraced-Elme and the fatt Olyue, then the faire-spreade but fruitelesse Playne or the neatly-cut Mirtle. It is a true
sayinge of the greate Philosopher and Paynter Paul Lomaz, that in payntinge the conceipte and story doth more please the wyse be-
holder then the coulours which are the object of the Eye, and serue
but to leade vnto the consideration of the thinge, represented by those superficilll forms, and the same thing, with the same truth of rea-
son he affirmes of the Poeme, which sayeth he receyues more commen-
dation, Per j concetti et per la sostanza. By the goodnes of the con-
cept and substance, che per quel armoniosa legatura di pa-
role, ch'estoriormente si senti al orechio. Then by that musicall
connection and composition of words, that beate vpon and affect
only the outwarde sense, soe as that sawce of sweetenes and eloquence, which the Poet vseth, doth but sharpen the stomack
and awaken the appetite, to receyue that wholesome foode, which euermore breads our groweth and progresse in good, and soe they that
vnder these flowers of Poetrye, hyde snaky wantonnesse, And villanye, bringe poysone in a golden goblet, and are to be entereteyned,
as sowle murderers, whil'st these their Poems are (when they are best accomplisht) onely of the same value and aestimation that
Sabina Poppæa was; who beinge (as Tæitus sayth) graced with all things but with an honest mynde; for want of this onely inwarde
vertue (the kinge of all graces) her name is raced out of the check rowle of worthie woman, and shee is nowe famous onely for beinge an exqui-
site strumpett; soe they hauinge the pith corrupt and the harte adulterate (which disgraceth all other graces whatsoeuer) are to be banished the societie of the honest; and beinge now but burnisht
drosse not able to indure the touchstone of vertue, it were good they might passe the tryall of the fyre till they were purified. We must
then haue the subiect and scope good; when we are thus farre pro-
ceeded, wee are to consider farther that the more peculier and proper dutye of the Poet is out of this argument and grounde to frame a well-
proportioned bodye, and then to present this goddely bodye in her fayre and holyday attyre, that she may (with a Judith-like temptation) allure
men to affect her which cannot be otherwise procured, then by the me-

mediation of Delight; which allwayes ariseth of some bewrtye, or sensible object, suitable to our appetite or will, and then wee saye, this outward dressinge is noe more butt the harbinger to lodge the likeinge and love of the matter and conceipte in men, as the bewrtye of the vertuous Parthenia was to constant Argalus. soo as nowe wee must seeke what is required to the makinge a thinge bewtifull; wee describe bewrtye to be a qualitie arysinge of an apt and gracefull featureinge, and disposition of the parts and members, betweene them selues, to the composinge of the whole; that is bewrtye consists (as Aristotle sayth) in the conuenient quantetye and bignesse of the whole, in the correspyndency and mutuall proportion of the partes, and lastly (sayth Plato) in the coulours agreeablenes to our sight. Great Iulius Scaliger (as greate Bartas calls him) restreyne and seemes to apply these generall conditions, to the bewrty of the Poeme, whil’s thoroughly lookinge into the Nature of Poetrye, he obserues that, to strike with the pleasure of our Poeme, the dooers of mens senses, these fower vertues are especially requisite; first a Proportionablenes or uniformitye; secondly varietie; thirdly sweetnes. Lastlye that Energia force, effectualnes, or vigour, which is the character of passion, and lyfe of perswasion and motion. Nowe all of these are required, as well in the devise and invention, as in the clothinge of the devise or stile, and that seuerally may be obserued; I make here a dif ference (with Scaliger after Aristotle) betweene the devise and argument, aboue mentioned; the devise beinge but the appendix (as he sayth) of the argument and subiect, and serues for the openinge settinge forth or any waye accomplishinge it; for example the argument is the valour and vertue of the two Princes, the devise is that which Sir P. Sidney hath conceyued of their particular aduentures in armes and loue, with all the appurtenances to expresse the other by. first then, bycause the Orators saye, those thinges whereby we labour to perswade are in Nature first, we will shew howe these fower vertues, in order, may be in the invention, and then the clothinge and adorninge of our perswasiae conceipts may be attened; and here bycause for illustration I am forced to bringe instances of Errors, I must intreate not to be branded with the dignyte of a
of a Critick for cullinge out the imperfections of our best wryters, by-
cause I haue not had and I repent me not, that I haue not had leysure
to reade the triuall vulgare Poets and I always thinke with Scaliger
Homer must not be the rule of Poertye but must be rul’d by the rule it selfe
which is the Arte, And if Homer sometymes sleepe, and Horace be of-
fended with that, suerly he that vnderstands the Arte, shall see other
meaner Poets, and shall greeue to see them, in soe heauy sleepe and secu-
ritye of errors. The proportionablenes of the matter and concept
is two wayes (as Scaliger seemes likewise to note) in the agreeablenes
and conformitye of the devise with the thinge and in
the corespondancy of the partes amongeth them selues, to the framinge of the
convenient whole, for the first our apprehension of any reall thinge
in our mynde, is the Idea or Image of the thinge, which must needes
bee proportionably answeringe the truth, and soe you must always
apprehend the thing as it is in his proper being and Natures; hence
then it is a rule, that if you take a copie or true grounde of some storye
or discription, you must not laye downe any parte otherwise then the
precedent will beare, as in story or narration, you must not bringe in
a person of another age or countrye to be a present actor, noe more then
you would discribe an Elephant without ioynts in his feete. Some
herein will blame Virgill for reportinge Dido to be in a wanton kynde
of loue with Æneas, when she liued not at that tyme, and was a ver-
tuous temperate woman; whether it be a fault or noe in him, that
tyed not him selfe to declare things as they were done, but tooke the li-
berty of his owne feyninge invention, to shewe the assaults and constant
verue of Æneas, let Poets defyne, hereby my meaninge may be knowen;
but with more reason (perhaps) he is found fault withall, for tellinge
of harts in Africa, which place affords none. Scaliger blames Sa-
nazar that will bringe the Magi out of Æthiopia, when as the
scripture sayth they came out of the East. Mr. Spencer may iustlye
be indited for infringinge this statue, when twyse in one part of his
workes he sayth, The Tombe Mausolus made; meaninge that monu-
ment which his wife Artimisia, famous for the feruencye of her
Loue to her husband, after his death sett scopas and others (as

Pliny
(as Pliny reporteth) about which beinge finished was held for one
of the wonders of the worlde. Otherwyse if you stand vpon your
owne fiction, you must invent things necessary or probable or possible; necessarie as that a wyse
man should futuris prospicere, as you would saye prouide for after
tymes, the ordinary works of Nature, and conclusions of all scien-
ces are necessarie; things are probable or possible, which experience
shewes haue be fore fallen out, the same causes beinge put; it is pro-
bable that a vertuous person should be vnhappye, accordinge to that
of Æneas when he thus speaketh to his little Ascanius
Disce puer virtutem ex me, verumque laborem,

Fortunam ex alijs:
Of me my sonne learne vertue how to doe and beare
In hard assayes, but seek for happines els where
This is that Aristotle meanes by verisimile and this is that Horace
commaundes.  
Ficta voluptatis causa, sit proxima veris,

Nec quodcumque volet poscat sibi fabula credi.
Those thinges you feyne for pleasure, next true things must bee
Presume not mens beleefe, to everye tale agree.
Yet remember it is true, which Aristotle sayth, Agathon was
wont to affirme, it is probable and likely somethinge vnprobable
and unlikely may fallout, and soe the Poet hath libertye some
tyme for admiration, to passe ordinarie and common reason, re-
presentinge euen wonders, but then still the meanes must be
extraordinarye. It is verie reproueable (sayth Aristotle) to
feyne any thinge voyde of reason; yea in Tragedy (he saith) they
are to be hissed from the stage that counterfeite any thinge be-
yonde beleefe. Sophocles is blamed for feyninge a dumbe borne man
to trauayle from Tegaea into Mysia in three dayes and without
a guide, here me thinkes Ariosto must needes be reproueable, that
tells you of a man that runnes throughe halfe a douzan bodyes of
men, with his ordinarie lance, and caries them a loft in the ayre,
like soe many gloues, and somethinges more palpable he reports;
These are soe farre from breedinge admiration as euery one will
saye with Horace    Incredulus odi. I abhorre the hea-
ringe
hearinge soe incredible a reporte. Hyperbolicall speaches may be vsed; but they descend not into particulers. The other parte of this agreeablenes is in the corespondency of the invention, soe as it be still proportionable in it selfe; and this is that Horace meanes, when he compares such as forget this principall grace, to those idle Paynters, that drawe a fayre womanes face on an horses neck, with wings vpon her backe (lyke a byrde) her lower partes filthyly (sayth he) concluded in a fish; it is sayeth the excellent Paynter that symmetrie or conformitye of partes proportioned armonicamente, that pleaseth the eye and mynde of the beholder; soe is it that suitable corespondency in the partes of our Poemes, that yeldes a sweete harmony to our eares, and a beauty to our eyes. The Poeme must be accordinge to Aristotle, as one body of fitly-composed members, that haue a proportionable greatenes and dependency one with and vpon another, and this Horace meanes by his conclusion, that your woorke must be vnun and simplex, it must not be an Hermophrodite or Mungrell; and this Scaliger meanes by constancye, when he sayth, Imitation must followe the thinge, and constancye the Imitation; you must make the devise continually like it selfe, The persons one and the same; The describinge notes or characters (as after Theophrastus they may be called) of euery particular must be constant and answerable to the proposed forme. Æneas alwayes devout, valiant, and wise, his Achates faithfull. Pamela in all her behauiour, bearinge state and Maiesty, in a vertuous resolution, and soe commaundinge an awed loue and a reverent respect. Pholoclea in all her cariage modestly mylde and sweetely vertuous, soe, as it were woeinge loue and honorable regard. Anaxius proude in all his gestures, swelinge in his termes, and euermore behauinge him selfe as one, that beholds euery thinge vnnder him. As for Dametas, he is as constant as any, and no-thinge comes from him, but as needes must from a muddy headed clowne, tossed with the toofull wynde of his owne vnsittinge authoritye; these rules are broken by not obseruinge sircomstances of tyme and place and persons likewise; longe speaches in greate exigents; short conveyaunces and shuffling vp of matters of greate consequence contrarye to Caricleas excellent concept, when
when Theagines woulde haue had her (acconderinge to the Nature of desyre) suddenly acknowledge her selfe and state, that more quicklye they might enioye their longe-desyred mutuall ioye. Noe sweetest Sir (sayth shee) matters of greate consequence must be brought aboute with much preperation, and wroght out through many circum-
stances. Our Tragedyes (nowe a dayes) huddle vp matter enough for whole Iliades in one howre. Againe heede must be taken, that you make not your seconde persons (as Horace calls them that are not Principalls) exceede in grace of expressinge the first and chiefe. 

It is written of an excellent Paynter in Millayne, that vndertooke the drawinge of Christ with all his Appostles att the supper howe hee soe curiously and with such Maiesty sett forth his Ia-
meses, that when he came to drawe Christ him selfe, he had spent the hight of his skill soe before, that he was fayne, after knowledge of his errour, to leaue his wonderfull peece of woorke vnfinished, and chose rather to haue it vnperfect, then with disproportion to grace the disciples aboue their master; But especially you must not crosse your selfe by any contradiction; was it not a fault to bringe the messenger to giue warninge of Euarchus’s approche within halfe a myle of the lodge, and ymmediately (in Philonas his reporte,) to make him two myles of, without intima-
tinge any reason, why he differed from the former? Sir P. Sidney woulde not haue soe erred. Lastlye the whole of any Poeme must be of competent quantetie accordinge to the seuerall kindes as Aristotle illustrateth by the like insensible objects, which (sayth he) if they be too greate and vaste the sight cannot at once compre-
hende their proportion, their entyre bewtye is lost and slips out of the memorye; on the othersyde if the Poeme be ouer litle, the mynde ouer runnes it and cannot rest thereon without weariomenes:

The second vertue is Varietye, and diuersnes of matter or Invention, that maye, with supply of newes, holde vp the mynde in delight, soone quatted with saciety which makes euen the best thinges seeme tedious; and this is as well in the con-
veyaunce, in wrappinge, and invertinge of the order of the same thinges (like the many trauerses wreathes and crossings in the continued

2 acknowledge] a authorial insertion
3 enioye] n scribal correction of a
8 make] authorial insertion
16 disproportion] scribal correction of his proportion
20-21 ( ...)] brackets authorial insertion
26 vaste] v scribal correction of w
34 con- |veyauce] con- |veyauce
35 crossings] r scribal correction of o
continued knott of a garden, that feedes the eye with a perpetuall 
varietie) and this is the Poets speciall Priuiledge; as also in the 
additements of newe Accidents and deuises. In the first of order, 
the Poet must haue especiall regarde, that the breakinge of and 
change of narration for the tyme and matter befitt, and hinder 
not the easy passage, and the distinct receyte of the whole discourse; 
the tyme must not be confounded in proceedinge to farre forwarde 
with one particuler, or (which necessarily followes thereon) in retur-
ninge, to fetch things to highe behinde; your matter must not be 
ledde alonge all in one tenour, but mirth interlaced with serious 
and sad matters, precepts with narration. In this kynde of orderly 
Order, Scaliger worthely commends Heliodorus, for a well contri- 
ued invention, as a patterne; for my parte, I thinke it playne Sir 
P. Sidney in the generall gate of conveyance, did Imitate him, and 
I think it as playne, that he exceeds both him and all other, for 
a delightfull easy intricatenesse and intanglinge his particular 
narrations one with another, that makes them as it were seve-
rall Actes, euery one hauinge a kynde of completenesse in it selfe, 
the fynall issue somuch more welcome by howe much it is by the 
difficultyes and interruptions hid and helde aloofe from the long-
inge mynde; Agayne when you haue the same things and actions 
to represente, you must sett them forthe in dyuers formes, diuers 
knights, their persons vnlike, vnlike qualityes, habittes vnlike, 
vlike enterprizes; soc, many combattes none like other in shewe 
or Issue; in like sorte of all other things. Nowe farther this 
Variete allowes those supplyes and additements, which are 
called Episodia, as by-matters and complements, that (sayeth 
Aristotle) consummates the Poeme, and as soe many Brookes or 
ryueletts fall into the same chanell, inlarginge thereby the mayne 
streame of your worke; and though they be but circumstances yett 
necessarily they accompany the well doinge and reportinge of any 
thinge; or action; such are descriptions of countreys, Townes, 
uyeldings, fortifications, shippes, justes, pompes, funeralls, and 
certayne digressions into discourses of any science or Arte; as in 
Payntinge you may obserue most storyes adorn’d with wooddes, 
ryuers
ryuers, byrdes, beasts, or the like, you shall commonly haue noe person drawn, without some page, some childe, some armes, faouer impresse or the like; the rules in these Episodia bee first that they come in naturally and easely not wrested in, as he that Horace speaks of hauinge a dexteritie in drawinge a Cypresse tree, would not describe a shipwracke without that drawn in one or other parte thereof; did this any whitt beleonge to the shipwrack? or whereabout grewe it in the sea, trowe yee? Againe you must not dwell vpon these digressions, as when you haue occasion to medle with any schoole poynte or matter of learninge (except it be, as it may be your purposed subiect) you must (as the dogge at Nilus) touch and awaye; which rule Lucan is noted to haue broken, whil’st, ambitiously, hee seekes to shewe his knowledge in thinges impertinent high and abstruse; especially you must avoyde repeticion of the same concept; as in that commended Tragedy of Gorboduck, you may in one leafe obserue, to the same purpose, the storye of Phaeton twyse to be alluded vnto, as if the worlde afforded noe other example, to shewe the vnhappy successe of rashe aspiringe; or as if it could be proued noe other waye but by example. Lastly you shall not neede, in a glorious vanitiye, to heape vp all can be devised, to your purpose; it shalbe enough to haue a comely store of the more proper and substantiall conceiptes; Quintilian shewes this to be Artelesse, yet much pleasinge the vulgare, that cannot see the differenc betwene rude superfluitye, and competent plenty, our vulgare Poets are much accessarye to this transgression; The Thirde vertue is sweetenes, which I take to consist principally, in those apt conceipts, and fairly-shaped Imagees, taken in the mynde of the Poet, and shadowed in the style, for I am of Aristotles opinion, whoe thinkes those Pictures that haue noe conceipts or Creature resembled by them, but are onely a florish of exquisite coolours, disposed to please the sighte, are nothinge soe delightfull, as are those Imagees, which though they be but barely lyneated in white, yet giue the representation of some knowne Creature or story;
or storye; The Orators (emonge whome Quintilian most distinctly) make the principall parte of their faculye to consist in movinge the affections, and these affections they make to be of twoo sortes, either Moderate and calme, or els more violent and passionate; to the first they leade the Iudges by the gentle hand of pleasure, to the latter they seeme to force them by the more forceable swinge of Admyration; The Poet in this Eand agreeinge with the Oratour, hath the same meanes with him to come to his Eand, soe farre (at least) as the Oratour ioynes wth the Poet, the Poet at the last farre out strippinge him in this the glory of both their faculies; and then it seemes those graces whereby they indavour to produce these more appeased and temperate affections, are noe other then those that are conteyned vnder our vertue of sweetnes, as the other that carie to those more forceable and warme affections, seeme to be comprised vnder that other vertue of Efficacie; and, which Scaliger acknowledgeth with Quintilian, this of sweetenes differs in Degree onely, in the remissnes of the Motion from that of Efficacie, which is more intended and powerfull; Nowe then the Orators and Poetts place the sweetenes of the conceipte in the Naturall and proper deuise, ever possessinge the Mynde of the hearer or Reader with Evidencie and pleasure, which makes him easely and cheerefully apprehend the things deliuered; whil’st they vtter expressiuely their Intendments and free the mynde from all indisposition, through sadnes and displeasure, which usaually blocke vp the passages of Attention and perswasion, the hauen where both Oratour and Poet shoulde strike sayle. Thus the Poet must strive to make euident and cleere, his apt conceipts, his mayne scope, and likewise season all with a sensiblle pleasantnes; and this latter, first to be handled in this place, is chieflye in the smooth and cleanly Alterations, which by reason of coosninge the expectation (as Quintilian saith) are always delightfull, either with gladnes, if they be to the more glad and more welcome parte, or with astonishinge Admyration, if they be turned to more sad and vnworthy events (which falls vnnder the consideration of the next last vertues;) such are those Peripetiae, as you would say, indirect compassings of matters, when the strange vnexpected
strange unexpected Issue of things falls out otherwise, then the direct tenor or purport of that wente before, and there is somethinge properly and handsomely brought about contrary to the bent of the matter or expectation of the Reader or beholder, as when frends by some unlooked-for accident fall from one another, or enemies are reconsiled, which is ordinarily by revealinge of somethinge, which before was unnowne or couered and disguised, as when the twoo frends Daiphantus and Palladius combatted one another, by the strikinge of Palladius his helmet from his head, Daiphantus knewe him to bee his Entire Musidorus, which accidente, so to see freends meete, makes the Readers, (as they are sayd there vpon to be) full of wonder and yett fuller of ioye, then wonder; This Delightfull alteration giues most tymes conclusion to Comedyes, when Matters are of troublesome and Intricate growne to some gladd issue and calme Eand; as in Terence his first Comedy by the cominge of Crito Glicerium is discour’d and all parties gladly appeased, in her Enioyinge Pamphilus, the beholders testifie their compassion of ioye, with a Plaudite, Especially that Comedy of the two brothers in Plautus (nowe growne good English) hath all those delightfull errors concluded in Menechmus and Sosicles their meetinge and acknowledinge one another. Such are the Intrudinge merry matters and persons, in the more serious actes of our Poemes; which doth (as Quintilian speaks) tristes solvere affectus, dissolve sad affections into delightfull ioyes and pleasure. Such are in Virgills Vth Booke, the description of the games after the dolefull Narration of the toyles of Æneas and the tragicall Eand of Dido. What a wellcome pleasure breedes that chaunge in Heliodorus from the sad expectation of Man-sacrifice to Theagines his wrastlinge with a beast where in are shewed many delightfull feates of nimble actiuitye; such are the bringinge in Dametas and Mopsa to play their foole partes emonge Noble personages in greate and graue matters; besides there is much sweetenes in the wyttie conceipts, apt sentences, proper allusions and applications to be dispearced in your Poeme, like soe many goodly Plotts of Lyllies and violetts strowed all over the newe springinge Meadowes; of these conceipts most acceptable are those that are most nicely drawne and as it
and as it were beyonde expectation; such are those pretie turninges of your sentences from the apparant bent of your Phrase that are, as it were, Models of the Periepetie, they are called facetie, sales, and lepores, merie, gracefull, and savory jests; which arise of the pleasantnes and urbanitye of our Nature, and of the occasion administred in the matter; In all thinges that discerninge judgment of the Poet must keepe measure and Decorum that nothinge exceed, that nothinge be wrested in, but which naturally and voluntarily, as it were, offers it selfe to be Enterpetned. Of great Especiall great sweetenes is that kynde of Invention which is grounded on likenesses, as when I conceiue a thinge not as it is in it selfe, and owne Nature, but as it is like another more familier or sensible thinge, and this pleaseth because it adds to our knowledge and doth store our understandinge with the apprehension of divers things at once (as saith Aristotle) bringinge with all this examples of a common Metaphor or resemblinge speeche, Olde age is stuble, whereby wee learne that the one is stateles and withereth, as thart the other is with out all vigour and bewtye; Philosophy tells vs, that is onely perfect knowledge of any thinge, when we knowe the same thinge euery way it may be knowne, as by the causes, proper affections and effects, and by their neighbour neernes or reference to other thinges; Nowe the Oratour and Poet well finde this beholdinge of thinges in others more cleere and ordinarie, as it were in Cristall glasses, are as seuerall wayes of informinge vs and euery way doth ad cleernes and proofe to the other; of this Nature are all apollogi, parables, or fabulous resemblinge conceipts as those of Æsop; Of what force these are to convince, by insinuatinge into our vntowarde affections, may be seene by that one effect recorded in holy scripture, vpon such an apt induction usest by Nathan to Dauid, which Rowsed him from the Deepe sleepe of his sinne more throughly then all the lowde-cryinge of the Prophets; likewise of this suite are those fabulous Narrations of Ouid in some proportionablenes agreeinge to true Morall and Naturall Instructions; Of this kinde are all Allegories and the feininge of Persons, as when wisedome is feined in the scripture to be a woman; This Investinge of qualities with persons and followinge
and followinge of the agreement is of Merveilous movinge delectable-
ness, The Rules of these drawinge similitudes and Images of things
are out of Aristotle, that when you woulde advaunce the Esti-
mation of any thinge, you drawe them from the more worthye
things, when you woulde disgrace, from the more unworthye;
still there must be a fittnes and agreement in the poynct they are
brought to cleere and confirme; Neither must you drawe them
from things highe and obscure aboue that you woulde illustrate
thereby, or thinges equally doubted of as that you would proue,
as he that woulde shewe howe the thorny afflichions of this life
accompany vs, would needes illustrate it by tellinge of the Man in
the Moone with a bushe of thorne vpon his backe; this was not
worth the graue authority of the Pulpit; els you may take receyued
storyes or traditions for the ground of your simile, as that of the
Phœnix her contempt of the worlde, and the swans sweetely ioyous em-
bracinge her death; againe (accordinge to Quintilian and Scali-
ger) you must not wade into filthy, obscene, and corrupt matters for
similitudes, lest you be mulde more then instruct, lastly you must
not feine thinges to be that which by religion and diuine authority
you are prohibited to resemble to any thinge; and this unwavoydably
lights on them that will needs goe to schoole with the heathens to
learene of them howe to Deifie creatures and certaine Qualle-
tics Not much vnlike this faute is the Investinge God with the
titles of Ethnicke Idols, Nowe we make love, lust, fortune, water
Earth (what not?) Gods, offringe them Insence of our prayers
and thanks, Anone wee call God Iupiter, Apollo Neptune etc.
heathinish Idols; But perhaps this scrupulous plainsesse will
haue fastned on it by some selfe-likinge Judge, the name of folly;
It may be as a vertuous gentlewoman (in a suite) was once pleasantly
tolde by a Courtier, whose honorably respected her and her cause, that
in the managinge her matters she shewed her selfe (honest soule)
to be one of Gods fooles, she did belike soe stand on innocent di-
rectnes; sic Itur ad astra; In the way of such heavenlye follye
and hurtless simplicity, is she nowe arived at the hauen of her E-
ternall rest.

1 the] scribal insertion
15 her] authorial insertion
16-17 ( ... )] brackets authorial insertion
17 obscene] authorial correction of absence
18 mulde] authorial correction of mused[?]
19 feine] fe over erased <..<.; be] authorial insertion
22 Deifie] ific authorial insertion in space left by scribe
27 this] i scribal[?] correction of u; plainsesse] sc authorial insertion
28 some] authorial correction of lowe[?]
29 ( ... )] brackets authorial insertion
31 shewed] authorial correction of shewes
33 di- [rectnes] authorial correction of di-] rections
Eternall rest; and for mee, I thinke some of those thinges that fall vnder my reprooofe, are directly derogatory from his honour, that sent vs into the worlde onely to doe him honour, of which he is soe jealous that I am rather content to be a foole in fearinge too-much, then soe wise as to presume any whit aboue my knowledge, These small-esteemed leakes, yt they be not stopped will make shipwrack of our true worshippe. Shall I say the heathen shall rise against vs? surely they turned all their excellent abilities in this kynde to the honour of their supposed Diuinitiees, and what disproportion there is that we should not honour our not supposed, but knowne God the true Author of our Beinge and felicitie, that still glues vs (as Sir P. Sidney sayth) Newebuddinge occasions to praise him, I must confess I cannot see; and still I thinck the tonge and Pen are Instruments that ought to ioyne in consent with the mynde to make a melodious harmony in the Eares of the Allmighty, that exacteth at our hands as well the calves of our lipps, as the first fruits of our harte, the reverence of the bodye as well as the bowinge the knees of our soule, Neither will he knowe them in heauen before saints and Angells, that will not with reuerend boldnes confess his holy name before the sonnes of Men. The Courtier tells of one that in all his actions and gestures affected to be like a greate man of his tyme, and whereas the Person Imitated, had a Naturall wrienes of his Neck, this Apish fellowe would, with a very rediculus grace, affect that withall; Doe not our Poets the same, whilst they euen tread in the wrye stepps of the Naturally stumblinge heathens, and soe nourse those superstitious Conceipts, which Sir P. Sidney thincketh was the reason why Plato would worthely banish them his Comon wealth; But Christianity (sayth that worthy knight) hath taken away all the hurtfull beleefe and wronge opinion of the Deitye emonge vs; and whye it should not in like sorte take away all the wronge and hurtfull confession of the mouth (which confession is the vnseperable Companion of our beleef) I (with Diuine Bartus) professe I see no reason, It was a reverend auncient father that sayd the Church sawe and sighed to see her selfe growne

26 stumblinge] authorial correction of crumblinge [F]
32 I (with) I (with
32-3 (—)] brackets authorial insertion
grown an Arrian; Poetry may with like reason wonder and com-
playne that she is become so wholy (almost) an heathen; wee
think nothinge speeds well that is not vndertaken wth the In-
vocation of I knowe not what Idols, neither doth any thinge sound
well that is not graced wth some of Ovids grosse fables of their estee-
med Gods; wheras Ovid cannot be defended not deeply to haue
faulted in that Sealiger justly taxeth Homer for, when hee
sayth, he oftentimes speaks of their Gods as of their swine, soe
vreuerend are Ovids fictions of their Diuinities, and wee through-
ly Imitate them; I will graunt as much as Tully when to another pur-
pose he saythe, In many things I worthely commend them, these men
say they Imitate, et si in ijs aliquid Desidero, although I must
confesse that, as heathens, they had wants, Hos vero minime
laudo qui nil illorum nisi vitium etc. But those most of our Poets
I thinke worthy much reprooofe that Imitate nothinge but their
imperfections and errors, are nothinge soe much, and soe are greate
straungers from the good (sayth he) they would entitle them selues
vtnto; Blame me not yf I think these gaye babilonish garments
Anathema, they are accursed in that Lawe, which I thinke noe body
will think transitory. And we knowe, or should knowe, that the
Almighty Maker and preseruer of all, in his jealousy, counts it
Equally dishonour to be called Baal (when it is once attributed to
Idols) as to haue his vncommunicable Name (much more wor-
shippe) attributed to that worme-eaten Tyrant Herode; Truely
I see not that Bartas wanteth any grace may be looked for in a Po-
et, though worthely he contemne these heathnish Ragges, gar-
nishinge his Poeme with most proper and sweete allusions sto-
ryes and graces, arisinge from honest truth and vnsuperstititious
concepts, as you may especially note in his Iudith; and hee
craues pardon yf he (happely) doe not enough swerue from those
mis-conceipts of the Gentiles, as beinge the first reformer and
refiner of our corrupted facultyes; yf I could pluck this one
weed out of the faire Garden of Poesy I woulde thincke my
digression well bestowed; and I hope this wilbe inough,

except wee
except wee be as Heliodorus makes the Æthiopians to haue beene, of whome he sayth that Neither Pity nor Religion might breake a longe continued custome e-monge them, so as vnder pretence of supportinge rotten antiquity, wee care not how vnmercifull wee seduce and offend the Ignorant and weake and spare not to offer sacrifice to Idolls:/

The last vertue is that forceablenes or Energia, which though it may seeme to be in the expressive Phraze, yett, (with Scalliger) I take it principally to be in the Invention and conceipts, that leave their print in the stile, to conveys the affection expressed into the boosome of the reader and beholder; it is not (saith Scalliger) but in Operosioribus Poematibus, in the more troobled and busie kindes of Poetry (as which Quintilian names the Tragedy) that are called also pathetical or passionate kindes; that is it is most Naturally and eminently in those and not but in the stirringe and more busye partes of the other, since in the Comedy likewise sometymes are to be founde violent and stormye passions (accordinge to Horace) and the very sheapheard hath his stronge motions of Anger, loves, and sorrowe, which all must be proportionably expressed both in the Conceipts and style; wee shewed in the last vertue (out of Scalliger and Quintilian) that this of Ephicacie is of greate affinity with that of sweetenes, and differs in the degree from it, in that this worketh by the highest intention of Delight by a stonishinge Admiracion, whilst the reader and Beholder, is as it were ravished and caryed into the expressed Passion, whether Anger, hate, feare, Compassion, zeale or the like, and seemes (as Quintilian sayth of the Judges moved by the Oratour) soe to be interessed in the matter as if it were his owne case, and then the perswasion is all one with the affection; Nowe this Efficacie and forceablenes, consists chiefly (sayth Quintilian) in the livelynes of Expressinge, I may say of Imitation, when you utter those movinge affections in most apt and sutable conceipts, soe as the passion it selfe cannot enterteine more feelinge apprehensions and more expressive Images; as you describe feare by settinge out the person affected with pale face, gastly staringe lookes, standinge hayre, quakinge and tremblinge limmes, startinge and vnconstant

4 vnmercifully] vmmercifully
12 Operosioribus] Operationibus, O over erasure [?]
13 (| bracket authorial insertion
15 those] o scribal correction of e
17 stormye] authorial correction of stronge
31 utter] over erasure
vnconstant motion, fayne and breathless voice, speech distracted broken, and not much pertinent; Anger you painte in bloody coulers, redde and sternely furious in his visage, Rollinge and piercing eyes, his body in violent and vncertaine Motions, his voyce lowde, his speech interrupted and peremptory, hastily tumblinge out, one worde devouringe another; Courage the childe of Anger, at least attended by Anger and wrath, rayseth a man soe as hee thincketh nothinge too highe or to harde for him, Impossible thinges his conceipte will compasse, and vnavoidable things he will despise, In the lowest estate like the sunne he will shew his glory greatest, and then triumph most, when he is most farre from Triumph, as though he would force the vigour of resolution, as fire, out of the hardest rocke of despayre accordinge to that of Statius./

\[25v\]

Est vbi dat vires Nimius timor

In a Noble mynd the greatest cause of feare is the greatest whetstone of resolute hardnes; was Æneas euer more boldly resolute then when he saw death, the dreadfullest Enemy of Nature, before him. Moriamur, et in Media arma Ruamus,

letts bravely dy: rushinge on our foes Armes.

Vna salus victis Nullam sperare salutem

One onely Ease remaines to them that vanquished bee, Noe hope, no care of safty in them selues to see;

per tela per hostes,

Vadimus haud Dubiam in Mortem.

Thus wee our honour ransome, whilsts our breath wee lose

In passinge through the speares and armd Troopes of our foes;

In the most desperate Point of Danger there is one worde of Encouragement lefte to Leonidas, wherewith he may breath spirit and valour into his few troopes against the multitudes of the Persians, they shall goe by the passage of an honourable death to supp with those that are Immortally blessed; Of at the least Equall Gallantnes of Minde, but vpon firmer grounde, Proceeded that Noble Generals answer to some that aggravated the danger of a hideous storme, in a Sea expedition, Doth not the sea yeald vp her Dead as well as the Earth (said hee) The lacedemonians aske not (saith their brave leader

In Plutarch)
In Plutarch how many but wher their Enemies bee; These con-
cepts as they are Naturall and proper to that vertue, soe are
they Movinge and forceable. Heerto Comes it that the Poet must
seeke for Apt Comparisons and Images, that may glasse the passion and make
it more sensible, and therefore Quintilian, out of Tully, Calls this ver-
tue Evidencie or Illustration, when the thinge is rather said to be
shewed and demonstrated (as it were) to the Eye then spoken (saith
hee) for example such a thinge you may observue in Vasties passionate
deliteringe the true forme of her pitifull fortune, whilst she
is made (by Peter Mathew) to consider her selfe in the most over-
thrownestate a detected mynde can Imagine; thus in English.

Who sees the faire sweete blossoms of the Nueborne springe
The garden with their bewties richly Garnishinge
The flowere delice, the Lyllie, Primrose, vyslett,
And Rose of vermeil dye, all in their borders set,
How when the Northern blasts, so sharpe and cruel chill,
Vwelcom wynter sends from Hyperborean hill.
These knotts of borrowd Tyres despoyle, appeare straight ball,
That now the discontented Gardner therwithall
Skant knowes their changed hue; Soe eager cold doth nappe,
And myserably wast their bewtye and their sappe,
That Man in them beholdes Vasties disastrous state,
Vasti, whose matchless glorye soe excell’d of late,
None will acknowledge now, her bewtyes drooping cheere,
Hath lost the shyninge beames of all her former cheere.

Sometyme the person shall be so plunged into the passion of sorrowe,
that he will euen forgett his sorrow and seeme to entertaine his
hardest fortune with dalliance and sporte, as in the very well-pend
Tragedy of Rich. the 2d. is expressd in the Kinge and Queene, whil’st
They play the wantons with their woes:

Dauid seemes ravishd and insultinge in his divine Ioy, when he makes
the hills leape and skipp, the floods clapp their hands and the like; All
those Peripetie and sodaine changes that fall out vnto the woors parte
are most forceable and Movinge; which may be understood
by that wee deliered in the other vertue of sweetenes; Nowe Come
wee to the style and clothinge our Conceipts./

Plinie
Plinie reportes, that Parrhasius the famous Painter, whoe beguiled Xeuxes, as xeuxes did the birdes, was the first that invented and obserued just Symmetrye and proportion in his Pictures, and farther that he first represented the sweete formes of Countenance and fauour, the bewtyfull elegancies of the haire, the delicate and louely graces of the Mouth, by which (sayeth Plinie) he caried the garland from all Peinters of his tyme, by their owne confession; for he affirmeth this to be the highest subtilty and most curious point in that arte well and gracefully to sett forth those extremityes of their worke, and by addinge soe sweete a close to the Endinge Picture, to giue the beholder occasion to conceiue beyond that is expressed; Soe may I say Nowe wee are come to the style of Poesye, wee are come to those extreme and last bewtyes, wherein consisteth the greatest grace and glory of the Poet, the light and last shadowes which are the life of our speakeinge Picture, that add compleat grace and perfection to all the rest. Quintilian saith it is agreed vpon emonge all Orators, that the Elegancie of style is farre the hardest as it is the chiefest of the partes of Oratory, for the Invention and disposition (saith Tully) they are Prudentis hominis, but for Eloquence or gracefull deliuerie id Oratoris, that is properly the Oratours, Quintilian will perhaps farther saye Invention is Common often tymes with the Ignorant, and disposition is of small learninge and meditation, but this outward fitt a-dorninge proper and powerfull deliueringe our conceipts, is, that that breedes Amiration and reignes euin in the worthiest learned judgements, and soe he concludes, The Oratour fights not onely in stronge but in poolished armes; All which fitts as well, yf not better, to the Poet that hath the same Eand with the Oratour in style by delightinge to teache and move; Both must haue their speech bewrified and poolished, to delight, distinct and proper, to teache, apt and expressiue, to move. Yf then it be true which Tully saith, That the Oratour and Poet are of nearest affinitye; Yf, in the wordish consideration (as speaks Sir P. Sidney) they agree; Yf, (accordinge to Quintilian) The Oratours.
Oratours and Poets receiue distinction of worthines, chiefly by this last ornament of style, wee must (with the Oratours) take some more paines and begininge at the begininge consider that to the couplinge and framinge of style goes the wordes as the matter, and the connexion or composition of theis woordes in sentences and Clauses as the forme; In both which needs diligent Choyse, In the Poet; but as one Instructinge Parents in that Duty of loue to their children, which is especially required, by way of wary preuention saith, he had first neede to teach Parents howe they should not loue their children, bycause they ordinarily offend in louinge them too much: Soe I had need first to warne the Poet howe he shoulde avoyde that fond loue and affecttation, which too euidentlye shewes they too often catche at shadowes, with Æsops Dogge, and loose by neglectinge the substance; when with the Oratours they should consider that wordes are Invented for the thinges sake, and that they are of noe worth nor estimation farther then as they serue to expresse our conceipts. The vndiscreetely lovinge father loues to see his childe brave and gorgeous, full of enter-tyninge complement in outwarde shew, and behauiour butt cares not for those substantiall partes of knowledge and vertue whereby he may benifite his Countrey and raise him selfe in fame and honour; Soe many self-pleasinge writers cover their shalowe-concepted Berths in glorious style, and peece out their want of matter with store of Idle woordes and fustian tearmes, as they be called. Tully saide many followed Lucullus in magnificence of buildinge, but fewe or none tread in the stepps of his vertue; many vnproportionable myndes will assay to Imitate Virgills smoothly-runninge and richly-bewtified verse; But they care not to approche his apt and profitable invention; some that perhaps see it, could afforde to taste the sweete mylke, but they are loath, with the Catte (for sooth) to wette their foote, to take the paynes and thought to Compasse it, others may dispence with them selues bycause quod supra nos nihil ad nos, thinges aboue our reache wee leape nott at, And these kinde of men fighte in paynted paste armes likelye to wynne litle honour whil'st they doe litle good; For their Poemes a man

12 affecttation] tat :authorial insertion
13 and] & :authorial insertion [?]
23 conceipted] ed scribal correction over erased s
a man may afforde them all the commendations a Lacedemonian
gaued the Nightingale, when havinge heard her sweete voyce,
and seene her little bodye hee cryed out, A voyce and nought
els. So are their workes bare soundes without any proportion
of substance in them. And that this fault may be avoyded, we will
(euen in the entrye) seeke to prevent it, by gnyinge a generall
notice of the Nature of this affectation, wylst wee describe
it to be an endeouringe desire, aboue ability, to appeare extra-
ordinary, in the exquisite manner of delivery of our concepts, in
wordes and stile, vnfittinge the subject, or circumstances of
person, tyme, and place; with all applyinge to our turns that
goulden rule of the Courtyer, whome requires in the Courtyer in all
his behaiour, in all his exercises, and actions, that nothinge be
done with labour and contention, but meekely and easely. Soe
let the Poet proceede naturally, of his owne accord, with a care-
less Arte, or carehydinge Arte; Plutarch (out of Philoxenus the
Poets authority) in his instructions of attendinge Poertye, sayeth,
that meate is best pleasinge to the delicious taste, that when it
seemes flesh, is noe flesh, and that fish, that is noe fishe, soe a
little to wreste this observation of the Cookes Eloquence (as those
daynteys are called), I may saye that Eloquence of the Oratour
and Poet is best, that is noe Eloquence; that Arte that con-
ceales Arte. Nowe then wee must looke that our wordes where-
of as of tymber we byylde and compact the frame of our style, be
such as may be understood, or els they cannot reach any of the
Endes the Poet aymes at; it is noe more then if nothinge were
sayde, where nothinge is learnt; and here since vse is that,
as Horace sayth, Quem penes arbitrium est et vis et norma loquendi. Att whose disposition is the leuel
and lyne of mans speakinge and well speakinge wholly to be di-
rected, we must vse those wordes that be in vse, and by vse we,
with Tully and Quintilian, would be taken to meane, the vse
and custome of the best and best judicious, whom, as in manners,
must be followed, not of the rude and faultye; soe as by this, wee
are forbidden to enteretynge those wordes, which beinge warned

2 heard] first scribal insertion
5 that] authorial insertion
6 entry] authorial(?)/correction of entry
16 carehydinge] carehy-dinge
28-9 et | norma] et | norma
out an vnbild, as vnserviceable souldiers, must not by the Poet
be leuied a newe, and sent a broade with rusty armes, hauing noe
bewty nor vigour in them, onely reuerent antiquyte (as the ruines
of old Rome) shewes they were once in account and estimation,
but nowe custome hath made a full conquest of them, they rest
buryed in obscuritye, and pitty and foule wronge were it to
discouer their mouldye carcases. Mr Spencer is worthely noted
by Sir P. Sidneye, to haue erred this waye whil’st he exceedes
good manners, to drawe those wordes to treade a measure in his
rymes, though the ratlinge of their bones proclaime their creeple
age and decaye; Againe the Poet must not, when our language
hath wordes decent and full of efficacye, infranchise farre-
borne straungers, or casseiringe our owne tryed companyses, muster
a newe troupe of vntrayned rawe servytors, onely for the freshe
glistering shewes of scarfes and plumes, which dizell our eyes
and betraye our strength, such arre proceritye of trees, sum-
mitye of Euill as though length and height would not serue
their turne. amasse for to heape togethre, and the like; be yee As
Azyms, for Christ our Pasche is immolate; saye our seduced
Countrymen, the Remists, whereby (alas) howe doe they shewe
the miserable blyndnes of their inbondaged judgements, and proue,
by puttinge awaye truth and singlenes of harte, they hazard the
shipwracke of Common sense and reason (as one sayth to an-
other purpose). Surely they ment not to translate, that is to giue
the true English of the originall, to the benifitte of the ignorant.
Yet I deny not but some auntlet wordes may be admitted,
as well as some newe coyned, at the least newe stamped;
soe the last be done (as Horace sayth) sparingely and modest-
ly, and the first be not too out-worne; the certeynest direction
(out of Quintilian) is of old wordes and accustomed, to take the
newest, of newe and usuall the oldest, the one beares a graue
kynde of Maiestye, by his knowne soundnes and reuerent ant-
quitye; the other adds a delightfull elegancye to our speech
by his vnacquaynted newenes and apt variety. if we should
make noe newe wordes, we should not be able to express our mea-
ninge

1 vnbild] vnbild, authorial deletion of u
8 whil’st] l ver erasure
10 proclaime] e authorial correction of s
12 infranchise] strike tild above a
18 heape] authorial correction of keepe; be yee] authorial insertion
30 Quintilian] closing bracket, authorial insertion
32 and reuerent] and a reuerent, authorial deletion
meaninge, in diuers newe inventions, without much circumstance and Ambage of speech, which all languages labour to avoyde, bycause the conceipt, beinge soe quicke it selfe, it is much pleased with the soone deliuere, and quicke receiuinge of the message, sent by the tongue and penne, (the Embassadours and agents of the mynde) and contrayre is much perplexed and offended, with the teadiousnes and difficulty of longe circumloquations vnready and ambiguous speach. Will we take of the Athenians sayeth Tully the reforminge of our dyet and will we refuse their poolished and reformed speach? this were (sayth he) to feed on Acornes, when we might haue corne, therefore all tonges are allowed to reforme and perfect their dialect and fashion of speakinge, and the Poet is he that may chalenge, especiall priviledge, both in denizinge straungers into the roomes of those are olde and weake, and in repayringle and strengthinge our Naturalls, by addition or chaunge; bycause this is readier, and more acceptable then crea- tinge can bee; if it can be; and as some tongues are apter then others I thinke we shall finde our English, to haue euerye waye as greate an happines as any; bycause we can, by easy change, drawe the wordes of any language, to haue the very habit of English, some tyme by addition, as Imitation from the Lattine; sometyme by takinge awaye somewhat, as Galiard, Cavalleir, from the Italian; sometyme by exchaunge as extremitye; sometyme by exchange an contractinge, as Patience; sometyme by alter- ringe accent, as all almost of our many wordes we borrowe of the french, that haue their accent neuer farther back then in the last sillable, saue one; whereas we most tymes drawe it more backe, if it be of more syllable; as venison the French hath an accent sharpe on the midle syllable; from the Dutch wee borrowe wordes, makinge them more gentle and smooth, by eyther chaunginge the harsher letter into his mylder confyne, as those which are called the media into the asperate, as in father; Or by takinge awaye some of the consonants, which they usuallie heape togither as in God. Still in our infranchi-

2 Ambage] authorial correction of Ambasage
5-6 (...) brackets authorial insertion;) over deletion [?]
7 circumloquations] ml authorial correction of run [f]
20 very] v over erased w[?]
22 Cavalleir] Cavallige
32 media] ml authorial insertion
33 farther] farther[?]
infranchisinge or borrowinge newe wordes, we must be directed by these two, Proportion and Deriuation; as if one make similitude of similitudo, an other may make aptitude of aptudo; if one saye Potent another may make Clement; but here needes discretion, for allwayes this cannot be presumed vpon, it cannot well be seeme to saye mightfull because spitefull doth well, but Powerfull may supply there, againe wee must use our wordes derived and borrowed to that sense the originall and Primitiue imparts to it; as bycause an envious seditious man is sayde to incense, one sayth, not unfittly, he is an Incendiarye; yett we finde some wordes, by tract of tyme degenerate, as streames that differ from their fountayne, soe Preist in English differs from his Originall acception which was noe more but an elder, Doctor, or Pastor of the Gospell: but we use it for a sacrificinge and massinge Priest, in opposition to the former; els M. Cælius might haue bene allowed to terme him selfe frugall, when he was most excessuuely lavish and prodigall; for, as Quintilian notes, it comes of a worde, that signifies fruitfull or plentifull, as you may saye bountifull, but frugalitye is taken for the contrarye vertue of moderate sparinge. Nowe for addition or change in our owne wordes, we sometyme doe it by addinge a particle or affixe, that intendeth and enforceth the signification, as embolden, engreue, disseuer and such like; but our especiall grace is in that couplinge of wordes, as it were marryinge of them, wherein we come little behinde the Grecians, whose tongue therein followed the mother Hebrue, and by that, chiefly, was made vnimitable of the Latin, that hath noe felicitye this waye, and haue farre the advantage of all moderne tongues, except the french perhaps almost equall vs. In thes we expresse our meaninge full as effectually, in lesse compasse, which as we saye is euer affected, besides our speach somtyymes bewtified with these wordes, runnes more sweetely-easye; sometyyme againe these add majesty and statelynes accordinge as they be chosen; this copulation may be sometyyme
sometyme of meere adiectyues, as swift-sure, also of meere substantyues as starre-gazers; of substantyue and verbe, as hand-fast; or of substantyue and participle as Rose-coloured, borrowed of Homer that calls it Rose-finged morne, likewise of the particle and participle as neuer-endinge, or of twoo partieles an a participle as neuer-enoughye-prayed, and sometime of the particle and Nowne as between-kingdome, which Sir P. Sidney presumes vpon after the Lattine interregnum. This of the wordes in generall; we nowe come to the connexion or conjunctiun.

By the ioyninge of wordes in order and congruitye (which as beinge measured by grammer, and the Naturall propertyes of euerie language, we are dischargd’ from farre entringe into) arysse those sentences and clawses, which deliuer a perfect sense to the hearer or reader, and by continuation of them in a constant tenour, and agreeblenes of phrase is our peculiarity of style to be judged; for from this composition doth flowe a certeyne qualitye soe called, which is noe more but the outwarde figure and forme, as you would saye the fawour and phisnomy of our wrytinge or discourse, arysinge of the constant and sentences, alterable accordinge to the subject and circumstances; as it were the fashion of the garment, suitable to euerie state, degree, and affection; and this is very aptly besydes called Character, for speech caryes a certeyne stampe, impression, or Image, as well of the thinge, as of the Nature or affection of the deliuerer, accordinge to that of Tully, where he sayth, euerie motion of the mynde hath proper to it some countenance, behauior, sounds, or voyce to be expressed by, and soe he discernes as many differences in style, as there are persons that write, bycause euyry one hath some peculiarity of Nature, and some difference of apprehension, out of which he inditeth and discouereth the same, as well, at the least, in wordes as in the countenance and gesture. It is not scene that a phantasticall fickle witt did euer write a graue or composed style, neyther doth a sober man write other. I remember it was
it was sayde (by one able to iudge) of one of Noble blood in this lande, he might be easely knowen, to be an hote and impatient spiritt, bycause his gate and pace was euermore hasty and furious, like Iehu in his marche, as an hote mettall’d horse is discribed by stare loco nescit; soe in his writinge there is obserued a stirringle warmth, and headinesse, answerable to his Nature. Butt all formes of style are reduced, to one of these three eyther high or noble, lowe or base, meane or indifferent; for these are as it were the complexes, of our speach, which receyue outward constitution, chiefly, accordinke to the temper of the subiect and argument, which is in the place of the humours, to coulour and animate our stile, and thus though (as Tully saith) many that write in one of these kyndes, differ evry one from the other, and evry style hath some-degree of the propertyes of the other yett they are to be ranged and denominated vnder and accordinke to the prædominante qualitye and forme. Nowe that we may the better discerne these differences in others, and frame them our selues; wee must not disdayne to consider the verye first principles and groundes of distinction. first then obserue, that in wordes there are degrees in the greatenes, indifferency and lowenes, as well of the sound, as of the emphasis or force of sence; words compos’d of some letters yeald a more full and swellinge sounde, as where is o (a vowell) or ou and oa (dipthonges;) others more indifferent and plausible as where a, u, y, (vowells) are or (dipthonges) ai, ei, eu, ie; lastly some giue a very small slender and easy noyse as words compos’d of e, and i, (vowels;) of the first examples may bee Cormorant, Prowesse, Broad; of the seconde, Fame Fyre, Pure Bewtye, Rayne, Wrie; of the last, Penitent, Iniquitye; likewise consonants haue there differences some gentle and mylde, as those that are called tenues, p, t, c, or k and the liquids l, and m; some harder, as those that goe for the asperates as f, ch, th, yet not soe harde as the medias, b, d, g, and u consonant; but of all the hardest and harshest are the double consonants x, and z, n, hath a tinglinge sounde, r a rough, and ratlinge; but the doublinge of these consonants with them selues, or one with another makes the pronunciation
the pronunciation more strickinge, and more setted, and soe of greater grauity and vehemencye; the single ones make it voluble and easye. For sense and signification, as Scaliger notes out of Virgill very great difference soe in English may be obserued much; as displeased is not soe much as anger, anger as wrath, wrath as rage; praye is not soe much as fame, fame as honour, honour as glory; againe some wordes are more worthye, of more dignitye then others, as Scaliger notes in this worde Incedo, when Iuno sayth, Incedo Regina; she treads like a Queene or imperiose-lye; Credit is not of soe greate a worthines as reputation, reputation as honour; the grammarians will needs note mulier to be a worde vnworthie the maiesty of the Heroicall Poet, bycause Virgill neuer vsed it, but fremina; surely many wordes may be obserued to be vnworthie many places; was it not vnworthye in translatinge Virgill to say Troye was squeuezed, surely it was a very rotten phrase; the same translatour sayde as vnworthely, Æneas trud'gd from Troye; and improbe amor, he renders scuruy loue; the vnseemelynes of these attributes euery eye may see. And here by the waye I may take iust occasion to speake of the Epithetons or attributes, in whome resteth much of the garnishinge, lyfe, and vigour of the style; and beinge as pages to the substantyues, we account this the best generall rule, to make them suteable, to their leaders; if they mourne, these followers goe sadde; if they fight, these are bloody, when they be merrye, these are cheerfull; when they graue, these sober; to adde a light and loose Epitheton to a graue substantyue were as seemely and seaseonable, as to sett a pyed feather on a ministers hatte, which I confesse I haue scene, and farther I confesse howe ridiculous the wearer was. Further your Epithetons must not be allwayes sawce, that is onely for complement, but sometymes they must be substantiall meate; of necessary sense and weight; as he that sayes faithfull diligence is the whole duty of a seruant, vnder faithfull comprehends a great braunch of the seruants dutye; especially those attributes to persons must be of choyce and fitte. Æneas is called Heroicall

Æneas
Æneas, Deuoute Æneas, Achates faithfull; herein that Chaucer of the Greeke Poets, Homer, is by Scaliger not undeservedly blamed, bycause he keeps not alwayes decorum. Achylles might be swifte of foote but to call him swifte-footed Achylles is a diminishinge terme, for he should rather haue bene denominated from some worthye qualitye of his great mynde. What honour or rather dishonour should I doe to that famous Generall of the Armye of the most famous Prince, of whome one sayes he is the true Image of the Achilleian vertues, to call him swifte-footed Essex; though perhaps he can runne as fast as Achilles could; except there be some occasion to vse that particulier actiue qualitye, and here Homer exceedes him selfe in Indecorum for when Achilles great harte was overmastred of griefe soe as in his impatiency he seem’d to melt in teares; Homer sayth swifte footed Achilles wept, againe you must not haue Idle attributes onely to fill vp your meeter (sayth Scaliger) The Eandlesse date of Neuer endinge woe, a very Idle stuffed verse in that very well penned Poeme of Lucrece her rape. Lastly you must haue varietye of Epithetons, for the same thinge and person, which likewise Homer failes in, cloyinge his reader with halfe a dousen tymes callinge Achilles swifte footed, in a verye fewe leaues. Euermore that prudence and discerninge dexteritye of the Poet, must measure Decorum in all thinges. Againe wee must obserue though the propriety of worde (Accordinge to Aristotle) be to be moderated and ouerruled by the will, and pleasure of the first institutors and speakers, that as they shall sett downe and receyue, this worde or that to signifie this or that thinge, every worde thereafter is sayde to haue his proper signification, and soe noe worde are Naturall; yet wee may (with Tully) consider this difference, that some are more proper and Naturall, borne as it were together with the thinges; and may clayne some interest from their birthe in the thinges; other are more improper, Artificiall, of another sette and stock, and are onely for some neighbourhoode, affinity and proportion, sometymes adopted and substituted
substituted in the rooms of the former. Tully sayth these latter wordes were first us'd for necessity, bycause of the penurye, in deede the god of Nature shewes him selfe in this (as in all els) infinitely a-boue man, that could make thinges, in their diversity, with greater facilitye, then man could invent names to distinguish them by; afterwarde these came to be us'd as ornament, and are called tropes, translated or borrowed wordes, and signifyinge by a certeyne kynde of comely abuse and sweete indirectnes, they coulour and bew-tifye our speech, beinge marshalled in convenient stations; and by them very much is our style distinguished. And as all these wordes single breede difference in our speach, and style; soe there is more then much Arte and judgement required in the connexion; and the difference of the style mostly aryseth out of this texture and coherence of wordes and sentences; the Poet hath especiall greate liberty in placinge and ranginge his wordes in diuers formes; he shall not allwayes deluyer his conceipt in the forth right dunstable tenour of speach, but may leaue out transpose, and interpose, with speciall grace; he shall not allwayes saye, they were not gone farre in the woode, but with more grace, they had not lefte many trees behinde them; he shall not neede allwayes to saye, all of vs must doe this, but sometymes this doe we must all of us. The incomparable excellencies of your selfe (wayted on by the greatnes of your estate) and the importance of the thinge (whereon my life consisteth) doth require many ceremonyes, before the beginninge, and many circumstances, in the utteringe, both bold and fearefull; there is much arte in the contruyinge this insinuatinge conceipte; generally that phrase best maynteynes his dignity, that is of some-what a longe returne, where there is a kynde of dependency of the sentences and clauses, one inferred vpon the other, and linked one vnto the other. I think Sir P. Sidney hath first attayned the perfection of this graue forme, and I knowe not if any in any language, be more then matchable to him. Farther for the better informinge of the Poet, in this soe much missed mys-tery of stile
mystery of style, we may very distinctly note (after Scaliger) some common graces of our speech and affections (as they be called) that may be found in every kind; the first most common is Perspicuity, when our words are as it were thorough clear and transparent, to convey the meaning or concept to our understanding (as the object to our sense is carried by a convenient medium, as the school term is) which is by well sorted usual words (as we shewed before) and by fit and natural knitting of them, so as having no ambiguous or obscure phrase, the reader proceeds without let or rub to understand what is delivered; the contrary to this may be seen, in him that thus lays down ambiguously a good conceipt.

That when the searching eye of heaven is hid

Behind the globe that lighteth the lower world

One would take it by the placing of his words that he should mean that the globe of the Earth in lightneth the lower Hemisphere.

The next is purity when the speech is proper and naked without ornament and this thorough the handsome plainness much pleaseth Scaliger brings that of Virgil for an example:

Tytire tu patulæ recubans sub tegmine fagi etc

O Tytirus that lies in shade of beechen tree etc

Methinks Sir P. Sidney makes Lamon beginne his pattern of Pastorals, that narration of the love of Strephon and Klaus in the same purity. A third grace of style is fulness or completeness when nothing is wanting neither doth any thing abound, as in Virgil's description of security is observed.

Ille meas errare boues (ut cernis) et ipsum

Ludere, qua vellem, calamo permisit agresti.

He suffers thus our heardes, secure in fields to stray,

And thus with oaten pipe, gives us free leave to play;

Another is Plenitude, when the style is fluent, more then full, by cause it hath somethinge (as you would say, superfluous, as a plant, whose bowes and branches though they may endure
may endure some proyninge, yet beinge suffered to be on, they adde much grace. Virgill in this fruitefull plente describes sleepe and Sir P. Sidney securyte.

Whil’st thus they runne a lowe, but leuel’d race.  
Whilst thus they liu’d (this was indeede a lyfe)  
With Nature pleas’d, content with present case,  
Free of proude feares, braue beggery, smylinge stryfe,  
Of elime-fall Court, the enuye-hatchinge place.  
While those restlesse desyres, in great men rife,  
To visitte soe lowe folkes, did much disdayne,  
This while, though poore, they in them selues did regne.

Likewise softenes or smoothnes is a grace, when the wordes easely enter the eares as in that vertuous sonet of myne vnCLE G: Wiat, beginninge thus,

The slender taper, with the tremblinge flame,  
The slydinge shade of life, that lightly flyes,  
Resembles right, we all from whence we came,  
Returne at last, oft when wee least surmise etc.

But the last and perfectest, that seemes to conteyne all the rest is sweetenesse, that not only makes easye passage, but seemes to Wooe the hearinge sense, to attention, soe as Scaliger speakes of his delightinge in Herodotus his stile, an ale knight may more easily depart with the sweetest liquour, then he leaue readinge it, if I be not deceyued, in Bartas his discription of the night this grace is especially to be noted

La nuit peut temperer, du iour la secheresse,  
Humecte nostre ciel, et nos guerets engresse.  
La nuit est celle-là, qui charme nos trauaux,  
Enseuelit nos soins, donne trefue à nos maux,  
La nuit est celledà, qui de ses ailes sombres,  
Sur le monde muet, fait auceques les ombres,  
De gouter le silence, et couler dans les os,  
Des recreus animaux vn sommeilleux repos  
O douce
O douce Nuict etc.
The night doth moderate the drought and heate of daye,
Doth moisten our partch'd ayre, and fette our tyled claye;
The night our trauaill charmes; makes tædious laboures cease,
Doth burye all our cares; and giues our mynde free peace;
The night doth, by hir drousyre softly-soaringe wynge,
Dull silence on the Earth, and secure quiet bringe,
And calmly doth infuse a softe and sweete repose,
Into the tyred lymmes of what soo lyfe enioyes;
Sweete Night etc.

Can any thinge be more cleere, pure, full, fluent, softe, and sweete?
Lykewise all style is of a sharpe quicknes or stirringle, that
proceedes from the inwarde warmenes of the affection, which
wee shall better note in the particuler conditions, before which
it rests that wee should, out of these groundes discribe the
particular formes of writinge or style. We saye then with
Sealiger high style is that Character of speach, which ariseth
of chosen well-soundinge wordes, in riched and as it were
embossed with the most glorious figures, that holdes vp in
a well rays'd admiration, and euen vnvoluntarily rauish-
eth the mynde, thorough his mayneteyninge a perpetuall
dignitye, in wordes and phrase, and thorough those two affecti-
ons of speach Grauity and Vehemency, which this kinde is
sayde to appropriate vnto it selfe. Graue speach I discribe,
with Scaliger, to be that, that is of wordes weighty, figura-
tyue and aboue ordinary, properly knitt and composed.
Vehemency is when the wordes are of good sound, and some-
what slowe in the pronuntiation as it were walkinge out in state,
when the phrase is passionate and violente, as in interrogations
and hote repetitions. This may be called the Courtiers gorgious and
rich garment; as Scaliger calls it the Generous forme. The
indifferent or meane style or Character is that, which arysteth
of calme and easy wordes, taken from the more ciuill vse, di-
gested and ioyned plausibly, and sette out with the more fami-
lier and temperate kynde of fygures, wherein (as in the bewyte
of Helen) euer thinge is of a choyce fynenesse; soe as if it

want
want any thinge in magestye, it supplyes that defect with a
greater proportion of pleasure, and where it strykes not admira-
tion, it delightfully woos, by the pleasinge elegance; euer
dewhere challenginge volubility and smoothnesse, when the
wordes are of easy, softe, and sweete passage; and this may be as
the Citizens neate habit which Scaliger calls the frugall
forme. The lowest and basest style is that of verye vulgare
common wordes, the phrase playne and popular, in all the Ca-
riage, like Lalus, where euer thinge is comely bycause it is
kyndely, where rudenes cannot make any deformatye bycause
it is suitable to the wellmeaninge subiect or argument, which
is as the harte; and if at any tyme it be a figure or orna-
ment to haue noe figure or ornament, It must needes
be heere where simplicity and lowe-creeping securiye
are called in as most gracefull propertyes, that is where
are noe coulours and nothinge that is affected; this is the
playne-fashioned suite of the sheapharde and plowman.

Nowe then, since we see what style is, of howe many
kyndes, and whence their differences aryse, we will briefely
applye all that hath beene sayde of the style in generall to
our first fower conditions, required, as in the conceipte, soe in
the clothinge of the conceipte, first then wee require a pro-
portionablenes in the style; that is when the wordes, fitte
the subiect (which we shewed to beare the chiefest swaye
in the differences of style) and circumstances; when the
stile is suitable to the particular kynde or Poeme, as the
Heroick and Tragick is suited with the high style; The
Comedy and Lyrick with the meane; the pastorall and
Satyrical with the Lowe or base likewise the persons from
whome, and to whome, the tyme and place, as in the conceipte
soe in the vutteringe and expressinge the conceipts must be
especially regarded. Truth is allwayes the mysris of Imi-
tation; It is an especiall grace to giue the proper termes of
all Artists, as of Phisitians, souldiers, seamen, and those
that are inferior handy craftes men; we must observer with
Tully euerye motion of the mynde to haue a proper and peculiar
kinde
kynde of utterance, as anger sayth he inditeth eagerly, with
contention, the phrase cutted and shorte; sorrowe, contrary,
hath a lowely, yeelding phrase with some amplification, and
sometimes interrupted (sayth he). Feare bringes forth de-
jected, faultringe and vncerteine speeche; Pleasure affords a carelesse remissnes, and facility, with smooth
cheerefull and

fluent phrase. Pride vehement, swelinge and insolent in the
deliuery, with peremptorye absolutenes. Courage hath a pre-
suminge and lofty phrase, bold and assured; and soc of the
rest; examples of all these easely may be taken out of Virgill
and the Arcadia, two absolute patternes of Decorum. Wee
may further obserue every thinge and action to haue a par-
ticular forme of utterance suitable and proper to it, to deliuer
as I may saye the true Idea, species or Image thereof. Scal-
ger notes in those wordes of Virgill pro cumbit humi bos,
such a lyuely Character to stick in the number and sounde,
that he seemes to see the verye fall and tumblinge downe of the
beast; and me thincks in those verses,

Vna Eurusque Notusque ruunt, crebereque procellis,
Africus, et vastos vlouant ad littora fluctus.

First I heare the buslinge of the wyndes arysinge till anone the
storme appeares fearefull vpon vs, and deliuers ouer the hideous-
nes of a sea tempest to the conceipte of the reader. But to pro-
sequute the particulars of fittenesse and decorum, were an
endelesse peice of worke, we only touch that which the Poet
must dwell vpon, imployinge all his skill and diligence to

grace and make acceptable his wholesome Poeme.

Scribendi recte sapere est et principium et fons.
Wise knowledge is the fountain head and springe
Whence flowes each Poems rightly orderinge.

The next grace and vertue is Varietye of phrase, where the
Poet must haue store and greate exchange of wordes, as well
to cull out the fittest, as to varie and diuersifie euery kynde;
for this, while it much pleaseth, much moueth; in this place
comes into consideration all figuratyue and borrowed words,
and formes of speach, that serue by their diuers varyinge
and a kynde of indirect insinuation, to steale into our dull

and
and vntowarde affections; wee generally thus discribe figure
to be a seemely variety of speach, somewhat vnordinarye and
irregular, as you would saye a tolerable erringe in worde and
phrase from the common and direct vse. I will not alwayes
saye god, but sometyme the Eternall beinge, I will not still
saye Tully, but sometymes the Orator; I will not saye an angry
mans eyes are reede, but inflamed; I will not saye sworde
alwayes, but sometyme take his generall weapon, or a more
generall Iron; I will not saye that neyther the greatest might,
or the most perfect holynes, but that neither the might of Ca-
sar nor holynes of Christ could euer warrant a man not to be
ill spoken of, etc. Thus neede wee onely to giue the generall
discription, and poynete out the fountayne of all figuratyue
speach, sendinge the reader to the Rethoritians, for the vari-
etye both of the wordes and phrase, at the least to Scaliger,
that hath soe absolutely written, that nothinge seemes to be
wantinge, which may informe the Poet, in all the secreates of
this facultye, all in lightned by examples. Onely I must
put the Poet in mynde, that it is a variation and figure, to be
sometymes without figure, if your speach be all couloured
and gawdy, it becomes affected, and soe offensyue; and then
this simplicitie or naked playnenes, is to be accounted the
grounde or feilde (as the heraldes speake) where you may di-
sersifie your charge, with eminent coulores and deuises;
soe must your florish of figures, appeare distinct, not heaped
one vpon another, as it were mettall vpon mettall like our
ouerriotous gallants, that loade their apparrell with lace
and gardes, without any measure or order;

The third grace of style or vertue is sweetenes, when a
delight is taken in at the care, by the proportioned and har-
monious gracefullnes of woordes; nowe (that wee repeate not
what was aboue in the generall affections of style aduertised)
wee, with Tully saye, there are two thinges quæ permulcent
aures, that delightfully affect the eares; the one is number,
the other sounde; and though sounde be (as Scaliger
sayth) the sowle of Number, yet we may consider it alone, both

in figure

3 irregular] an authorial correction of e
18 lightned] a scribal correction of delightinge
21 and] an authorial correction of of
25 heaped] a scribal (?) correction of s
36 Number] N over erasure (?)
in figure and ryme. For nomber, there is noe speach, but is qualified with that stirrings, and motion which is measured by that deuided distinguished, or (as they call it) discrete quantity, Number; and this numbrous stirre is moderated by tyme (as all motion is) and of this tyme and motion the eare is judge (as the agent of the mynde sayth Tully) whil’st it discernes each syllable to haue, eyther a slowe staydnes in deliueringe and sounde, that takes vp a longe and full tyme, or a more voluble speade and currantenes, which is uttered in a shorter tyme, and moueth the sense a lesse space, and lesse sensibly. Nowe of the linekinge and ioyninge these tymed syllables, in the least proportion, arysteth a foote whose office is immediately to moue and measure syllables. Of these feete cowpled, and fittly disposed, springeth another number, which if it be loose and vncertayne, is common with the Orator, and to be founde in prose, and then this kynde is noe more but, apte verbis comprehensa sententia, a convenient number of feete, aptely disposed and restreyned within the compasse of a sentence, which is such a parte of speach, as hath a kinde of continuednesse and dependencye of pronunciation and deliuyre, vniforme in it selfe; soe that as often tymes, the sense seemes vnperfect, in like manner the eare rests vn-satisfied if this sentence wante his due extent, and this is thgt, that is called concinnity, or tuneablenesse of speache, which Tully looks for in the Orator, and sayeth the Orators tooke it of the Poets, whil’st they obserued their Orations cum seueritate audiri, to be heard with displeasure, whereas the Poets were alwayes attended with delight and willingenes; but if these number of feete be certeyne and fast knitt, as well in order or disposition, as in the whole proportion or compasse, they make a verse or meeter; which is a more precise and certeyne comprehension and number of feete, stricktly disposed to affect the eare, differinge from the former, bycause the numbers are certeyne and certeynely disposed; and nowe we must shake handes with the Gretians and Latynes, whoe had their verse consistinge, onely in the stinted num-ber, and sett disposition of such feete as were distinguished onely by tyme, which by reason of the length of their woordes, and

2 that] th scribal correction of erased sti
9 currantenes] a authorial correction of e
11 tymed] d scribal correction of s
20 and] authorial correction of of
29 and] authorial correction of of
31 and] authorial correction of of
and the lengthninge of them in the variations, by cases, moods, tenses, and persons, they were very apt for; but our moderne Languages, all of them wantinge those combersome differences, that (sayth Sir P. Sidney) were a peece of Babilons curse for indeed the Hebrue hath them not, but just as wee haue our varyinges distinguished by particles for the most parte, particularly the English consistinge most of monosyllables (as are all almost of our Saxon appellatyues) wee are not capable of those variety of feete, bycause euery such worde will haue a full or longe tyme, and soe our feete (I meane that couplinge of syllables that answeres to their feete) are distingiuished by the accent or moderation of the sounde. Every foot consistinge of two syllables, soe as the number of our syllables are still certeyne. And that grace of tune-ablenes, which they had, by the variety of currantnes of their tyme-seruinge feete, is fully recompensed by an other grace our moderne kyndes haue, namely that answerablenes of the endes of our verses in likenes of sounde, which wee call ryme. Nowe then we will in our verse consider three thinges, the Foote, the Ryme, and the Cæsure; in all which togethier, and truly I thinck in each of them seuerally, it is playne, we come not behinde any moderne tongue. It is most true Sir P. Sidney sayth we haue onely consideration of the number of syllables and accent, in our verse, for our foote is restreyned onely to two syllables, whereas the auncyents had more, and of these two syllables the accent evermore sitts more sharpe on the one, then on the other, and soe lifteth vp the voyce which withall seemes to tyme it, and drawe it to a full or longe deliuery, at the least is answerable to the longe tyme, the other hath the accent deprest, and soe answeres to the shorte-tymed syllable; and thus we may be sayd to haue onely spondees in our verse, or rather Iambicks, if they be euen footed verses, and Trochees if they be odde, which I thincke may be obserued to be perpetually obserued. The Iambick foote consists of a shorte and a longe syllable. The Trokee of a longe and a shorte, which tymes our accents still answere vnto; for example our euen footed verse (beinge that which hath noe odde syllable, but just cyther
Eythor fowertene syllables, which make seauen feete, or twelue
which make our Hexamiter or sixe-footed meeter, and soe
downewarde) you may obserue euerie second syllable, to bee
more rysed distinct and full soundinge, then the former,
that passeth awaye more easily, and as it were not stoode
vpon; as in this fowertene-syllabled verse of Sr P. Sidney
will appeare if it be scanned

Whose senses in soe ill consort their stepdame Nature layes
And in this of twelue.

Nowe was our heauenly vaulet depriued of the light.

Againe take those that are of odde syllables as seauen, which
make three feete and an odde syllable, you shall note the first
syllable to haue the rysed accent, the last pressed doune as

Sigh they did but noe betwixt

Him greate harmes had taught much care

To which if ye will adde one foote more, the verse keepes the same
order of accent, as to the first Imagyne were added some
what thus  
sigh the did but noe betwixt their sighes

Take awaye a foote, and the accent stands as it did

Him greate harmes had taught

Neither can these syllables be remoued from their naturall te-
nour, as in wordes that are of many syllables, you may easely
discerne, by misrankinge them and puttinge the accent from
his due place, as in this odde footed verse,

Entercangeably reflected  
Reflected entercangeably  

Turned thus

Vnto a catiffe wretch whome longe affliction holdeth

This
This goes merueilous both stately and naturally, by reason it is most of spondees, and our tongue suites very well to them; soe as noe accent is missounded; contract the two last syllables in affliction, as we use, into one, it is just our sixe footed verse, with a female ryme, as thus you may see, if you make another to ryme to it.

\[ \text{Unto a caitiff wretch whome longe affliction holdeth} \]
\[ \text{To him that his dispaye in playninge lynes vnfoldeth} \]

The next is not soe easily changed, bycause he runnes more on dactils and displaceth the accent.

\[ \text{Græunt yët græunt yët à lôoke tò thë last mônûmënt òf his ângûish} \]

I must confesse, my eare is as much pleased with the English foote, as with the latin, in the first Hexamiter, but the last is vnproper; for those kyndes of measures are not naturall to any vulgare tongue, and yet our English is as applyable to them as any I knowe, and soe sayth Sr P. Sidney. Nowe our verse to make the delight more perfect hath to this proportion of number added an other eare-pleasing grace: vnknowen to the Greckees and Latynes, the like soundinge of the last wordes or endes of our verses which we call ryme. Tully sayth the care especiallly attends the extremity and close of our sentence, and their rest eth satisfied, therefore this close must not bee without some especiall tuneablenes of number (sayth he) which is most precisely kept in our metters, that euermore returne within convenient distance an answerablenes of number and sound both; and this ryme is of three sortes eyther in returninge the same sounde in the last syllable, which makes the masculine ryme (as it is call’d after the french) the accent beinge vpon it sharpe; or in the two last syllables, which the french call the feminine ryme, when the accent is on the last saue one, or in the three last syllables which the Italians calle sdrucciola, when the accent is in the third syllable backwarde; for the first example may bee, showe knowe, lowe; for the second, Treasure, Pleasure, Measure; for the third Carefulnes, wârefulnes, spárefulnes, or in dyuers wordes as framed is, named is, blamed is. Nowe the English is fitte for all these sortes of ryme equally, the french and spanish not soe for the sdrucciola; the Italian admitts not the male. And yet further by the varyinge and transposinge the rymes, to some convenient distance, we growe to haue another proportion.
proportion of number called a stanza or staffe, that is of diuers 
verses in a proportionable returne of the ryme and number crossed 
and intermingled, that giues a greate delight to the eare; this 
staffe may differ also in the measures, some shorte, some longe, some 
rymes returned in the midle, some in the Ende, the variety of all 
which is to be apprehended by obseruation onely. The thirde 
thinge which is in verse to be observed, is, the Cesure (which 
likewise the latines had) or Pause, lightinge vpon some of your 
midle syllables, that serues as a breathinge place, where you 
seeme somewhat to rest, in those verses that are from fower 
feete vpwarde, this the French and wee haue, the spanish 
and Italian not; the accent must be there sharpe; in the verse 
of five feete the Caesure is in the fowerth syllable as

Can Reason then – a tyrant counted bee?
The rest is vpon then. In the sixe-foote-verse the pause is vp-
on the last syllable of the third foote as

Nowe was our heauenly vault – depriued of the light,
The Caesure is at vault. In the verse of seueen feete (the longest 
that our tongue admitts) the rest is at the last syllable of the fowerth 
foote as Whose senses in so ill consort– their stepdame Nature layes 
The pause is at sort in Consort. Nowe our monosyllables are very apte 
for this rest, which will doe the better, if it fall vpon such a 
one, bycause it may take vp a fuller sounde, and also if the 
sense rest withall, in the shortest rest of a comma, it will be 
the pleasanter; at the least it would be most vpon the last sy-
lable of a worde, yet sometymes for variety (which is euer to be 
attended of the Poet) it is gracefull to place it in the former of 
a many syllabled worde, as to my eare the last of these two verses 
sounds best. I feare to tyrne my selfe – if at first I proccede

With two greate journeis has–ty vnaduised speede
And though I saye verse be the habitt, or liuery of the Poet and 
that it is a part of that Sweetenesse, which generally we exact 
at his handes; yet I saye not that all Poesy must needes be in this 
strict number. Sir P. Sidney sayth well verse is noe cause, but 
an ornament of Poetrye, and he sayth better, by way of illustra-
tion, that it is as a longe Counsellers gowne to a Counseller,

which
which none weares but a Counsellor, and yet he may pleade in
a schollers gowne. Indeede the difference is onely in the fashion,
the stuffe beinge the same; the most comely and decent attyre,
wherein the Poet clothes his apt Imitation (which Aristotle calls
the sowle of the Poeme) is this meeter, but since it may atteyne vnto
this generall ende, by another meanes, by that looser number,
which hath his grace of sweetenes alsoe; I see not why those ex-
cellent Imitations and inventions, that are in prose, should be
shutt out from the number of Poemes, bycause they are in purple
and not in scarlet; bycause they wante this complementall
cutt. The keye that is made of Iron is as properly a keye, as if
it were made of goold, bycause it performes the Ende of openinge
and lockinge as well as the other, soe this kynde of wrytinge
in prose (numbrous also) perhaps opens and shutts the affections, the
passages to perswasion, as well as if it were in golden meeter,
and then it may be used in the Imitation without prejudice;
and some kyndes of Poetrye seems to clayne this looser kinde
of number, as their proper clothinge, as the Comedy, and some
kynde of Poets haue taken this liberty in other kyndes as
Pindars number cannot bee founde to be strict meeter in his
Lyricks. Rules of verse may be, that noe accent be altered in your
measures; that your Casure fall naturall; that your ryme
be not of the same wordes or Consonants, but like soundinge
onely or agreeinge in the vowels (which are the life of sounde;)
that you alter not orthographie or congruitye, for ryme or num-
ber, which all yet may be broken for varietye, soe it be done with
discretion and modesty; againe for sweetenes of sounde Eupho-
nie gratia (as they speake) and for the currantnes of number,
the Poet is allowed to adde transpose and interpose partes of
wordes, letters and syllables in the beginninge, midle, and
ende, which are the grammarians figures, as for example
Idoone for doone, goldylockes for goldlocks spoken for spoke;
or to take awaye sometthinge from the beginninge, midle, or
Ende, twixt for betwixt, tane for taken, morne for morninge,
etc. To this vertue of sweetenes is reduced a great part of that
grace of repeticion of soundes and woordes which makes the
figures
figures Rhetoricall; that are called auricular, for affectinge the
eare, when wee seeme to tosse and playe with the same sounde
and worde catchinge it againe and againe in the midle or in the
Ende of the same sentence; in the beginnings, midles, and Endes,
of diuers sentences, sometymes in part, sometymes in whole, which
are soe ordinary as we neede noe Division but sende the Poet to
his owne sense and the Rhetoricians obseruations.

Nowe come wee to the last vertue and grace in style the
Forceablenes and efficacie, when the conceipte is soe vttred and expressd
as the readers are moused and passionately affected with the
lyuely quicknes of style. The Paynter (sayth learned Lomaz)
giues not onely the true measure and proportion of the length
and breadth of the bodyes he representes in a playne, but (sayth
he) by obseruinge the perspectyue light, he can represent to your
eye the third dimension, Thicknes; whylst by artificiall
lynes, shadowes, and lightes he giues the forme steepenes, hight,
and holownesse, settinge it of, soe as like a very body it seemes
embost and embowed (as they speake;) mee thinckes our ver-
tue of Efficacye, in some sorte, answers to this, when wee
expresse the Images of our conceipts, soe properly and lyuely
in style, that the wordes and phrase beare the true charac-
ter, and stampe of the mouinge passions, and seeme to deliuer
ouer to the sense of the reader the affection expressed. Tully
sayth of Orators they maye be compared to wrastlers where-
of some desyre noe more but to maynteyne health, and therefore fitte
them selues onely to exercise In xysto, sayth he, to deale in
meane matters; others, ouer and aboue this soundenesse of bodye
seeke to haue fresh and faire complexions and shewe force and
vigour in their ioyntes and sinewes; And these affect the O-
lymian games and honours, contendinge publickly in weigh-
tye cases, this beinge the period and perfection of that faculty;
In like manner, I may saye of Poets, that to reach the trium-
phall garland they must haue byside the proportion, Varie-
tye, and Sweetenesse, which are the bewtyes that seeme onely
deelightfully to affect the mynde, a certeyne synowy strength
and brawnines of style, that may constrayne the reader and leade
him
him captuy. Nowe, as wee sayde before in the conditions of
the conceynte, that forceablenes was principally and most emy-
nentlye in the busy and stirringe kyndes, yett likewise the
calmest Poems may enterrtayne some stronge passions, with
their passionate apprehensions; soe must the most appeasde
kynde of Poetrye be allowed this forceablenes of delivery and
utterance though not in that hight and emynency; that the
more passionate Poems seeme to appropriate; as if you looke
into that excellentest patterne of the Pastorall in Sir P. Sid-
ney, in the person of Lamon, you shall easily see that sweete
becomminge tale, be to graced with all elegancies and name-
ly with much forceablenes of style; nowe wee sayde aboue that
the principall force and vigour was in the conceipte, inven-
tion and matter, without which (Tully sayth) wordes or
speach can haue noe station, are as it were of noe servuice;
and here we may saye (with him) likewise, wordes haue
their necessary use, without which the conceipts wante
their light, are as it were vnborne; soe as nowe wee must
see howe best we maye Proportion our style and phraze to the
thinge, to make it lyuely and sensible, to give it luster, which
Quintilian (tracing Tullye) sayth is affected chiefly, by
amplified speach; when we soe followe our conceipte
with wordes, as, by the Propriety, we seeme to sett out the
thinge or action before the eye; sometyme we amplifie by en-
tringe into particularus, breakinge the whole into his partes,
anatomizing euery lymme; and then speach (as Themisto-
cles sayd to the kinge of Persia) resembles the Imagerye in a peice
of Arras, for in both the conceipts and Images are scene, when
they are vnfolded and layed open, but seeme lost when they
are wrapt vp and streitned, though they conteyne all they
did otherwise, as he that sayth a City was sackt, embraceth
all in his conceipte an other doth, whoe discendinge into par-
ticulars reckons vp with Quintilian the flame and fyre, in temples
and howses, the ratlinge noyce of fallinge roofes, the vnited
confusion of diuers Clamours and cryes, the howlinges, la-
mentations, and wringinge the handes of wemen and children,
old men
old men complayneinge howe they were kept into an vnhappy day, younge men howe they were borne in an vnhappy houre, the vncerteyne flight of some, the last constant embracement of others, the insolencyes, robberyes and sacriledge of the conquerers etc. Yet (sayth Quintilian) this latter manner of report doth more peirce the affections, then the other, which as an hasty mesenger deliuered the summe in a worde, and left the particulers to our Imagination to worke out; Euery man vnderstands what is meant when I saye, in grosse he tooke compassion, but when one shall thus speake he pittyeth, he taketh vp in his armes, he louingly embraceth, he kisseth, and with more then fatherlye tendernesse tempers his worde; he seemes to mee to picture the personall behauiour of the compassionate, and by soe playne and particular beatinge on the manner he conveyes this affection into my mynde. Sometime our amplification is by heapinge our worde, and as it were pilinge one phraze vpon an other of the same sense, to double and redouble our blowes that by varyinge and reiteratinge may worke into the mynde of the reader. /

    Shorten my dayes thou canst with sullen sorrowe,
    And plucke nightes from me but not lende amorowe,
    Thou canst helpe tyme to furrowe me with age,
    But stoppe noe wrinckle in his pilgrimage;
    Thy worde is currant with him for my death,
    But deade, thy kingedome cannot buy my breath.

Especially this heapinge of speache workes into the affection, when there is a gradacion in the wordes or sense, clyminge higher and higher as it were by scale,

    He lost besydes his children and his wife,
    His Realme, renowne, liege, lyberty and life.

Bartas speakinge of Thunder sayth:     Sans cesse il tourbillonne
    Il bourdonne, il fremit, il mugle, il bruit, il tonne

Thus ambitiously translated

    And without rest he tumbleth, rolles rounde ouer vnder
    Doth pantinge, fret, groane, chafe, rage, fume, storme bellowe, thunder.

there is
There is a contrary waye of forceablenes in style, when we comprize
and compact our conceiptes in shorte and pithie termes, and then (as
Plutarch sayes) speech is like goold and syluer, that the purer
they bee, the lesse they bee in quantity, soe, sayth he, the excellencye
of speach consisteth in signifyinge much by fewe wordes; this is that
Chawcer with a good Decorum discribes in the Scholler of Oxford,
that speaks quicke and shorte and of high sentence (sayth he)
Phocion (in comparison of whome Demosthenes him selfe litle estee-
med all other Oratours if we will beleue Plutarch) walkeinge on
the Theater in a deepe studye, was asked by one of his frendes,
what he soe seriously mused on; mary sayd he, I am thinck-
inge with my selfe, howe I may abridge any thinge of that I
haue to saye vnto the people, and soe Demosthenes whensoe-
uer he sawe Phocian stand vp to speake, he would saye; see the
myner of my wordes; this must needes be mouinge when the
mynde soe quickly apprehenedes somuch Veni, Vidi, Vi-
ci, sayth Caesar I haue approached, vewed, conquered.

Salust is excellent for this compactednes of phraze.
Againe all couloured speach as it delightes soe it moues; as
bold metaphors, præsumptuous Hyperbolees, pitchy night
is very forceable more then blacke, frozen hart then hardned
an Ocean of teares more then a floode; likewise the habitt or
fourme of figuratyue phraze, which the Rhetoricians call
of the sense or sentence, and say it is ad mouendum et per-
vincendum to constreyne and force violently, is verye
powerfull; such are passionate exclamations whether
arysinge of Despayre, Admiration, Desyre, Disdayne, De-
rsion or sorrowe which commonly begin with some note of
passion, as Oh or alas; and many tymes with interrogations,
which is a very movinge forme of speach; and as one sayth, a
warne proposition, when wee seeme to be angry and take it
hotely to haue that wee propose doubted of;

Proh Deûm atque hominum fidem? quid est si hæc contumelia
non est,   O heauen and earth? if this be not an indignitye
what is?   - Tantæne animis cælestibus Irae.
And is
- And is there then,
such rancor in the hartes of mighty men? sayth mr Spencer
in Imitation of that of Virgill. The Epiphonema is of merveilous
movinge grace.  Tantæ molis erat Romanam condere gentem.

Soe greate endeour needed, Romes high state to reare.
Likewyse those formes are movinge which make vs correct the tenour
of our phraze and recall our woordes; and when our vnsupportable
passion seemes to silence vs quite, makinge vs ende abruptly; the
hasty turninge of our speach to some other person, that seemes to
growe of some suddein apprehension, forceably distractinge vs;
the deliberatinge with our selues; lastly the feyninge of a person;
when we act the case of that partye that is affected, sometymes gi-
inge life and tongue to senselesse and dead creatures, these are all
movinge as the Rhetoricians shewe you; Againe to conclude this con-
dition as sweetenes is, in the conceipte, differente in degree from the
grace of Efficacy, soe is it with these conditions in style; particular-
ly number and meeter, as they are sweete, soe are they mouinge, as
Quintilian sayth of the Heroicall verse, that the mynde is rays’d
and lifted vp by the lofty statelynes of it.

We are nowe at the last to discend into the consideration of
the partes of Poetrye, applyinge the rules and restrayninge them to the
particuler kyndes; and here we must remember what we made
aboue to be the groundes of their differences and severall propertyes;
which we shewed to be the particulier eande and subiect, that giue the
distinctions of the manner of handelinge, followinge herein Aristotle,
whoe makes the kyndes differ one from an other, in some or all of these
three, euyther in that they Imitate diuers thinges or subiects; or second-
ly in that they Imitate the same thinges diuersly or after a diuers
manner (bycause to a differinge ende) or lastly (which wee com-
prized vnder this last if it belonge to the Poet) in that they I-
mitate by diuers meane, as by verse, number, Musicke,
and bodily motions; and wee may nowe for our memorye
and better proceedinge laye yow downe the principall
heades of that diuision before your eye.

Poems
Poems handle matter.

Good

- By narration: Solemnly Heroicall
- By personating: Vulgare Lyrick

Bad

- By narration: Vulgare Tragicall
- By personating: Satyrical

And of each of these sixe somewhat we may saye aparte, briefly; beginninge with the Heroicall, most worthely the first, that hath (accordinge to Aristotle) all the best graces alone that others haue betweene them, and that most eminently; wherein for our direction we are to consider his subiect, and particular next ende; for his subiect or matter, it is allways good and high, or as high; his particular next ende is to stirre admiration (sayth Aristotle); and then accordinge to SIR P. Sidney, this kinde not onely teacheth a truth, but the highest and most excellent truth, drawinge the purtraiture of the most worthye vertues, and mouinge the mynde by admiration (the highest degree of delight) to the pursuite of some woorthiest good; and here it will be sufficient for vs to stand upon the perfectest and principallest kynde, which is that wher the Poet takinge the liberty of his owne invention, feyneth the Imitation of actions and vertues; which vnder-kinde conteyneth whatsoeuer best graces are common to all other of the Heroicall Poems; and the differences are verye small betwixt this and the other; those differences I meane which may challenge any different cautions and rules. Thus then when the Heroicall Imitateth actions they must be greate or of great persons, as Horace shewes in Homer; makinge him the rule of this kynde;

Res gestæ Regumque Ducumque et tristia bella
Quo scribi possunt numero monstrauit Homerus.

Homer is the precedent that shewes howe the acts of Kings and Captaynes, howe sad warres are to be Imitated; and as Homer hath
hath thus gone before, Virgill hath exceedingly well succeeded

Arma virumque cano. And Tasso is a second Virgill. Canto l’Armi pietose, e’l Capitano. And Spencer another Tasso. Here then is noe mention of loue, dalyance and courteshipp,

I except not the morall vertue; but that passion, one of vertues vn-ruely seruantes, which doth womanize a man and more too, sayth Musidorus. The ende of the Heroick is to lift vp the mynde, by some worthy and manly affection, to some more then ordinary pitch of vertue, not to soften it with weake and mayden lyke impressions,

much lesse to stepe and drowne it in wantonesse and sensuallity; soe as here those Carpet Poets, that make their argument loue and cour-tinge dailiance, to stirre sensuall and loue pitcht affections, are cleane dismissed from the ranke of the Heroicall; yea some may be utterly vn-bild from the seruice of Poetr ye, as weake or Treacherouse;

such is Amadis de Gawle; of whome Mounsieur de la Nouë;

(famous for that in warre and peace he soe well both knewe and did) nothinge feares to affirme, that those bookes are as dangerous for youthe to attend, as Machiauell for the aged, and Sir P. Sidney worthilie vseth a diminishing terme of that effeminate inventi-
on. Surely the more of this weake and nice stuffe possesseth your leafes, the lesse Heroicall your Poeme is, the lesse worthy worthy mynde; it is true the Heroicall Poet, that he may the more in-lighten the bewty and forme of vertue and prudence, is to bringe vice and folly as the foyles; leadinge the vertuous wyse man thorough many temptations, assaults, and difficultyes to sett the more garlandes of triumph vpon his heade; but still he must haue regarde to his mayne scope, that he in forme and fashion the readers will and affections aright, which is the ende of instructi-
on; that he make vice odious alwayes, as well as vertue louely; and this is to be obserued in all kyndes of Poetr ye; here then for our Poets direction (once for all) we will with Viues dis-
tinguish vicious and noughty affections (the roote of bad acti-
ons and manners) into twoo kyndes; one sorte are Utilitatis et voluptatis cuiusque expertia; voyde of all pleasure or profite, the other, in Corpus cum delectatione sensuum aliqua ma-
nant, are instilled into vs, by some sensible apprehension

of pleasure.

20 possesseth] second vs correction of th
31 (…)] brackets authorial insertion
37 of pleasure] authorial insertion [?]
of pleasure; the first sorte may be expressed at large to the life, to obiect before our eyes (as he sayth) the fowlenesse of them, such are pride, rage, hate, envy, that yeeld noe Comodity or sweetenes; but as furies sent from hell they are the scourges of them selues; the other kynde of affections presently offering delight and profitte to our sense and appetite (though in deed they haue noe true louelynes) yet presentinge sensual pleasures, hoc est dulcem perniciem, sweete distruction, and being simulachrum quoddam naturalis Desiderij lyuely portraitures of mens naturall prone desires, these should be more sparingly and partially expressed; and the persons so feined persecuted in some sorte and taxed sharply; principally to discouer vnto what loathsome inconveniences, such passions dryue men, leauing shame and stinge of conscience to succeede after; whereas if you should lyuely and fully Imitate these pleasurable affections, you might in stead of makinge them odious euon breath and instill them into the mynde of the reader, and prowe in the end like bad Coniurours that raise the spirits you cannot lay againe, these stick soe close to Nature, that it is easier to keepe them from our knowledge, then beinge knowne to keepe vs from affectinge them. Appelles drewe but the halfe face of Antigonus, bycause he would conceale the deformity of the want of one eye, but our Italian paynters and Italionate disdayne to be his schollers and they will deliuer the full of better hidden shames.

Pictoribus atque Poetis etc. The Poet (for sooth) and paynter haue libertye to vndertake any representation, any spectacle; and soe amongst them, Virgill is esteemed too scrupulous and chast, whoe in his greate prudence, verye well obserued this distinction, whil'st in expressinge the loue of Dido, as a temptation to distract constant Æneas, he soe warily and wisely couers it, as a man cannot easely by him conceyue the degrees of the passion or possession, till he come to the horrible Euent, and soe he letts vs see the stinginge
stinginge sharpenes of this passion in the detested ende and issue, notinge the violence thereof a posteriori (as I may saye) by the effects; if Tasso bringe Armida to the campe, he soe setteth her out, as men haue little motion in the readinge, but to the abhor-ringe her disguis’d behauiour and entisements, every stanza almost brondinge her false hoode and seeminge sweetenesse, with disgrace and reproch. If Heliodorus vndertake a loue of Theagines, it is a sober constant vertue, breedinge and stirringe vp in him knightly and honorable resolutions; not a wanton languishinge passion, that infecteth the mynde, and disableth the bodye from vnder goinge any high or hardy attempt; howe much worther is this procee-ding then that of Ariosto, in diuers places vnworthy any chast cares; I will boldly speake as much as selfe-convin-ced Ovid fearfully delivered, to another purpose – teneros ne tange Poetas, and as Bartas sayth waste not your precious tyme and giftes in wanton argument. Ovid was banish’d an heathen state, and whye should our Christian Poets interteyne that, which caused his iust exile; soc if he confesseth that he persieth by his owne witt, lett nott our Poetts witt be as V- rials letters, a cause of Distruction to the bearer, Lett every one resolue as diuyne Bartas doth, after a worthye reproofe of heathnish concepted and loose Poetts.

Or tout tel que ic suis, l’ay du tout destiné
Ce peu d’art et d’esprit que le ciel m’a donné
A l’honneur du grand Dieu, pour nuit et iour escrire
Des vers que sans rougir, la vierge puisse lire;

For me (all as I am) I constantly decree,
The small skill and small giftes, that heauen affordeth me,
To turne to gods high honour, alwayes to indyte,
In such phraze as chast virgins shall therein delight.

Truly a resolution becominge a modest vertuous mynde. Nowe wee shewed the Heroicall kynde to be narratyue wherein wee are to consider these partes, First the argument or proposition, secondly.
secondly the Invocation, lastly the Narration it selfe, the Propo-
position is necessary in all narrations and Bodyn requires it in
the historye; it must be in the Poet modest and short; you must
not professe too much in it, accordinge to Horace, that blamed a
Poet for too high and arrogant a promise. Surely if Lucan be
faulty for too lofty a proposition, our mr Danyel that treads in
Lucans steps, even in this particular, is not vnreproeable.
It needes likewise to be short, as beinge onely to prepare the
reader with a summary apprehension of what ensueth,
to get good likinge and attention at his handes. The Invocation
beinge too sanctifie our woorkes, to stirre vp our selues, and breade
a reverent regarde in the Reader, must be directed to the true
infuser of all worthye graces.

Ne se commincia ben se non da'l cielo, sayth
younge Seluio in Pastor fido, that I may render it with
better authority Every good and perfect gift comes from
aboue from the father of lightes; and this devoutly and shortly;
heathnish invocations I hope are proued ofensyue; which
offensuyenes, if at any tyme, in the beginninge is to be avoy-
ded, where we labour to purchase good will and audience,
for all that followes; and then must it be short too; least it
keepe the Reader too longe from his promised Matter. In the
first fault most of our Poets moderne, are Faulty as I take
it; in the latter the Invocation of Ioshua Syluester in that
very well-labour'd and commendable translation of the second
weeke of Bartas is blame-worthie, whilst he deteynes
his reader with matter that would haue better befitted a pre-
face, then a translators Invocation (which is at the best but
an intruded thinge) soe disproportionalbe to his author,
that he is well neare ten tymes as greate, if you consider the
Invocation seperated from the Proposition or Argument.
Nowe some ioyne the Proposition and Invocation togethier,
as Homer and Bartas; other haue besyde both these a
Proheme or transition, as Virgill. Some againe haue a

Proheme
Proheme, that serues in steade of their Proposition and invocation, as Spencer in his Fayrye Queene, and some haue neyther Proheme, Proposition, nor Invocation, but these are in prose as the Arcadia; when thus wee haue prepared our selues and the reader, wee immediately fall into the Narration wherein you may consider it in whole, and in the partes; for the whole it must be (sayth Aristotle) as an entyre creature, Proportionable and bewtiful; and then this narration is called a Fable or feyninge Imitation of the actions of men with conveniency and aptnes framed to answere the generall forme of some particular vertues to be followed, which forme is called the Allegorye sayth Viperanus, whil'st in the pretendinge a bare report of some singuler and perticuler accidents we (as by misterye) inwrappe and conveye properly the vniversall nature of some morall or ciuil vertue; as wee shewed aboue in Æneas, whoe is not discribed, as one extant onely sometymes, and soe manner'd; but as an Image and modell of such vertues of Pitye, Wyse and value, purtray'd in his cariage in all fortunes, in warre and in peace; thus then not all the lyfe or actions of any person are to be deliuered, but soe much onely as may behoue to the discrivinge these vertues, all soe invented and disposed as nothynge can be added, taken out or misplaced, without some inconveniency and evident vnshapelynesse; and the Artists further giue precept that this invention haue some true grounde as Homer, Virgill, and Tasso, haue; Yet wee see excellent Poems haue not; onely they haue reference to some place and tyme beinge; and they keepe the due circumstances of them; soe as though Aristotle saye that the Heroicall Poeme differs from the Tragedye, in that this is not l limitted to tyme, as that is; it is expounded that he meanes not soe narrowly; some will tye the storye to be streightned within twoo yeares efficiencie, bycause if it be much longer, it must eyther, as Aristotle sayth, repeate many things tediouslye and growe withall tooe huge and vast. Or els (which is equally gracelesse) euery action cannot haue the due circumstan-35 ces and naturall inducements; as may be seene by those thgt hasten soe much and diuers matter, within soe small space and compasse; and the auncient Heroicall Poets exceede not this tyme.

13 nature[authorial correction of forme]
23 that[authorial[? ] insertion
34 gracelesse[ ] gracelesse, authorial deletion
this tyme, as Homer, Virgill and Tasso; for this Sir Ph. Sidney was (without doubt) too artificiall to have intended his storie or Narration farther then to the knitting vp of the two Royall couples fortunes in bringinge them into a setled estate of marriage and mutuall exchaunge of ioye in enioyinge one another, for their vertues and affections with the issue was the mayne scope of his whole invention. Surely about that space is fittest for the iust Heroicall Poem. Nowe for the partes of this narration or fable. Aristotle makes it to consist of twoo, the first he calls δέσιν the other λύσιν the Collection and the Resolution, as you would saye the Conception and Deliuerie, for Aristotle soe warrants to compare it; and then the Conception is the first parte, growinge greater, and fillinge the wombe of your Poesy (as he speakes) with the Episodia or supplements, till things are brought into some anxiety and exigence, as it were fallen in labour, and thenceforth all the difficulties, as the throwes and pangues, are wrought thorough in the Deliuerie and issue, which is the Resolution. Your Collection or Conception must not take beginninge (as Horace sayth) Gemino ab ouo, from the first seede; but it must beginne at some memoralll occurrent, directly pertinent to the Narration, it must take originall in some principall part, as it were the harte; and then (as Pinder sange) the front of your Poeme, as of a buildinge, must be τηλαυγὲς: resplendently bewtyfull. Virgill after this rule, setts out the fore parte, of that goodly frame of his Ἀινειδος, beginninge at the sea fare of Ἀεικας, from Sicilie towards Italye, fallinge vpon the coastes where Dido reigned, which is one of the most pertinent and worthye pieces of all his frame; Sir Ph. Sidney, in like manner, beginnes his Narration at the recovery of one of the principall persons, after the horrible shippe wracke, and leads him immediatly into Arcadia, that was the founetayne head of all chiefe adventures, the Rendeuous of all worthiest occurrents. From such beginninge, the berth still growes, the members are still added and increased, till the number be convenient and compleate, till the matters be sufficient and grownen to some prone-nesses and ripenes, for the second parte which is the Resolution or Deliuerie

2 (without doubt)] brackets authorial insertion
10 δέσιν] authorial insertion in space left by scribe; λύσιν] authorial insertion in space left by scribe; Collection] C scribe correction of c; Resolution] R scribe correction of r
14 supplements] second p authorial insertion
17 Deliuerie] D scribe correction of d
24 τηλαυγὲς] authorial insertion in space left by scribe
28-9 of | all] of | of all
33 Rendeuous] R scribe correction of τ, n scribe correction of erased d
37 Resolution] R scribe correction of τ
Delivery, where all difficulties growe to some chaunge and issue, when there is a cleanly conveyed turninge of all things, to some notable cande and conclusion, that fully dischargeth the promise of the Poet, and satisfies the reader. Nowe sayth Aristotle as these be the formall partes of your Poeme, soe the same may be considered, as it is deuided, accordinge to the discreete quantety, into sections and bookes; and this deuision (as Quintilian speaks of that of the Oratour) hath the same vse, the stones in the high waye have, whereon is inscrib’d the space or number of myles from place to place, to giue the trauayler instruction and incouragement in his Iourney, whilst he sees what is past as well as what is to come; in like manner those that attend the Poet, are more directly informed and lead alonge in their longe and intricate waye, by apte sections and diuisions, that allwayes followe the matter, which naturally will encline to a full poynte or station, where a rest may be made. It must not be abrupt, in the mydle of a storye or action, for that were as vnhandsome and vnconvenyent, as the course an Embassado of greate place (as I haue heard) vsed to take in his trauayle whose μικροπρεπείας ἕνεκα for small seeminge-nes, bycause hee and his purse might passe invisible, woulde be sure to take vp his bayte and lodginge, in some dorpe or scatt-erd village, ballkinge greater Townes, more fitte for receipte and enterteynamen; Virgill is a very good precedent and Bartas that followes him in his Iudith, the fayry Queen and Arcadia ar very convenyently parted and cutt in to members, hauing a kynde of compleatenesse euery parte in it selfe; the numbers of these bookes and chapters, cannot be strictly præscribed. Lastly for the clothinge of this Heroicall invention, for your style it must be riche and highe, and then your verse must be Hexameter (called Heroicall as most proper to this kinde) because by the length thereof, and kynde of measure or feete, the Dignitye and Maiesty is meinteyned (acordinge to Aristotle); and when you come to more busye and troobled matter this verse

9 have scribal correction of haste
11 in over erased a[?]
14 intricate c authorial correction of g
19 (...) brackets authorial insertion
20 μικροπρεπείας ἕνεκα authorial insertion in space left by scribe
24 entertainmente scribal correction of entertainynge; precedent scribal[?] correction of precedent
26 ar scribal[?] correction of is
verse is more Capable of forceablenes and vehemencye; and this statelynes and grauety is as well scene in our vulgare kynde of Hexameter, as in the ancient (as wee shewed aboue); you may recompence this soleynne drawinge at length your vulgare meeters, by that Proportion of the stanza, which for the interruptinge and proroginge the rime (that is Nowe especially attended) will mayneteyne his state and weightynes in a fiue-footed verse, as well as in the longer; and the Heroicall is most worthely sustained by staffe, which is a proportion soe vniforme in it selfe, as euyry one of them seems to haue a kynde of sufficiencye of conceipte, and for the deliuery it closeth with an apt cadence of ryme, commonly the twoo last verses immediately Answeringe in likenes of sounde, which after the former crossed variety, seems to gue the earre satisfaction and disposest it to a pawse or rest, and for this the staffe is sett alone, as though he were compleat in him selfe; some thinke when the ryme falls immediat, the seauen footed verse is the fittest Number for the Heroicall Poeme, indeede hee runnes very graue. I thinke the fiue-footed meeter in such soone returne of ryme is somewhat light, yet vsed; but I leaue it to euyry mans judgement vpon observation, onely take heed of the Common Error, Tully speaks of (indeed an error too Commonly stumbled vpon in euyry way of life) that wee restreyne not our likinge and commendations to soe much onely as wee our selues can best atteine vnto; thus much for this Heroicall kynde; whatsoeuer other vnnder kinde of Heroicall the Poet vnertakes, it differeth onely because he hath a subject ready framed to his hand, and as it were a reall patern of his picture, in drawinge whereof he must approche to this former perfection, and soe is allowed to better his example (as Aristotle sayth); or els it is a parte of this, that keeps his vniformitye in proportion answerable to the whole; yf it be matter
be matter of knowledge onely or bare discourse of the sciences, the Poet undertakes, he must strue to vutter his conceipts with all the graces we shewed aboue in the Generall conditions, ever inflaminge the mynde by admiration to affect knowledge, which is allwayes the noblest worke the noblest parte makes progress in. The next kyndes of Poetrye are the tragedy and Comedy, the first of affinity with the Heroicall, as borrowinge his subiect thence, the latter very neere of kinne to the former in the manner of handlinge, which is by personatinge; wee will first consider them ioyntly and then distinctly by their speciall propertyes; for their subiect they handle bad matter, and by way of action or personatinge, or feininge persons to deliuer more sensibly the Images of those vices are to be auoyded. Especially heer is first that Distinction of vicious affections (before in the Heroick mentioned) to be regarded, least while we peinte our Naked shames, wee tempt the will rather then reforme it, for this kynde of personall resemblancinge is most movinge, (as all agree) and then most daungerous is the limninge of those inbredde pleasurable affections; for their formall partes in Generall, they are the same with the Heroick; euery eyther Tragedy or Comedy is grounded on actions, or things done (or likely to be done); and then you are allowed a prologue for an entrance or some parte answerable to the proposition, for preparation; and the fable it selfe is noe more but an apte and vniforme Imitation of some singuler action or expedition and the accidents belonginge to that one action, answerable to the generall nature of some particulier ill affections and vices to be shunned; and the fables or subiects of these Poems are but as certeine partes actes or speciall passages of the Heroicke, which conteynes the arguments of many Tragedyes and Comedyes bothe, for as Aristotle sayth of Homers Margites, I may saye of Dametus, Clinias, Bragadochio, etc/
etc. that they are (singled by them selues) the rule and argument of the Comedy, as well as Dido, Argalus and Parthenia of the Tragedy; heer likewise are those partes of conception and delivery, the same which the former hath, the reason of the whole and his parte beinge one; all must be, within one dayes Efficiencie, and you must beginne at some principall pointe of your one act (as Sir P. Sidney shewes in his Apology, to whom I referre the Reader, as to one that hath absolutely deliuerd the rules to be observered in these twoo especially abused kindes, for more then all I say) and this single berth growes in proportion till by one turne of the wheele of imagined prouidence, by one Peripetia or change of fortune, It is brought to the issue or Catastrophe requir- inge fewe and direct Episodia or additaments in the beginninge, bringinge the person in onely for some one remarkable error and passion into a packe of troobles and jeopardy, and then concludinge with some notable ouerthrowe and punishment or recovery and contenation; yf it be aboue one act (though it may be such an act as all a mans fortunes depend on) it cannot in soe little a tyme be represented with those Due Circumstances, that necessarily accompany euerie such alteration and turne of Estate, and worke it out; it will not be soe truth like, which (accordinge to Aristotle) in this kynde must especially be observered; because every thinge is heere drawne to a more palpable delivery and receipt; the meine Eande Cannot be rought, namely the through discouery of ill guises, and affections, and their foule fruites and rewards to stirre vs vp to dislike and shunne the like; but owr tymes (as in much else) yeld to the grosnes of the vulgar sense-tikeled applawses, postinge ouer in the Imitation more in one hower or twoo, then many ages Could bringe about in the true real action; This Error of many acti- ons in much tyme, breeds error in the Circumstance of place likewise; which confounds the Readers and beholders

as at

1 etc.] supplied from catchword
4 hath] authorial insertion
13 or] authorial insertion
24 palpable] second p spiritual correction of b
28 owr] authorial insertion
as at large Sir Ph. Sidney discoveres, where Asia is of the one side, and Affrick, on the other, and soe many under kingdomes, that the person actinge must euer begin with tellinge where he is etc. further nowe these kindes beinge by action or personatinge not by narration the diuision of them, accordinge to the discretee quantetye, differs likewise from the other of the Heroicke, and thei are cutt into acts and scenes (for this the latines particion wee onely chuse to followe as puttinge sufficient difference betwene the Heroick and our nowe handled kyndes). An act is such a parte as comprehends some convenient passage of the deuise, where things are caried in one tenor, without euident change distinguishd in the Tragedy, by the Chorus fallinge betwene every act, commonly makinge some application and use of the preceeding act; in the Comedy this distinction hath beene by mimickall and clownish representations. Horace commaunds iust fiue Actes; againe eche Acte is subdiuided into Scenes which are distinguish’d by some change of persons and speakers some will haue but ten Scenes in one Act; Yf you will precisely order these Acts the first must be a summary vterringe of the whole expedition, the second begins the Narration or storie as it were, the third brings matters into difficultye, the fourthe presents some mischief tendinge to the Catastrophe or conclusion, in the fifth, whether sadde and vnhappy, or contentfully pleasant. Thus farre ioyntly, nowe by the more restrayned subiects and Endes, wee will see the mutuall differences and propertyes of these personatinge kindes. The subiect of the Tragedy is matter highly offensive, in high persons, his End by feare and compassion to dryve men into hatred of those foule affections and manners, that bringe forth such sade euents and then as Sir Ph. Sidney sayth of the Tragicall estate of Amphialus, at his mothers vnworthy, yet deserued death, and his owne vnmercifull fact vpon him selfe, thinges are full of daunger, the persons full of worthynes, the manner full of horror, euermore the mynde is caried vp in an astonishinge admiration

6 thei[ scribal correction of it; are] a scribal correction ower erasure
7-9 ( ... ) brackets authorial insertion
11 distinguished] terminal d authorial[?] correction of t
16 into] follows erased ascender; distinguish’d] terminal’d authorial[?] correction of t
20 or] follows erased f
21 matters] s scribal insertion
23 in the fifth] authorial insertion
33-4 full of horror] of authorial insertion
admiration proportioned to our will, that ariseth from our beholdinge
those hydious dreadful things, which in the representation accor-
ding to Aristotle, affecte vs with some kynde of pleasure. Soe as
heere wee see there is noe reason to stirre wanton affections, since
there is noe little suiteablenes and agreement betwixt them and
the dreadfullnes and comiseration euermore to be mayntayned
in the Tragedy; in which are to be represented all the stormy and
furious passions with their proper actions, as challenges, de-
fyances, disgraces, fights, battells, murders, massacres etc.
for the style it must alwayes be high, euen insolent, for the
most part to sute those vyolent apprehentions and motions;
the verse me thinkeis is best that Consists of fyve feete, and
the ryme eche verse imediately return’d, though neither
alwayes be obserued, sometymes breakinge verse, sometyme
myssinge ryme, sometyme the ryme crossed and the french
vse much a longer meeter; but I thinck there beinge so much
vehemency and violence in the Tragedy, it is more suteable
to haue the verse hasty, and the ryme quicke answeringe
the passion. Nowe for the Comedy his subiect is the Common
triviall errors follyes and abuses mans life is liable unto, Tully
for this commendinge it, as the glasse and myrour of our manners
and conuersation; the persons are the meanest of our ciuiller So-
sietyes; the Ende by ingenuous myrthe and sportfullnes, to
worke in men a scorne and hatred of those waywarde and
gullish affections and demeanors, that bringe them into diffi-
culties and disgraces. Heere first Sir Ph. Sidney (worthily
followinge Aristotle) putts difference betwene vnchaste scurri-
litie and extreme doltishnes on the one syde, mouinge lowde
laughter; and that seemely pleasantnes and urbaneity on the
other syde, that breeds a delightfull myrth and teachinge delight-
fullnes; and farther (from him) he playnely forbids stirringe
laughter in synnefull things, which are rather execrable
then rediculous; or in myserable, which are rather (sayth he) to
be pitted then scorned; as gapinge at a wretched begger and
beggerly Clowne, that cannot mend his fortune; iestinge

6 dreadfullnes] first d scribal correction of α
23 ingenuous] scribal(?): correction of ingenious
33 rediculous] o authorial insertion; ( ... ) brackets authorial insertion
at straungers, against lawe of hospitallitye for not speakinge
Englishe as well as wee, these are meere mymickal toyes, idle
barren imitations, without pleasure, without vse. Of all
things most hatefull are the irreligious iests at Religion;
for as it is against the lawe of Comedy and receiveu custome,
(howsoever noe countermaunded) to represent the errors and
follies of highe states and personages, least the sacred ma-
niesty of the places and dignities become contemptible for those
personall faults, soe neither must the errors of these highe and
holy mysteries be prophaned and vilified by vulgar reproches;
bycause the case goinge soe neere as the conscience of a man
thes slipps and errors are to be pitied and tenderly tendred, not
scorn’d and reproch’d; neyther are scripture-phrazes to bee
cought vp and broken into jests in these scornefull imita-
tions, much lesse that reverent holy name (at the bare mention
whereof euery knee should bowe at the least euery Religious
harte doe homage) wretchedly torne or tossed, wether in passi-
on or mockery; but your argument should be the vnbecomminge
formes of behauiour and fantastical humors men discouer
in their Ciuill outherde guises and demeanors, such as are
scene in a busye Courtinge Gallant, in a hartelesse threateni-
inge Thraso, a selfe-wise seeiminge scoolemaster, a wrye
transformed trauclour, a smellfeast Gnatho, a nigardlye
Demea, a sordid Cremes, a craftye Davus, as Sir Phill:
Sidney allmost fully reckons them. Nowe for your style
it must be famylier and easye, called the meane or indifferent,
grounded on Common sayinges, Prouerbs, and fine plausible
Allusions. The nomber must be loose in prose or very neglected
meeter. For the action or personatinge it nothinge belongs
to the Poet, as Aristotle seemes to saye; and if the statesmen
and Diuines finde any thinge prejudiciall to Religion
or honestye of manners, lett them determyne about the
Lawfullnes or vnlawfullnes of the actinge. The next

species or
speties or kynde is the Pastorall, euermore conuersant about countrey rusticall matters, at the least handlinge all matters as if they were noe other, imitatinge vertues and affections as they are seated in those Clownish persons or deliueringe of the knowledges of those Rusticall faculties, belonginge to the Countrye life, reducinge all to the shepheardish guise; sometymes by conference and personatinge without much stirre or counterfeited action, and then is it the Pesants or Boorish Comedy, sometymes by Narration, or without action where the Poett him selfe discourseth in his owne person which may be drawne to the Pastorall Lyrickke, sometyme beyonde the ymmediate next sense, there is some higher and hidden meaninge signifed by those Common conceipts, which is called the Alegory or misticall sence and this is that Sir P. Sydney meanes when he sayth the Pastorall vnder the pretie tales of woollves and sheepe includes often tymes the whole considerations of wronge doinge and Patience, that shewes out of Miliebus mouth the myserable peoples estate vnder harde Lords or ravinge souldiers; the rules are easily appliced, if you obserue Decorum of subiect and particuluer Eande, which is to delight and teach by the comely simplicity and homely expressinge those lowe-creepinge conceipts, the phraze and style must be the lowest and basest such as the Plowman shepheard, Gardner and the like vse: yet sometymes Virgill will raise his quill to a higher note, but I thinke it should neuer be aboue that, that may well be found in some fertile common conceipte, the verse and number may be and best seemes to bee lighte and loose vncuriously framed or Artificially Naturall. The Satyre followes next consistinge in taxinge and reprooфе of the more grosse and fowle vices, first here I may saye of the Poet as Quintilian sayeth of the Oratour, he should be more disposed and prone to defend and maynetayne good, then to accuse and ympeach the badde; Yet (sayth he) shal he not abhorre the name of an accuser, soe much, as for noe respect of publike or priuate dutye he can be drawn
drawen to call men Ad reddendam vite rationem, to giue an account of their life and conversation, but he must not in this sommons and arraignement soe proceede, as if he were Pœnæ nocentium cupidus, desyrous of the shame and disgrace of the offenders, but e-

mendandi vitia corrigendique mores, as one that seekes onely to correct vice and reforme manners, neyther are all kynde of vices to be ripte vp least the Poet seeme to teach whilst he discouers such contagious sores, as whose rottennes will spread it selfe to the Anoyance and touch of those are yet vntouched; such of which Quintilian sayth, nimium est quod intelligitur and I would our historyes were not faultye this waye, with the Satyre; Sometime the reprofe is more sharpe and bitter in the Iambick Sa-
tyre. Sometime more Iibingly sportfull in the Satrycal Epi-

gramme, one openly and palpably taxinge vice, the other couer-
tly and more tenderly cominge ouer the offence, the one makes the guilty person sweate, the other blushe, the style of the first is crabbed, harsh, and vnpleasant, the phraze allmost sor-
did sometimees; the others style neglected and vntrymmed, but more plawsible; the meeter of the first may be rydinge vneuen and vntoward, of the latter more easy and currant and will best be drawne into a sonet, which is a proportion of fowerteene ver-
es, and sutes very well to any such vnforme Conceipt, as this is, that is contrived with a Continuall dependencie of sence till it receiue the life and compleatnes in the last verses. Nowe lastly Come wee to the Lyricke to which wee assigned a large jurisdiction that handles matter of Diuine, Morall, and Naturall Consideration, Imitatinge as well Calme as violent affections and passions; soe as it woulde be too longe a Career for both, I feare the wearied Reader, and (I am sure) my weeried spirits, and withall somewhat superfluous, to prosequute the particulars; Only as the Cosmo-

graphers gather the roundnes of the Bodye of the waters, because euery least dropp seperated Naturally falls into a globe and enrounds it selfe, vpon this grounde Eadem est Ratio partis et torius;
et totius; without Change of Reason I may turne the Argument
and inferre that this parcell and every smallest parcell of Poesye
must keepe the Conditions of the greater and more Compleat kindes in
a proportion though not soe eminent, because every parte must
answere the generall Reason or nature; and then I saye in the
Invention and stile still you are to keepe proportionables, variety
sweetnes and Efficacye, in every least Lyricall Epigram: for the
rest I leaue the Poet to his owne observation of the particular
Eande and subiect. Thus farre haue wee intreated of Imitation
in stile, which is entirely the Poetts, nowe it remayneth that
wee should procede to that Imitation, which admitteth some
matterall object to the discoveringe the conceipte; where some
manuary faculty doth joyne bodily representations, that may
more expressuely and gracefully vter the Invention of the Poet;
and this is by Emblume and more properly by that Noble deuide
of Imprese (Especially of vse in the Courte and Campe) where
the Artizan brings his pourtraiute, as the body, the Poet the
speech and worde, as the soule; neyther beinge of vse without the
other, the body or picture as a lyuelesse Carkase ye it be not in-
formed and actuated by the word, as the spirite, the worde as an
idle fantastical ayer, that hath noe sensible existence, that
cannot moue the sence, vnslesse it be organized and embodied
by some Image or superficiall pourtraiture objected to the eye;
All takinge foundation in the Simile or Comparison, where
there must be proportionalle Answerables and sympathie
in some qualety, or affection, betwixt the things represent-
inge and the things represented; but this too large a feilde,
for mee to care in, as askinge greater ability and observation
then I dare arrogate, I forbear to enter into, Especially be-
fore one, so nobly famous for his accomplish’d skill in feates
of Armes and chyuallry, to which profession chiefly this is A
worthy appurtenance, and in this age in which the sweete
sunneshine of our Blessed Peace, vnder the happye Reigne of a
most
most sacred Maiesty, hath guilded so many witts, that haue
broughte forthe so Greate plenty of Deuises of this kinde, as
for variety, subtily, and grace of invention they deserue to
be Conveyed in fames Golden Records to all Posterity; Nowe
from these rules to be obserued in the Arte, I turne to the Artist, and
then I saye if Quintilian will out of Cato haue the Oratour to
be a good man as symply necessary to his Arte wee must needs looke
for as much in our Poet, euer conversant in matters tendinge to ver-
tuous action, and inward honesty, whose proposeth his sugred meates
to vnjuditious witts for the most parte, and is therefore called
the vulgare Philosopher. Indeede as in Naturall generation,
the forme must be first in that that begetts or imparteth it to an-
other; soe in this begetinge of vertue there must be a vertu-
ous forme or habituall forme of vertue, e it can be dispenced forth
and it is much what reasons Quintilian by the gropinge light
of his barely Naturall reason could gather, to proue his Orator
must be a good man which are equally at the least applyable
to our Poet. They want the lyfe of their wrytinge, if they
be not taken with the passionate loue or hate of what they
would haue others loue or hate; the Intention cannot be
greate where there is noe delighte or affection; and their deuice
and Invention must needs faile where the mynde is re-
misse. Nay it is imposible (sayth Quintilian) but hee
should sticke and trip in deliuerye, whose words are sent
without the counsell and consent of the mynde; and as one
sayth of behauiour I may say of speach and perswasion, it can
neuer come kindly from the person whose mynde is not propor-
tioned to that he doth owtwardly affect; a could specula-
tyue knowledge such may deliuer, but they wantinge
this sensible impression and feelinge stampe of vertue in them
selues cannot leaue that Character or Efficacey in their
stile which is the life of perswasion the verie chiefest scope
and end of both Orator and Poet. Lyuely and perfect dis-
cription comes from the thorough consideration and appre-
hendinge

2 Deuises] first s scribal correction of e
9 meates] scribal insertion
13 there] } scribal correction of i
19 the] authorial insertion
apprehendinge the obiect. Nowe if any thoroughly in his mynde consider and digest the bewtye of vertue, he is verye too much sensuall that is not touched to the quicke with the loue of her. Besydes what an indignity it is that them selues shoulde confute, in them selues, the power of their soe-much-proclaymed powerfull facultye in that (lyke hadde-lyuinge preachers, whoe should be Gods Orators) the lynes of their life and Doctrine runne Paralel, neuer meetinge togither? Suerly pitty and shame is it, that these swynish generation be permitted, by their impious reprochfull liuinge, to pollute soe goodly pearles; The Poet beinge thus disposed by Na-ture Informed by Arte, qualified by vertue lett him, in Imitatinge the best, practize with the most, and then surely not reachinge aboue his hight, Not stryuinge beyond his force, as Horace sayth,

Nec facundia deseret hunc, nec lucidus ordo.