

WILLIAM SCOTT

THE MODELL OF POESYE

an original-spelling edition

by

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## PREFACE

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 *j*. The manuscript's foliation is not original, and so takes no account of the missing pages after fol. 6<sup>v</sup>, 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 word it follows is the matter in question. Where a question mark follows after a space, the whole entry is in question. Examples:

7 circumloquations] 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<sup>f-v</sup>) 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.



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THE MODELL  
OF POESYE

Or

The Arte of Poesye drawn into a short  
or Summary Discourse

5

Si quisquam est, qui placere se studeat bonis

Quam plurimis, et minimè multos lædere:

In his hic nomen profitetur suum.

8

Ἐκ τοῦ Σκότου ὁ σπινθήρ

9

1 THE MODELL] THE MODEL *illegible due to paper damage*

6 bonis] n *partially illegible due to paper damage*

9 Ἐκ τοῦ Σκότου ὁ σπινθήρ] *authorial insertion*

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 aduentured vpon; The vulgare Commones 5  
of this sayinge noe whitt deminisheth the dignity of the truth,  
but adds weight of Certeinty, because thinges vniuersally affirmed  
seeme to bringe Natures Pasporte with them, whereby they chal-  
lenge free admittance at the gates of euery mans Iudgement.  
The two Inconueniences that besett me are; The one a denyinge 10  
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 15  
Present, and the Dutey 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, 20  
and consequently the feare of the vnworthy fittnes of this pre-  
sent, soe as takinge aduantage 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 25  
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 30  
study about the Exordium of a declamation, blamed him, as  
beinge over carefull, with this sayinge, that it was not expected

hee

1 Sir Henry Lee] *ir* and Lee *partially illegible due to paper damage*

5 Commones] *es scribal correction of s*

12 ( ... )] *brackets authorial[?] insertion*

19 , ... (] *punctuation authorial[?] insertion*

26 acquitted] *a authorial[?] insertion*

31 blamed] *scribal correction of blaminge*



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 resolved, 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 doubt but they be) small and skanty It may be some argument of excuse that they are the first, yf harde-rellisht and vnpleasant, that they were hastned to ripenes, rather by some vnseasonable force, then of their owne Naturall groweth; 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 vnderstand 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 fruites, (beeinge well neere without any praeedent) they may be worth acceptance, In which presumption 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:

5

10

15

20

Your honours In all obseruance  
of Duty most Deuoted:  
William Scott.

25

1 should] *partially illegible due to paper damage*

12 whose] *scribal correction of whose*

22 what] *scribal insertion*

26 William Scott.] *in author's hand and browner ink* [Will: Scott.]

The MODELL of  
Poesye

Bycause all Doctrine is but the orderly leadinge 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 betweene 5  
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 knowen to thinges vnknowen, 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 10  
are nearest our vnderstandinge which are most vniuersall, that is, which, beinge most sym-  
ple[,] are the ground-worke, whereon the knowledge of others dependeth, which do imparte  
of their nature to the rest, and w<sup>ith</sup>out knowledge of them we cannot distinctly  
knowe any thinge that is deriued from them; The Definition then beinge this vni-  
versall, for it consists of the first most generall principles, and is the foundation (as 15  
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 groundworke, 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 w<sup>ith</sup> the Definition of any thinge, we intende to deliuer the knowledge of; 20  
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 explained, we may shewe,  
by Diuision, howe all seuerall kindes of Poetrye, as the diuers roomes and offices, are built  
thereon, howe the generall is dispensed into the particulers, howe the particulers are  
sundred by their speciall differences and propertyes, that as walls keepe them from 25  
confoundinge one in another, and lastly what dressinge and furniture best suites  
euerye subdiuided part and member, that thereby direction may be giuen, howe to  
worke in which of the kindes our nature shall enforme vs we are most apt for; and  
this is the periede of discipline, and farthest scope, to assist and direct nature to  
worke, as beinge ordeyned to reduce man to his former state of morall and ciuill 30  
happines, whence he is declined in that vnhappie fall from his originall vn-  
derstandinge and righteousnes.

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, w<sup>ith</sup> delight 35

1-2 title in browner ink, and possibly authorial hand

13 there] i scribal insertion

14 is] authorial insertion

25 from] authorial insertion

36 no catchword

to teache, and to moue vs to good; as if one should saye w<sup>ith</sup> 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 Painter 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 eare in wordes; the one counterfeits the sundrye motions and inward affections, in the outwarde formes of behaiour 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, P<sup>ingon</sup>' Cantando, they Painte whilst they singe. And thus indeede HORACE linckes 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 proper seruants of reason) are more immediate and faithfull vnfolders, both of the scope of him that Imitates, and of the thinge purtrayed in the Imitation, then those dead and toungelesse shapes, set out in coulours onely; where the Paynter cannot presume 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 w<sup>ith</sup> the Poet, w<sup>hich</sup> 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 sowle enioynes; what soeuer wee saye of their likenes and agreement, it is most true that the fittest illustration of either is by other, w<sup>hich</sup> 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 w<sup>hich</sup> answeres to the matter in bodely thinges); then of the Difference or seperatinge part, w<sup>hich</sup> (as the forme) giues name and proper beinge to the matter; lastly of the Ende w<sup>hich</sup> in euery 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 præscribinge certeyne sufficient rules howe to worke to some good ende; w<sup>hich</sup> 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 giue her authoritye out of her jurisdiction, and throwe her downe from her high seate of honour

honour amonge the liberall sciences, to sit w<sup>th</sup> the meanest hande maydes; and all this they  
saye (truly) not vnreasonably, as they mince the compasse of this tearme ARTE, restrey-  
ninge 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 w<sup>th</sup> 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 obseruation and experience, behoofull to  
some particuler good ende in our ciuill life. When thus we haue expounded and  
(I hope) reconcyled 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 nar-  
rowe limitts of mans witt, and therefore not possibly to be comprehended vnder the  
streys of ARTE, which is a worke rayseed wholly 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 litle before them) that Poesie is a thinge, I knowe not what, pow-  
red downe from heauen into their quill, I knowe not howe, which they haue noe abi-  
litie 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 vnlike Plato-  
nicks (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 wittnesse 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 lymmes 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 answeere 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 Iudgement, as bye the midwife; adorned with  
those habiliments, which witt discretion and rules of Reason shall shewe

to be

to be sutable and decent; I graunt the Poet is borne soe; 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 vnderstandinge and prooffe of this, consider that, in euery Arte, there must be a disposition and apt abilitye of Nature, before the habit or settled qualitye that reduceth the workes thereof into beinge; for Arte doth worke vpon a disposed Nature and perfecteth it, soe saieth VIPERANUS of Poesie especially; neyther can euery 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 Manuare habitt of hewing, squaring etc. the frame cannot be builde. HORACE sayth of him selfe, he, whetstonelike, setteth an edge on others, whilst 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 ipse Docebo.

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

Fuj primo Amante, che intendisse.

che cosa fusse Amore.

A man may haue the disposition, before he haue the actiue habitt or habituall vnderstandinge 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 vntowarde and indisposed by Nature, that noe instructions, noe endeouour can transeforme them Poets; sith euen this falls out alike in Oratorye (as QVINTILIAN saith in direct and perremtorie 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

21 thinge] i scribal correction of e

23 cosa] authorial correction of caso

easie to be attained vnto; but I saye, with HORACE, nothinge can be done, in vita  
 MINERVA, in spite of Nature; and to expecte this worthy 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- 5  
 sider then (with QVINTILIAN) that in euerye facultye there is required (which like-  
 wise we touched before) the nature or Mynde disposed, as the subiect 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 mould is lost, whereas good 10  
 soyle, even vnmanured, will bringe fourth 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 wyng, he cannot worke into his naturall hight, And therefore 15  
 are such mearely naturall Makers seene to marre oft, to haue great wantes, errors,  
 and superfluityes, which yet are nott seene 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 professours of learninge? Nay some other-  
 wyse verye accomplisht witts and judgements shall neuer attayne grace and soundenes 20  
 in stile; It is too playne. Yett they will not disarte Oratorye I hope; then shall they, of  
 Curtesie, giue me leaue to saye, that though Nature strike a greate 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, 25  
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 soe the Eliphant, that is nowe threescore yeare olde,  
 erre he comes to the periode of his groweth and strength, shoulde euen as sone as he 30  
 were cast, be able to beare a castle and fightinge men in it; Methinckes 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 Industrie, but it should droppe out of their pens as cer-  
 tayne creatures, doe from the middle region of the Ayre, beinge molded in heauen first;  
 and then what will they esteeme of VIRGILL, that inimitable glorye and Prince 35  
 of Poets.

4 chawlke] 1 *authorial insertion*

8 inbredde] in *scribal correction of im*

16 vulgarre] *second r scribal correction of e*

21 too] *second o authorial insertion*

23 fruite] e *scribal insertion over deletion* [?]

35 inimitable] immitable

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 extraordinarye 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 actuall perfection. NA-  
 TALES COMES sayth, euery excellent man, in any qualitie (as AMPHION in  
 Musicke) was called the childe of JUPITER, bycause he had some more refy-  
 nednes of Nature, or some instinct aboue ordinary men; And the Paynter  
 in expressinge the inwarde affections by the outward motions, wherein  
 consisteth the grace and glorye of his Arte, requires in the practiser, FORZA in-  
 generata seco et accresciuta con lui sino dalle fassie, An inbred abilitie  
 borne and nursed in him euen from his swadlinges; 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-weyningly concey-  
 ted, that he will neglect those Artificiall directions, which bringe this Na-  
 turall propensenes and supernaturall inspiringe into actuall and habituall  
 perfection. These thinges considered, at length I securely conclude, with cou-  
 rtely HORACE, the skilfullyest and most Naturally sweete Lyrick the La-  
 tynes haue, whoe sayeth./

Natura fieret laudabile carmen, an Arte,  
 Quæsitum 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 reconcilment 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 together; 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 de-  
 fend, that the Poet needes noe Arte, noe nor the reader neyther, least by some cruell mis-  
 chaunce he finde them to be (as that Knight calls them some where) Poet-Apes, that

is

is vnreasonable creatures, with a very ridiculous vnhandsomenes, mocking rather then Imitatinge, the highest and gracefulest abilitie of Nature and Arte. This of the Genus.

By the difference nowe, as by a particuler 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 Poesy from all facultyes that consist not in FEYNING or IMITATION, as that of Oratorye Historye and the sciences, or feyne 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 Poetrye, 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 soe expressinge any thinge or Action, they followe the Idæa 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 inoughe; that they may be perfect patternes for our knowledge and vertue to succede vnto; EURIPIDES (surnamed Hate-woman) alwayes brought bad ones on the stage, SOPHOCLES alwayes good; the reason of this difference beinge asked of SOPHOCLES, he made this answeere (sayeth ARISTOTLE) I bringe them as they should be, EURIPIDES as they be, and in deede there is litle difference, both are Imitators and both Feyne; if the Poet take a true grounde as his subiect, he makes it another thinge (like THESEVS his shippe) by that fredome of spiritt, that (sayeth JULIVS SCALIGER) adds Fictions to truth, or els with Fictions followes truth, and soe by addinge, changinge and poolishinge he appropriats euerie thinge to him selfe:

Pictoribus atque Poetis,

Quidlibet audendi semper fuit æqua potestas.

The Poet and the Paynter in this doe agree,

That equally they haue both their inventions free.

Yet wee may more nycely 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 thereby thinges receyue perfection (as I may saye) of deformitye, and

this is

11 in our] in ~~their~~ our

16 their myndes] their ~~owne~~ myndes



this is seene in that ALEXANDER coulde finde in his harte, rather to be HOMERS THE-  
 RSITES (whoe is sett out with onely this goode proportion to haue a passinge mishap-  
 pen mynde marryed to a deformed body, like RICHARD the thirde) then to be him  
 selfe, euen ALEXANDER the greate of a Poet-Apes settinge foorth; soe much  
 did that rare spiritt seeme to be delighted with the Decorum of euen hate- 5  
 full thinges; They that laye downe thinges 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 10  
 like HOMER, that is like Poetrye, but verse; The other that Feyne by foll  
 owinge their owne concepts, howe thinges 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 15  
 or Makers; yett bycause the first haue commonly somewhat of their owne  
 deuise, some Poeticall Ornaments, the order inverted, at least write in verse  
 (wh<sup>ic</sup>h is the Poets liuerye or habitt) we comprehend them vnder the names of Poets,  
 and their workes are Poems, for the matter is then first the Poetts, when it is restray-  
 ned and digested into his forme. And for Arte, it is as well shewed in drawinge the 20  
 true picture of LVCRETIA, if it be truly drawn; as in Imitatinge the concept  
 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 settts you out  
 a perfecter Image of the looke (as it were) of Constance and desperate sorrowe 25  
 in an Imagined bewtye; so as where the one euermore makes the person more emi-  
 nent 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 30  
 Doctrine and delight) it is of more direct vse and availeablenes, 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; TVLLYE coulde neuer see at the Barr soe perfect compleate an O-  
 rator (he sayeth) as he coulde expecte and discribe; yf you should de- 35  
 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 aryse of that  
 impartinge quality euery best thinge is sayed to be affected with all, or of expe-  
 riencie 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 irke- 5  
 some within vs, in the first subiect, and reallye, as I may speake; which  
 reason the Philosopher inclineth vnto, when he sayeth, we ioye in the  
 workes of imitation, bycause we delight to haue some expresse and sen-  
 sible Demonstration or resemblance of what we other wyse knowe, as  
 in contemplation whereof our vnderstandinge is a freshe informed, 10  
 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 espetially agreeable to mans Nature, soone found out that  
 Musicall kynde of number, which runninge in limitedd proportions, measured  
 by feete, and hauinge apt and consonant cadences and rymes, makes our 15  
 meeter or verse, and of these two partes, is Poetry in her highest perfection  
 compounded; the one the sowle and forme of Poetry, the other the matter  
 or rather the proper habiliments and clothinge, as we sayde before the liuo-  
 rie or habit. Thus I may (with Viperanus) conclude there was noe person  
 coulede euer clayme the title of beinge the Author of Poesie, for there was 20  
 noe tyme without some degrees of it, nor noe nation soe barbarous, as it  
 hath not left some relickes and printes of the vse of it, though rude  
 were the beginniges and in artificiall as of other facultyes, till Obser-  
 uation and Practise bettringe and secondinge Nature, brought it  
 within the compasse of rules to an Arte, soe as for any thinge I see, they 25  
 erre not, whoe saye knowledge and ciuilitye were admitted in amonge  
 the Ethnickes, by the populer doer of delight, where stooode very aunci-  
 ently, 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 30  
 profitable argument as the ground of their Poems, and we fynde noe hu-  
 mane wryters before Orpheus, Musæus, Homer etc. neyther any deli-  
 uerers 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, 35  
 Practise and obseruation the Nurses, and Arte the last scholemaistres

of the

3 beholdinge] d *over erasure*

9 wyse] s *over erasure*

11 with] h *scribal insertion*

15 feete] *overwritten to make faint text clear*

19 ( ... )] *brackets authorial insertion*

30 ingenious] *second s authorial correction of u [?]*

31 ground] gronud

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, bycause  
(with Aristotle) I shew Nature generally disposeth mankynde  
to this faculty; for though I affirme man, as man, to haue the seedes  
of it, yet I saye not they can all bringe forth the frutes 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  
(wh~~ic~~h he will not saye) bycause he affirmes those men to be as rare and dege-  
nerate as monsters in Nature, that are altogether vncapable 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 winges, though I confesse  
there be some struthiocameli, made to digest Iron, that, can scant  
lift them selues from the earth, much lesse worke clowde-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 vtterly 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 disposi-  
tions, and (wh~~ic~~h is an vnbeleued poynte) most indifferent, temperate, and  
constant affections; my reason bycause whil'st they Naturally and lyuely  
expresse soe seuerall contrary formes of passion, they neede them selues to  
be cleare of all perturbation, that their powers may be vnitedly intentyue  
on their speciall obiect. The Poet is to be that Polypus, wh~~ic~~h 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, vnlesse the Cristall humour were of a more fast compacted  
substance, and altogither vncoulered; Soe neyther is the mynde fasty-  
capable of those expressyue conceypts in their diuersity, if it be flittinge-  
ly phantasticall, or if it be not free from any violent impression of any one  
passion, that necessarily troubleth and distracteth the fantacye it pos-  
sesseth. 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 vnlimited heate of his mynde coulde not stand w~~it~~h  
that rare temper, wh~~ic~~h is expected in the Poet, wh~~ic~~h was admyrable and dyuine  
(sayeth

12 to a] to ~~be~~ a

21 )] closing bracket authorial insertion

26 transforme] n over erasure; catch] tch over erasure; humours] 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 aboute all this Aris-  
totle 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

5

Est Deus in nobis, agitante calescimur illo:

Impetus ille sacræ semina mentis habet.

A spiritt moues within enflaminge vs to write,

And this fitt takes beginninge of the Eternall light.

And this I take to be an extraordinary thinge (in truth) as it was in Da-  
uid; though I saye not it be vtterly ceased. Our Nature is like wise some-  
tymes incyted in particuler kyndes, by some lower motion and then the hote-  
spiritted Satyryst will saye

10

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, stirring  
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 intellectuall good, that which offers it selfe to the  
vnderstandinge parte, bringinge forthe in vs contemplatyue and more spi-  
rituall 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 diuine spiritt of Poesye,  
a passionate louer of that vnspeakable euerlastinge bewtye, to be seene by  
the eyes of the mynde, cleared onely by faith. Indeede, as a truly-Reuerend  
Bishoppe tould me onse his Psalmes are an excellent Practise of one that is  
possessed with the true loue of god, that is, the vnfoldinge and particular

15

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35

exposinge

8 vs to write,] *scribal insertion above deleted* of the eternall light,

11 ceased] *ceasæd*

12 some] *scribal insertion*

28 loue-|lynes] loue-|lyues

32 him] *hin*

exposinge of the affectiones, endeoures, lyfe, and fayth of the  
 seruannt of god, a perfect Image of a zealously religious mynde  
 in all estates. Nowe as this loue and lykinge cometh allwayes of  
 some likenes, soe the perfecter the degree of this likinge is, the nearer  
 still it is ioyned to his obiect, restlessly labouringe and stryuinge 5  
 forward, till it be entirely vnited, and euen oned with the thinge  
 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 euidently conclude that the loue of vertue and piety is of soe- 10  
 much more worth, then these lower-seated loues, by howe much those  
 heauenly Eternall exceede these Earthly momentarye bewtyes.  
 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 possesst of piety and vertue; then might our Arte iustly be 15  
 called a diuyne instrument; then might Plato intitle Poets the  
 Ingenderers of vertue, the guydes of Wysedome, the Parents of In-  
 struction, the Agents and sonnes of God. Yet to discend lower  
 to a more Earthly consideration of good, when our bodely Eye falls  
 vpon any worthie and fitte obiect, he settis our fantacy on work, which 20  
 promoteth it to our will and Appetite, and by a proportionablenes there-  
 to, a likinge and delight is bred, that sturres a desyre, and this we  
 peculierly name loue, which if noe circumstance of vnlawefullnesse  
 crosse, may well and honorablye be pursued to enioyinge. Nowe 25  
 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 pricketh the  
 mynde forwarde to imitate, soe it sharpens, by intendinge, the witte  
 and spiritts, and makes our Imitation to be more proper and preg- 30  
 nant, whil'st we ransack the most retyred corners of our harte;  
 to discouer the seuerall formes and moodes of the affectiones, whe-  
 ther, 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 35  
 the reignes to sense, such loue I define, with the stoicks (as Tully  
 sayeth) to be

sayeth) to be Conatus amicitiae faciendae ex pulchritudinis specie.

An endeouinge 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.

5

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

Non mi toccar, Pastor,

Io son di Diana

10

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

Lett not the lew'd vnhallowed Darte,

Of fowle lust peirce the chast vowed harte.

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

15

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 truly  
sayde. But he will haue the Poets to be otherwise, bycause (sayeth he) Me-  
nander the Comicall Poet affects not to be like Homer that writes in the He-  
royicke kynde; this Difference I acknowledge not as takinge the Poets to  
be herein also like the other two. For the distinction of Heroick and  
Comicall Poets, is in the argument and subiect, that makes them write  
and handle their matter diuersly; 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 obserued  
in Oratorye, and Payntinge; that famous Paynter Zeuxes drewe at once  
a boye and a vyne, the grapes were soe Naturally and properly paynted,  
that when the worke was sett abroade, the verye byrds flocked to eate of  
them

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35

1 sayeth) to be Conatus] to be *supplied from authorial insertion in catchword*; Conatus ... specie] *written in larger, less cursive version of scribal hand*

9 Pastor] s *authorial[?] correction of c*

32 Zeuxes] *written in larger, less cursive version of scribal hand*

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- 5  
 red soe exquisite Arte in the one, as in the other; and that his facul-  
 tye was greater in drawinge Plants, then sensible lyuinge crea-  
 tures, and soe much perhaps Aristotle would meane, when he sayth  
 Zeuxes was not ἀγαθὸς ἠθογράφος as Polygnotus was; he  
 could not soe well expresse those features and graces of sensible 10  
 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 Ierusa-  
 lem liberata is not like Amyntas, but Torquato Tasso made them both, 15  
 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, 20  
 wh<sup>ic</sup>h should haue 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 25  
 parum, of the Arte litle or nothinge. I saye then as the Paynters are  
 distinguisht by the diuersity of the subiect, soe (by this it is cleere)  
 Poets are some handlinge good thinges, some taxinge bad some discour-  
 singe of diuynne thinges, some Naturall, some of Morall. But the  
 differences of Poets, or rather Poems, will best be shewed by the manner 30  
 of handlinge, and the particuler Ende, euermore alterable according  
 to the subiect or argument: In which Diuision we bynde our selues,  
 in substance, not to varye from Antiquitye, but make it more apply-  
 able to our later and moderne kyndes./

And then. 35

9 Zeuxes] *written in larger, less cursive version of scribal hand*; ἀγαθὸς ἠθογράφος] ed.; blank space left by scribe

12 Zeuxes] *written in larger, less cursive version of scribal hand*

12-13 saye | Menander] saye ~~one argu-ment~~ Menander

13-14 Homer, | is] Homer, ~~since Aristotle sayth,~~ | is

18 Odysseas] a *authorial[?] correction* of u

28-9 discour- | sing] discour- | sing

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 5  
 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 conteynes  
 in it all manner of Heroicall Poems, and secludes all the rest of the kindes, 10  
 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 15  
 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) sunge by crosse turnes, or  
 Encomia, as though publicquely in open streetes and villages proclaimed; 20  
 the Rapsody was the same which afterward was appropriated to Ho-  
 mers workes, when they collected peices of them, and seuerally re-  
 hearsed 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 25  
 was that songe of Dauid, wherein he is reported to haue slayne his  
 tenne thowsande; of this kinde are the hymnes of Pindar in his sing-  
 inge 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 Hungarye that Warlick Nation, they 30  
 vse this still, and I thinck the Musick is but accidentall, for sometymes  
 these were onely repeated, and soe by the subiect distinguished, that  
 wee confounde them not with the Lyrick. Afterward the like Actes  
 of vertue and valour were vndertaken in a larger manner, whe-  
 ther 35

4 high] *authorial insertion*6 him] hin; is] is ~~is~~20 proclaimed] i *scribal insertion*



wheather the Poet list to amplify some true storye, or feyne 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 ey-  
 ther in solemne verse (therefore called Heroick bycause it caryes a  
 certayne maiesty sutable to those Heroes) or els in a graue prose. This  
 kynde of Poeme is called Epipoia, as you would saye the compilinge  
 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  
 disvniou 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 præcedent, fayned or true, they all endeuour, by an ad-  
 myringe æmulation, to direct and moue vs to vertue in particuler,  
 or generall. Xenophon (as Tully acknowledgeth) in his Cyrus hath  
 giuen vs Effigiem justı imperij, the true skantlinge of an happye  
 estate of gouernement. Æneas is an Image of a perfect man for wise-  
 dome, valour and piety as far as Virgill coulde Imagine. Orlando  
 of bold hardines; that chast story of Theagines and Cariclea giues a  
 goodly modell of a vertuously placed and managed loue; the Arca-  
 dia hath excellently lymned the faces of all vertues and affections;  
 Bartas his Iudith is a worthy patterne of a religiously trayned,  
 and vertuously lyuinge woman; but aboue and before all these  
 is that sacred, an lofty Poeme of Iob (written, some præsume, by the  
 diuine spirritt of Moses) a cleere myrrhour of inimitable, yett hu-  
 mane piety and patience; neyther doe I make it hereby a feyned  
 thinge; but the manner of penninge is by the best diuynes confest  
 to be Poeticall, and ioyn'd 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 knowen perfectly; nowe farther  
 this

2 (...) ] *brackets authorial insertion*  
 21 far] a *scribal correction of o*  
 23 actions] *s authorial insertion*  
 32 the] *authorial insertion*

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, 5  
 who hath opened as much Naturall Science in one weeke, conteyninge  
 the storye of the Creation, as all the rable of Schoole-men and Philoso-  
 phers haue done since Plato and Aristotle, indeede, methinckes what  
 Ierome Zancheus, that sounde deepe diuynely and refiner of true  
 Naturall knowledge, (drawinge all to the touch-stone of truth) in his 10  
 most diuynely philosophicall writinges, hath discussed and concluded,  
 Bartas hath minced and sugred for the weakest and tendrest stomak,  
 yet throughly to satisfice the strongest judgements; these deliueringe  
 the knowledge of Nature in soe infinite varietye, and the Infinitenes  
 of euery particuler, as it is to our conceipte, lea'de vs to the Infinite 15  
 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 graciously entertayned of our gracelesse  
 age, and which in solemne verse (not fitt for Musick) handle narra-  
 tyuely the mysfortunes of some vnhappely rayseed or famous person, tho- 20  
 rough error, vice, or malice overthrowne; 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 Rap-  
 sodie aboue mentioned, and are as it were one Acte of the Heroicall.  
 Chawcers Troilus and Cresseid is in this ranke and his legends. 25  
 Lastly to these we ioynye such narrations, as handle small-seeming  
 matters, in highe and stately manner, such as are Homers Froge-  
 mouse-fight, Virgills Gnatte, Spencers Muiopotmos and the like;  
 whether it be that, as Baltazer requires, at the Courtyers hande, prooffe  
 of valiancy, in matter of noe greate consequence, sometymes, soe the Poet 30  
 will voluntarily shewe the vigour of his witt nowe and then in trifles;  
 or whether though such Creatures bee but sylly and contemptible, yett  
 warre is a noble and high subiect, and such sad euent, euen  
 in these worthlesse animals aske a solemne and graue representation,  
 or lastly 35

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 litle or nothing in his owne person, and this such as haue subiect bad matter (as Comedy and Tragedy) or that handles, immediatlye, 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 immediatlye, 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 proportionableness 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 entertaynement of priuate lowe persons, by discourse and Dialogue, reduced to shipheardish and rusticall Imitation, eyther Naturall, Morall or Historicall knowledge is deliuered, or diuine (as I take it is playne in mr spencers sheeheardes Calender to be ment) it maketh the Pastorall (soe by a generall name knowen, bycause that is the worthier and most vsed sort) and this is a kynde of lowe Comedy, 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 famlye) 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 yeeld best sustentation, to his earthly pilgrimage, and soe all lyuinge 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 diuine testimonye consonant with them) thus in a kynde of Idle easefullnes they gaue occasion (say they farther) to those Naturall desyres,

to ceaze

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7 and] *nd over erasure [?]*

24 irregular] *a authorial correction of e*

30 toke] *ke authorial insertion; pleasure,] comma authorial insertion*

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 5  
 the roote of loue, whereby they might challenge and combate one ano-  
 ther, but especially wyne the highe rewarde of the ever-partiall  
 Iudges good likinge; thus they saye grewe the Pastorall. Of this sorte  
 was Theocritus the chiefe of the Greekes, Virgill of the Lattines, whoe  
 doth imitate and (as he vseth) exceede his patterne. Moderne in other 10  
 tongues many, in Englishe the Shepheards 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, 15  
 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 20  
 kynde. Nowe these haue a common name Eclogs, bycause of the se-  
 lectinge some best ones, howsoeuer some will (with singuler lear-  
 ninge) crosse the streame of all the learned, and drawe it from such  
 a word as signifyes Gotehearde-songs, but wrestingely. Thes are sub-  
 diuided as those by shepheards properly called Pastoralls, by Neate-  
 heardes or Cretekeepers accordingly Bucolicks, of husbandry or hus- 25  
 bandmen therefore Georgicks; Goteheard kyndes haue their name  
 agreeable, or if ought besydes, 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 30  
 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-concepted Tragedye  
 of Richard the seconde./

Nowe those 35

11 many,] *comma authorial insertion*

15 (...)] *brackets authorial insertion*; Coruncanus] *authorial correction of Corun Canus*

28 Sanazar] *scribal correction of Sanazair*

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 5  
 personatinge Poems, where beinge altogither in dissembled action  
 the Actors are called in Greeke dissemblers or Hypocrytes, not such  
 as they seeme; These are eyther Comedy or Tragedy. Tragedy Aris-  
 totle sayeth was first brought to perfection, and that by Sophocles,  
 though it may seeme to come from and after the Comedy (which 10  
 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, contey-  
 ninge for the most parte reproaches and taunts of priuate men; 15  
 after they grewe to alter this to an ordinarye kinde of enterlude,  
 ridiculously invectinge against, carpinge and taxinge whatsoeuer  
 absurditye they pleased to obserue, in any priuate particuler person,  
 and this from village to village and soe Aristotle tells, the Comedy  
 tooke his name, bycause it was vsed in hamletts and litle Countrey 20  
 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, 25  
 restreynd (as they thought) men in order and honesty; neyther  
 went they aboute the Clownes faultes. Such like beginninge is re-  
 ported of the Tragedy, (if he came not of the liberty of this Comedy,  
 that more insinuated into popular eares, by liftinge it selfe aboute  
 popular vices;) and that was as they vsed to sacrifice to Liber (the 30  
 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 35

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 obeyninge 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 Tragicæ genus inuenisse Camæna  
Dicitur; et plaustis vexisse Poemata Thespis;  
Quæ canerent agerentque peruncti fæcibus ora.

Thespis is held the first, that Tragedy founde out,  
And taught this vncouth kynde first to be borne about,  
On wagons, whil'st the Players did their face besmeare,  
That they might singe and Act disguise parts euery where.

Thus lastly by addinge persons, orderinge and limitinge 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 vnhappye actions by feare and compassion to purge outragious and cruell affections.

The Comedy differs in that it handleth smaller fortunes, pleasantly and vulgarlye, the Ende alwayes contentfull, by merry skorne, and reproche purginge peeuishe sutle 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 Plautus, for much witt somewhat vnciuill, and

Terence

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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 ordinarye conceipt or obseruation) 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) iustly 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 Tragycomey; of greate affinitye 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 worthely shutt out, they grewe to be vnworthye kindes by them selues. The satyre takinge his name from feyned rusticall and boarish diuinityes, soe called; in like sorte they represented vnseemely gestures, lewd and bitter scurrilites. 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 loathing of any grosse corruption or deformitye of behaiour 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 calumniatinge) or els in a more mylde gibinge and wittye scorne, it laugheth the absurditye out of countenance; and then it is called (nowe a dayes) the satyricall Epigram it may be thus discribed 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 particuler name, as it were poyntinge out, and with a goade gaw-  
linge

2 greake] k *authorial correction of t*  
 17 boarish] a *scribal[?] correction of w*  
 28 gibinge] *gibinge*

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, shewing the Nature of the kynde withall,

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Ense velut stricto quoties Lucilius ardens  
 Infremuit; Rubet auditor, cui frigida mens est  
 Criminibus; Tacita sudant præcordia culpa,  
 Inde Iræ 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.

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

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Lastlye we fall into those Poesyes, wherein we Imitate and discover 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 Historicall 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 breede 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 auintiently was thought the fitlyest agreeable to dittyes, and was (some write) first deuised by Amphion, whoe by his harmonious rymes and sweete eloquence (sayeth Natalis Comes) soe softned and suppld the myndes of the rude and sauage people, that he drewe them to

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build the wals of Thebes and lyue in obedyence to their lawes, hence  
 it is fabled, that he had power by his Musick to moue and assemble  
 stones. This is likewise called the Melicke or melodious kynde;  
 And this sweete part of Poesie is of vse in holy as well as ciuill  
 matters, nowe those of this kynde that represent affections 5  
 are such as vtter ioye, sorrowe, desyre, anger, hate, and those  
 that depende on these, those of ioye may be termed in a more pe-  
 culier sorte the Lyrick, as beinge of a Naturall mery sweete-  
 nes. Those of desyre and sorowe are called Elegiack or Playn-  
 tyue; for the Poet hauinge pleasure for his scope (as one sayeth) 10  
 will not soe much as vtter grieffe but in forme of pleasure; those  
 of anger and hate may generally be ranged vnder the name of  
 Diræ, as you would say the furious kynde. The old heathens (as  
 in all thinges they obscured truth with some cloudy fables) did  
 sett out the horroure of guilty wicked myndes, as to be the worke 15  
 of certeyne furies, which they feyned to be sent from hell to haunt  
 offenders (indeede fowle offenders feele the first fruits of Hell in  
 this lyfe, eyther first or last) in like sorte these kynde of bitter  
 vpbraydings, with terrible imprecations, they called Diræ bycause  
 they would grate and exagitate, like furies, or bycause they in- 20  
 voked them. Nowe those that haue giuen them selues ouer to a  
 reprobate impietye, may be by imprecation, cursed (in some sort)  
 by these (as the Italians call them) desperate Poems; if we knowe  
 our spiritt: As is the 137 Psalme, against the sonnes of Edom mali-  
 tious deriders of the Iewes captiuity in Babylon, and bycause all those 25  
 of anger, disdaine and hate, haue some kynde of cursinge, defiaunce  
 or detestation in them, they may not vnfitly be reduced vnto this  
 kynde of Diræ. The first of ioye;  
 receyue distinction, accordinge to the diuers matter of our  
 ioye; which aryseth either of diuine or wordly good; of the first, the 30  
 first is when by the cleere-seinge eye of fayth, we are made partakers  
 of the verie ioyes of heauen, and in some sort raysed aboue and out of  
 our selues, wee seeme to preuent those eternall felicities, which  
 inflames our harte to sett the tongue and pen a worke, in blazinge that  
 vnvttterable 35

3 Melicke] licke *authorial insertion in space left by scribe*

24 137] 132

28-9 ioye; receyue] ioye; which aryseth eyther of diuine or | wordly good receyued

29 according] *first c. scribal insertion*

vntterable glory: from hence comes a seconde ioye, when in the assurance of the forgiuenes of our harte-torturing synnes, we singe the sweete peace of a good conscience, and triumph ouer death and hell, and this kinde is principally and properly beseeming all Christians; this hath of old stird vp the holy men, as especially Daudid, to singe his vnconceiuable ioye in many hymnes, this styrred vppe Mary and Zacharye to expresse the ouerflowing 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 enioye; and soe the fruition of the commendable good thinges 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 wherevpon our gladnes is grounded, and haue names accordinge to the particuler causes of our ioye, as those of victory over our enemyes 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 enterteynements whether publick, as you may see in Didoes enterteyninge of Æneas, or betweene those whome especial 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 settis 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 diuynne thinges, such are Daudis 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

1 vntterable] vn *authorial insertion*  
 15 Epipompeutica] *second e authorial insertion*  
 37 of Christ] *scribal insertion before deleted and*

of Christ and his spowse the Church. Or otherwise this desyre and  
loue is lower sett, but perhaps more violently caryed of some obiect  
agreeinge to our sence and appetite, which in honorable and honest  
manner may be vndertaken and prosecuted, where vertue hath  
the manninge of those eye pleasinge coulours and apt proportions 5  
of feature, which with the sober sweete graces of behaiour coun-  
tenance, and presence make vp the perfect harmony of that bewtye,  
Reasons eye can onely discern. 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 10  
in complayninge the absence and want of somethinge, which possest  
wee perswade ourselues would be of pleasure and vse to vs, and soe  
is ioyned 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 15  
absence of Gods countenance, after which he thirstingly panted, as  
the harte after the fresh waters; In the latter sort are the complay-  
nts vttered 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 20  
of the rest, there is nothinge in him but may stand with honesty  
and vertue; we haue some English admyrers of their sundry  
starres, with greate felicitie of witt that followe him; but it were  
to be wisht some conceipts had neuer bene borne, or neuer seene the  
light, to haue eclipsed the vertue and worth of them, whome 25  
they haue vnworthely succeeded: Besides we haue other Playn-  
tyues, as we haue other calamities and losses whether of goods,  
honour, frends, health or whatsoeuer 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 represen- 30  
tinge and lymninge these affections, to behold them in the Image and  
reflection; though the passions them selues be greuous and dread-  
full 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*) 35  
we abyde to see sauage and hydeous beasts them selues, but their  
pictures and

21 may] *scribal correction of many*24 bene] *ne authorial insertion*35 *λυπηρῶς*] *authorial insertion in space left by scribe*

pictures and Images wee with a delightfull gladnes beholde and the gladlyer, if wee haue seene those monstrous creatures them selues. Besydes it is an ease to the person affected, to vnload the burden of his affections, and power out his passion in complaynte.

For sorrowe ebs, beinge blowne with wynde of wordes. 5  
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, 10  
Di me medesimo, meco, mi vergogno,  
Et del mio vaneggiar, vergogna è'l frutto,  
E'l pentirsi, e'l conoscer chiaramente,  
che quanto piace al mondo è breue sogno.

Loe nowe full well I see, how to the blockish Rowte, 15

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, euen as a dreame is wayne, 20

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 commendation 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 fitte for instruction, such as are the proverbs of Salomon, such is Cato, such are Horace his Epistles, and some Odes; and him doth Sir Tho. Wyat in his Lyricks especially in two or three Epistles to Sir Iohn Poynes, soe happely followe, as I thinke none since hath bettered him, in that kynde, for a sounde conceipte, couched in beseeminge, 25  
Phraze and well runninge Meeter (though that was not then soe curiously affected) Indeede I knowe none, (in my small obseruation) about his tyme, for prose or verse of comparable sweetenes, and fullnes, savinge my Lord of Surrey, who hath written in this kynde. And as the fathers of those Lyricks liued lincked in loue, soe these children of those parents after them, are ioyntly succeeded to eternize 30  
them; 35

10 tempo] o *over erasure*

27 Cato,] ato, *authorial insertion in space left by scribe*

30 beseeminge, | Phraze] beseeminge, ~~Pha~~ | Phraze

36 eternize] externize

them; Of both which one sayeth, (beinge of good judgement and learning) 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 Sir P. Sidney saith, there are many things in them tastinge of a noble birthe, and worthy a noble mynde. Lykewise the Heroicall Epistles of Ouid some of them discoueringe 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 meryly 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 alwayes 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 tendenge or applyable 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 Poetrye, and poynted you to the least twigge and syen of this faire Plante; which if I haue bene long in, I thinck it will soe appeare to giue light to the parte ensuinge, as here we may be much briefer. Thus let vs come to discribe 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 particuler circumstance, required and belonginge to the settinge forth and dressinge of euery Poeme, bycause then wee should growe infinite and runne through all Artes, euen more then Quintilian in his Oratorie, or then Scaliger in our faculty. Besydes there are many things which must in soe infinite variety of deuise 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

8 that] *scribal insertion*

15 well-disposed] well- *authorial insertion*

20 will] *scribal correction of well [?]*

26 required] i *scribal correction of r*

29 Quintilian] *written in larger, less cursive version of scribal hand*

32 an vnseperable] an ~~vnseperable~~ vnseperable

onely, which are peculiarly by him to be obserued, 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 way, if occasion fall out accordingly, we will touch those  
 straunge and bordring rules, which in any sort may giue light to those  
 that are direct in our way. Nowe then we knowe that euery worke 5  
 is directed and overruled by the Ende, that is by knowinge and ob-  
 seruinge the Ende, we gather what are the most convenient  
 meanes 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 disposing and stowage of 10  
 howsholde stuffe and such thinges as are to be kept drye and warme.  
 It must be builde in such a forme as is capable of those Implements, and  
 necessaryes, then it must be distinguished into diuers roomes and offices,  
 for the better ordringe and performinge of sundry kyndes of businesses.  
 Lastlye to the Ende it may please the Eye as well of the owner, as of the 15  
 guest and passer, it must be bewtyfull and vniforme. Thus then  
 we must remember what we proposed to be the Ende of this Instru-  
 ment 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 whatsoever is behoof- 20  
 ull to this triple Ende, is required in the Poet in as much as he is a Poet,  
 whatsoever 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 vndertaker, of the abuse or ignorance of the Arte,  
 Scaliger sayth that Virgill (which is easely the Prince of all heathen Poets) 25  
 seemes to him, to knowe onely what is indecorum or vnfittly vnbesee-  
 minge; and to haue with all this Resolution rather to leaue out many  
 thinges 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. 30  
 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, 35  
 Lame, harsh, vnseemely, vnorderly, may be registred amonge the  
 Absolute

9 the howse ... to this ende] *authorial[?] insertion*  
 24 inartificialnes] martifialnes  
 27 Resolution] Rosolution

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 princi-  
 pally in shewing those fruits of faith, in doinge those deeds of mercy  
 (there discribed), which are as a sweete perfume in the Nostrels of god  
 and man; soe wee must saye of the Poet (which Quintilian 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 commen-  
 dation, 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 euery Poeme consists of those  
 two partes, of the subiect and ground of the devise, and of the de-  
 vise 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 whatsoever kynde we write in, there must be noe de-  
 formitye, noe euident or purposed harme or offence in the mayne  
 matter and grounde. For howe can that tree beare good fruite, whose  
 poysoned 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 singuler thinge is it, to moue the naturall af-  
 fections and appetite (alreadye but too prone) to followe the plea-  
 sure of sense-objects? to the delight of a reasonable creature there  
 must be somethinge agreeable to the reasonable parte, and there-  
 fore the Poet promiseth to enriche the vnderstandinge w<sup>th</sup> knowledge  
 to conduct the will that noble part of the sowle to the pursuite of ver-  
 tue and good; and then Quintilian will saye, there is more pleasure  
 in beholdinge a rich cornefeilde, then a meadowe diapred with fayre  
 lyllyes and vyoletts, and that he would rather enioye the

vyne

1 this] *authorial insertion*2 shoote] oo *authorial[?] correction over erasure*15 Aristotle] *Aristle*19 the] *scribal correction over erasure*28 too] *second o scribal insertion*33 Quintilian] *written in larger, less cursive version of scribal hand*

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 obiect of the Eye, and serue 5  
 but to leade vnto the consideration of the thinge, represented by those  
 superficial forms, and the same thinge, 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-  
 ceipt and substance, che per quel armoniosa legatura di pa- 10  
 role, ch'estoriormente si senti al orecchio. Then by that musicall  
 connection and composition of words, that beate vpon and affect  
 onely 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 15  
 euermore breads our groweth and progresse in good, and soe they that  
 vnder these flowers of Poetrye, hyde snaky wantonnesse, And  
 villanye, bringe poyson in a golden goblet, and are to be enterteined,  
 as sowle murderers, whil'st these their Poems are (when they are  
 best accomplisht) onely of the same value and æstimation that 20  
 Sabina Poppæa was; who beinge (as Tacitus sayth) graced with all  
 thinges 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 25  
 adulterate (which disgraceth all other graces whatsoever) 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 fyer till they were purified. We must  
 then haue the subiect and scope good; when we are thus farre pro- 30  
 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 goodly bodye in her fayre  
 and holyday attyre, that she may (with a Iudith-like temptation) allure  
 men to affect her which cannot be otherwise procured, then by the me- 35  
 diation of



mediation of Delight; which allwayes ariseth of some bewtye, or sensible object, sutable to our appetite or will, and then wee saye, this outward dressinge is noe more butt the harbinger to lodge the likinge and loue of the matter and concepte in men, as the bewtye of the vertuous Parthenia was to constant Argalus. soe as nowe wee must seeke what is required to the makinge a thinge bewtifull; wee describe bewtye to be a qualitie arysinge of an apt and gracefull featuringe, and disposition of the parts and members, betweene them selues, to the composinge of the whole; that is bewty consists (as Aristotle sayth) in the conuenient quantetye and bignesse of the whole, in the corespondency 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 bewty of the Poeme, whil'st 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 vniformitye; secondly varietie; thirdly sweetnes. Lastlye that Energia force, effectualnesse, or vigour, which is the character of passion, and lyfe of perswasion and motion. Nowe all of these are required, as well in the deuise and invention, as in the clothinge of the deuise or stile, and that seuerally may be obserued; I make here a difference (with Scaliger after Aristotle) betweene the deuise and argument, aboue mentioned; the deuise 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 deuise 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 perswasie concepts may be attended; and here bycause for illustration I am forced to bringe instances of Errors, I must intreate not to be branded with the dignitye  
of a

of a Critick for culling out the imperfections of our best wryters, because I haue not had and I repent me not, that I haue not had leysure to reade the triuiall vulgare Poets and I alwayes thinck with Scaliger Homer must not be the rule of Poetrye but must be rul'd by the rule it selfe which is the Arte, And if Homer sometymes sleepe, and Horace be offe-  
 5 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 securitye of errors. The proportionablenes of the matter and concept  
 10 is two wayes (as Scaliger seemes likewise to note) in the agreeablenes and conformitye of the deuise with the thinge and in  
 15 the corespondancy of the partes amonge 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  
 20 bee proportionably answeringe the truth, and soe you must alwayes apprehend the thinge 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  
 25 praecedent 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 yow would discribe an Elephant without ioynts in his feete. Some  
 30 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 vertuous temperate woman; whether it be a fault or noe in him, that tyed not him selfe to declare thinges as they were done, but tooke the liberty of his owne feyninge invention, to shewe the assaults and constant  
 35 vertue 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 Sannazar that will bringe the Magi out of Æthiopia, when as the  
 40 scripture sayth they came out of the East. Mr. Spencer may iustlye be indited for infringinge this statute, when twyse in one part of his workes he sayth, The Tombe Mausolus made; meaninge that monument which his wife Artimisia, famous for the feruencye of her  
 45 Loue to her husband, after his death sett scopas and others (as  
 Pliny 35

(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 thinges necessary or probable or possible; necessarye 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 scienc- 5  
es are necessarye; thinges 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 litle Ascanius  
Disce puer virtutem ex me, verumque laborem, 10  
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, 15  
Nec quodcunque 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 20  
and vnlikely may fallout, and soe the Poet hath libertye some  
tyme for admyration, to passe ordinarye and common reason, re-  
presentinge euen wonders, but then still the meanes must be  
extraordinarye. It is verie reproveable (sayth Aristotle) to  
feyne any thinge voyde of reason; yea in Tragedy (he saith) they 25  
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 Tegæa into Mysia in three dayes and without  
a guide, here me thinkes Ariosto must needes be reproveable, that  
tells you of a man that runnes throughe halfe a douzan bodyes of 30  
men, with his ordinarye lance, and caryes 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 35

3 necessary or probable or possible;] *authorial insertion*

27 borne] *authorial insertion*

29 Ariosto] *scribal[?] correction of Aristotle*

hearinge soe incredible a reporte. Hyperbolicall speaches may be vsed;  
 but they discend not into particulers. The other parte of this agreablenes  
 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 winges vpon her backe (lyke a  
 byrde) her lower partes filthyly (sayth he) concluded in a fish; it is  
 sayeth the excellent Paynter that symmetric or conformitye of partes  
 proportioned armonicamente, that pleaseth the eye and mynde of the  
 beholder; soe is it that sutable corespondency in the partes of our  
 Poemes, that yeeldes a sweete harmony to our eares, and a bew-  
 ty to our eyes. The Poeme must be accordinge to Aristotle, as one bo-  
 dy of fitly-composed members, that haue a proportionable greate-  
 nes and dependency one with and vpon another, and this Horace  
 meanes by his conclusion, that your  
 woorke must be vnnum and simplex, it must not be an Hermo-  
 phrodite or Mungrell; and this Scaliger meanes by constancye,  
 when he sayth, Imitation must followe the thinge, and constancye  
 the Imitation; you must make the deuise continually like it  
 selfe, The persons one and the same; The describinge notes or cha-  
 racters (as after Theophrastus they may be called) of euery par-  
 ticuler must be constant and answerable to the proposed forme.  
 Æneas alwayes deuoute, valiaunt, and wise, his Achates faithfull.  
 Pamela in all her behaiour, bearinge state and Maiesty, in a ver-  
 tuous resolution, and soe commaundinge an awed loue and a re-  
 uerent respect. Pholoclea in all her cariage modestly mylde and  
 sweetely vertuous, soe, as it were woeinge loue and honorable re-  
 gard. Anaxius proude in all his gestures, swellinge in his termes,  
 and euermore behauinge him selfe as one, that beholds euery thinge  
 vnder 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 autho-  
 ritye; these rules are broken by not obseruinge sircomstances of  
 tyme and place and persons likewise; longe speaches in greate ex-  
 igents; short conveyances and shuffling vp of matters of greate consequence contrarye to Caricleas excellent  
 concept,  
 when

2 discend] c *authorial[?] insertion*

7 filthyly] ly *scribal[?] correction of e*

11 our eares] our eyes eares

15 by his] by constancy, when he sayth his

35 and shuffling ... consequence contrarye] *authorial[?] insertion*

when Theagines woulde haue had her (accordinge 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 wrought out through many circum- 5  
 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 Prin-  
 cipalls) exceede in grace of expressinge the first and chiefe.  
 It is written of an excellent Paynter in Millayne, that vndertooke 10  
 the drawinge of Christ with all his Appostles atthe supper  
 howe he 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, 15  
 and chose rather to haue it vnperfect, then with disproportion to  
 grace the disciples aboute their master; But espetially 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 20  
 Philonax his reporte,) to make him two myles of, without intima-  
 tinge any reason, why he differd 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) 25  
 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 wearisomenes:  
 The second vertue is Varietye, and diuersnes of matter 30  
 or Invention, that maye, with supply of newes, holde vp the  
 mynde in delight, soone quatted with sacity which makes  
 euen the best things seeme tedious; and this is as well in the con-  
 ueyaunce, in wrappinge, and invertinge of the order of the same  
 things (like the many trauerses wreathes and crossings in the 35

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-|veyaunce] 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 be fitt, 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 (w<sup>h</sup>ich necessarily followes thereon) in retur-  
 ninge, to fetch thinges 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 thinke it as playne, that he exceedes both him and all other, for  
 a delightfull easy intricatenesse and intanglinge his particuler  
 narrations one with another, that makes them as it were seuer-  
 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 thinges and actions  
 to represente, you must sett them forthe in dyuers formes, diuers  
 knightes, their persons vnlike, vnlike qualityes, habittes vnlike,  
 vnlike enterprizes; soe, many combattes none like other in shewe  
 or Issue; in like sorte of all other thinges. Nowe farther this  
 Varietie allows 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  
 ryulets 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,  
 buyldings, 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

2-3 the | additements] the ~~old~~ | additements  
 4 haue especiall] *authorial correction of* haue his speciall  
 8 followes] *es authorial[?] insertion*  
 27 by-matters] *s authorial[?] insertion*  
 28 Brookes] *authorial insertion in space left by scribe*

ryuers, byrdes, beasts, or the like, you shall comonlye haue noe person drawn, without some page, some childe, some armes, fauour 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 speakes 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 belonge to the shipwrack<sup>3</sup> or whereabout grewe it in the sea, trowe yee<sup>5</sup>

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 conceipt; 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 aspiring; or as if it could be proued noe other waye but by example. Lastly you shall not neede, in a glorious vanitye, to heape vp all can be deuised, 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 fairely-shaped Images, 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 florishe of exquisite coolours, disposed to please the sighte, are nothinge soe delightfull, as are those Images, which though they be but barely lyneated in white, yett giue the representation of some knowne Creature or story;

3 or] r *scribal correction of f*  
 6 shipwracke] shripwracke  
 24 pleasinge] a *over erasure*

or story; The Orators (among whom Quintilian most distinctly)
 make the principall parte of their facultye to consist in movinge the affec-
 tions, 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
 agreeing with the Oratour, hath the same meanes with him to come to
 his Eand, soe farre (at least) as the Oratour ioynes with the Poet, the
 Poet at the last farre out strippinge him in this the glory of both their
 facultyes; and then it seemes those graces whereby they indeavour 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 com-
 prised 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 concepte in the Naturall and proper deuise,
 euer possessinge the Mynde of the hearer or Reader with Evidencie
 and pleasure, which makes him easely and cheerefully apprehend the
 thinge deliuered; whil'st they vtter expressiue their Intendments
 and free the mynde from all indisposition, through sadnes and dis-
 pleasure, which vsually 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 eident and cleere,
 his apt concepts, his mayne scope, and likewise season all with a
 sencible pleasantnes; and this latter, first to be handled in this
 place, is chiefly in the smooth and cleanly Alterations, which by reason of
 coosninge the expectation (as Quintilian saith) are alwayes de-
 lightfull, either with gladnes, if they be to the more glad and more
 welcome parte, or with astonishinge Admyration, yf they be tur-
 ned to more sad and vnworthy events (which falls vnder the
 consideration of the next last vertues;) such are those Peripetiaë,
 as you would say, indirect compassinges of matters, when the strange
 vnexpected



strange vnexpected Issue of thinges falls out otherwise, then the direct  
 tenor or purporte 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 vn-  
 looked-for accident fall from one another, or enemyes are reconciled, 5  
 which is ordinarily by revealing of somethinge, which before was vn-  
 knowne or couered and disguised, as when the twoo frendes Daiphantus  
 and Palladius combattted one another, by the strykinge 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, 10  
 (as they are sayd there vpon to be) full of wonder and yett fuller of ioye,  
 then wonder; This Delightfull alteration giues most tymes conclu-  
 sion 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 15  
 parties gladdly appeased, in her Enioyinge Pamphilus, the beholders  
 testifie their compassion of Ioye, w<sup>th</sup> a Plaudite, Especially that Comedy  
 of the two brothers in Plautus (nowe growne good English) hath all those de-  
 lightfull errors concluded in Menechmus and Sosicles their meetinge and  
 acknowledginge one another. Such are the Intruding merry matters 20  
 and persons, in the more serious actes of our Poemes; which doth (as  
 Quintilian speakes) tristis solvere affectus, dissolve sadd affections  
 into delightfull ioyes and pleasure. Such are in Virgills V<sup>th</sup> Booke,  
 the description of the games after the dolefull Narration of the toyles 25  
 of Æneas and the tragicall Eand of Dido. What a wellcome plea-  
 sure breedes that chaunge in Heliodorus from the sadd expectation  
 of Man-sacrifice to Theagines his wrastlinge with a beast where in  
 are shewed many delightfull feates of nimble actiuitie; such are the  
 bringinge in Dametas and Mopsa to play their fooles partes emonge 30  
 Noble personages in greate and graue matters; besides there is much  
 sweetenes in the wyttie conceipts, apt sentences, proper allusions and  
 applications to be disparced 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 35

11 ( ... )] *brackets authorial insertion; fuller] er authorial insertion*

15 cominge] *scribal correction of louinge[?]*

19 Menechmus] *Menechinus*

and as it were beyonde expectation; such are those preety turninges  
of your sentences from the apparant bent of your Phraze that are, as  
it were, Models of the Peripetiæ, they are called facetiæ, sales, and  
lepôres, mery, gracefull, and savory Iests; which arise of the pleasantnes and  
vrbanitye of our Nature, and of the occasion administred in the matter; 5

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 Entertey-  
ned. Of great Especiall great sweetenes is that kynde of Invention  
which is grounded on likenesses, as when I conceiue a thinge not as 10  
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 vnderstandinge w<sup>th</sup> the apprehension of diuers things  
at once (as saith Aristotle) bringinge w<sup>th</sup> all this examples of a common  
Metaphor or resemblancinge speeche, Olde age is stuble, wherebye 15  
wee learne that the one is stateles and withereth, as that the other is w<sup>th</sup> 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 20  
the Oratour and Poet well finde this beholdinge of thinges in others  
more cleere and ordinarye, as it were in Cristall glasses, are as seue-  
rall wayes of informinge vs and euery way doth ad cleernes and prooffe  
to the other; of this Nature are all apollogi, parables, or fabulous  
resemblancinge concepts as those of Æsop; Of what force these 25  
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 vsed 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 Narrati- 30  
ons 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 wisdom is feined in the  
scripture to be a woman; This Investinge of qualities w<sup>th</sup> persons  
and followinge 35

11 as it is like] as it like

15 Metaphor] *authorial correction of Metephor*

29 lowde-cryinge] lowde-eryinge; r *scribal correction of y; yinge authorial insertion in space left by scribe*

and followinge of the agreement is of Merveilous moving delectable-  
 nes, The Rules of these drawinge similitudes and Images of thinges  
 are out of Aristotle, that when you woulde advaunce the Esti-  
 mation of any thinge, you drawe them from the more worthye  
 thinges, when you woulde disgrace, from the more unworthye; 5  
 still there must be a fittnes and agreement in the poynt they are  
 brought to cleere and confirme; Neither must you drawe them  
 from thinges highe and obscure about that you woulde illustrate  
 thereby, or thinges equally doubted of as that you would proue,  
 as he that woulde shewe howe the thorny afflictions of this life 10  
 accompany vs, would needes illustrate it by tellinge of the Man in  
 the Moone with a bushe of thornes 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 swetely ioyous em- 15  
 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 mudle more then instruct, lastly you must  
 not feine thinges to be that which by relligion and diuine authority  
 you are prohibited to resemble to any thinge; and this vnavoydably 20  
 lights on them that will needes goe to schoole with the heathens to  
 learne of them howe to Deifie creatures and certaine Qualle-  
 ties Not much vnlike this faulte 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 25  
 and thankes, Anone wee call God Iupiter, Apollo Neptune etc.  
 heathinish Idols; But perhaps this scrupulous plainesse will  
 haue fastned on it by some selfe-likinge Iudge, the name of folly;  
 It may be as a vertuous gentlewoman (in a suite) was once pleasantly  
 tolde by a Courtyer, whoe honorably respected her and her cause, that 30  
 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 heauenlye follye  
 and hurtless simplicity, is she nowe arived at the hauen of her E-  
 ternall rest. 35

1 the] *scribal insertion*

15 her] *authorial insertion*

16-17 ( ... )] *brackets authorial insertion*

17 obscene] *authorial correction of obsence*

18 mudle] *authorial correction of muded[?]*

19 feine] *fe over erased s<.>; be] authorial insertion*

22 Deifie] *ifie authorial insertion in space left by scribe*

27 this] *i scribal[?] correction of u; plainesse] se 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 thincke some of those thinges that  
 fall vnder my reproofe, 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 aboute my knowe-  
 ledge, These small-esteemed leakes, yf 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 a-  
 billities in this kynde to the honour of their supposed Diuinities,  
 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 giues vs (as Sir P. Sidney sayth) Newe-  
 budding 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 Almighty, that exacteth at our hands as well the calues  
 of our lipps, as the first fruits of our harte, the reverence of the bodye  
 as well as the bowing the knees of our soule, Neither will he  
 knowe them in heauen before saincts and Aungels, that will not with  
 reuerend boldnes confess his holy name before the sonnes of Men. The  
 Courtyer 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 steps of the Naturally  
 stumblinge heathens, and soe nurse those superstitious Conceipts,  
 which Sir P. Sidney thincketh was the reason why Plato would worthe-  
 ly 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 a-  
 way 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* [?]

32 I (with] I ~~with~~ (with

32-3 (...)] *brackets authorial insertion*

growen an Arrian; Poetry may w<sup>ith</sup> like reason wonder and com-  
 playne that shee is become so wholly (almost) an heathen; wee  
 thinck nothings speeds well that is not vnderaken w<sup>ith</sup> the In-  
 vocation of I knowe not what Idols, neither doth any thinge sound  
 well that is not graced w<sup>ith</sup> some of Ovids grosse fables of their esteem-  
 ed Gods; wheras Ovid cannot be defended not deeply to haue  
 faulted in that Scaliger iustly taxeth Homer for, when hee  
 sayth, he oftentimes speakes of their Gods as of their swine, soe  
 vnreuerend 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 thinges 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 thinck worthy much reproofe that Imitate nothings but their  
 imperfections and errors, are nothings soe much, and soe are greate  
 straungers from the good (sayth he) they would entitle them selues  
 vnto; Blame me not yf I thinck these gaye babilonish garments  
 Anathema, they are accursed in that Lawe, wh<sup>ic</sup>h I thinke noe body  
 will thinck 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 Raggies, gar-  
 nishinge his Poeme with most proper and sweete allusions sto-  
 ryes and graces, arisinge from honest truth and vnsuperstitious  
 conceipts, 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 inoughe,  
 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 vnmercifully  
wee seduce and offend the Ignorant and weake and spare not  
to offer sacrifice to Idolls:/

5

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 conuay 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  
kinds of Poetry (as which Quintilian names the Tragedy) that are  
called also pathetical or passionate kinds; that is it is most Na-  
turally 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 Ho-  
race) 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 Efficacie 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 Admiration, whilst the reader and Beholder, is  
as it were ravished and caryed into the expressed Passion, whea-  
ther Anger, hate, feare, Compassion, zeale or the like, and seemes  
(as Quintilian sayth of the Iudges moved by the Oratour) soe to be  
interested 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 vtter those mo-  
vinge 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, stan-  
dinge hayre, quakinge and tremblinge limmes, startinge and vn-

10

15

20

25

30

35

constant

4 vnmercifully] vmercifully

12 Operosioribus] Operatioribus, O *over erasure* [?]13 [ ] *bracket authorial insertion*15 those] o *scribal correction of e*17 stormye] *authorial correction of stronge*31 vtter] *over erasure*

vnconstant motion, faynte and breathless voice, speech distracted  
 broken, and not much pertinent; Anger you paine in bloody cou-  
 lers, redde and stearnely furious in his visage, Rollinge and pier-  
 cinge eyes, his body in violent and vncerteine Motions, his voyce  
 lowde, his speech interrupted and peremptory, hastily tumblinge 5  
 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 vnavoydable thinges he will 10  
 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./ Est vbi dat vires Nimius timor  
 In a Noble mynd the greatest cause of feare is the greatest whetstone 15  
 of resolute hardnes; was Æneas euer more boldly resolute then  
 when he saw death, the dreadfulest Enemy of Nature, be-  
 fore him. Moriamur, et in Media arma Ruamus,  
 letts bravely dy: rushinge on our foes Armes.  
 Vna salus victis Nullam sperare salutem 20  
 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, whilest our breath wee lose 25  
 In passinge through the speares and armd Troopes of our foes;  
 In the most desperate Point of Danger there is one worde of Encou-  
 ragement lefte to Leonidas, wherwith 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 30  
 to supp with those that are Imortally 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 35  
 hee) The lacedemonians aske not (saith their brave leader

In Plutarch)

1 faynte] *authorial[?] insertion in space left by scribe*  
 11 greatest] *first t over erased s[?]*  
 28 Leonidas] *n authorial[?] correction over erasure*  
 31 Of] *f authorial correction of r*

In Plutarch) how many but wher their Enemies bee; These conceits 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 vertue 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 obserue in Vasties passionate deliueringe the true forme of her pitifull fortune, whilest shee is made (by Peter Mathew) to consider her selfe in the most overthrowne estate a deiected 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, vyolett,  
 And Rose of vermeil dye, all in their borders sett,  
 How when the Northern blasts, so sharpe and cruell chill,  
 Vnwelcome wynter sends from Hyperborean hill.  
 These knotts of borrowd Tyres despoilde, appeare straight ball,  
 That now the discontented Gardner therewithall  
 Skant knowes their changed hue; Soe eagar cold doth nappe,  
 And miserably 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 droopinge cheere,  
 Hath lost the shyninge beames of all her former cleere.

Sometyme the person shall be so plunged into the passion of sorrowe, that he will euen forgett his sorrow and seeme to enterteine his hardest fortune with dalliance and sporte, as in the very well-pend Tragedy of Rich. the 2<sup>d</sup>. 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 Peripetiaë and sodaine changes that fall out vnto the woorse parte are most forceable and Movinge; which may be vnderstood by that wee deliuerd in the other vertue of sweetenes; Nowe Come wee to the style and clothinge our Concepts./

Plinie

1 wher their] *authorial correction of* wheather

15 vermeil] verueil

16 Northern] *second r authorial insertion*

21 sappe] *authorial correction of* happe

25 lost] *authorial correction of* cost

33] fall] falls, *authorial deletion*

31 insultinge] ul *authorial[?] correction over erasure, and written again above line*



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, 5  
 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 10  
 sweete a close to the Endinge Picture, to giue the beholder occa-  
 sion to conceiue beyond that is expressed; Soe may I say Nowe  
 wee are come to the style of Poesye, wee are come to those extreame  
 and last bewtyes, wherein consisteth the greatest grace and  
 glory of the Poet, the light and last shadowes which are the life of 15  
 our speakinge 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, 20  
 but for Eloquence or gracefull deliuerie id Oratoris, that is  
 properly the Oratours, Quintilian will perhaps farther saye  
 Invention is Common often tymes w~~ith~~ the Ignorant, and disposition  
 is of small learninge and meditation, but this outward fitt a-  
 dorninge proper and powerfull deliueringe our conceipts, is, that 25  
 that breedes Amiration and reignes euen in the worthiest lear-  
 ned 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 30  
 haue their speech bewtified 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  
 neerest affinitye; Yf, in the wordish consideration (as speaks  
 Sir P. Sidney) they agree; Yf, (accordinge to Quintilian) The 35  
 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 beginninge at the beginninge consider that to the couplinge and framing 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 needes 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, w<sup>ith</sup> 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 louinge father loues to see his childe brave and gorgeous, full of enter-teyninge complement in outwarde shew, and behaiour butt cares not for those substantiall partes of knowledge and vertue whereby he may benefite 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, w<sup>ith</sup> 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] d *authorial insertion* [?]23 conceipted] ed *scribal correction over erased s*

a man may afforde them all the commendations a Lacedæmonian  
gave the Nightingale, when hauinge hearde her sweete voyce,  
and seene her litle bodye hee cryed out, A voyce and nought  
els. Soe 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 gyuinge a generall  
notice of the Nature of this affectation, whil'st wee discribe  
it to be an endeuoringe desyre, aboue ability, to appeare extra-  
ordinary, in the exquisite manner of deliuey of our conceipts, in  
wordes and stile, vnfittinge the subiect, or circumstances of  
person, tyme, and place; with all applyinge to our turne that  
goulden rule of the Courtyer, whoe 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 accorde, with a care-  
less Arte, or carehydinge Arte; Plutarch (out of Philoxenus the  
Poets authority) in his instructions of attendinge Poetrye, 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  
litle to wreste this obseruation of the Cookes Eloquence (as those  
dayntyces 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 woordes where-  
of as of tymber we buylde and compact the frame of our style, be  
such as may be vnderstoode, 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 learn'd; 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, whoe, as in manners,  
must be followed, not of the rude and faultye; soe as by this, wee  
are forbidden to enterteyne those wordes, which beinge warned  
out an

2 hearde] *first e scribal insertion*

5 that] *authorial insertion*

6 entrye] *authorial[?] correction of entyre*

16 carehydinge] *carehy-dinge*

28-9 et | norma] et | ~~est~~ norma

out an vnbuild, as vnseruiceable souldiers, must not by the Poet  
 be leuied a newe, and sent a broade with rusty armes, hauinge noe  
 bewty nor vigour in them, onely reuerent antiquitye (as the ruines  
 of old Rome) shewes they were once in account and æstimation,  
 but nowe custome hath made a full conquest of them, they rest 5  
 buried in obscuritye, and pittye and foule wronge were it to  
 discouer their mouldye carcasses. Mr Spencer is worthely noted  
 by Sir P. Sidneye, to haue erred this waye whil'st he exceeds  
 good manners, to drawe those wordes to treade a measure in his  
 rymes, though the ratlinge of their bones proclaime their creeple 10  
 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 companyes, mus-  
 ter a newe troupe of vntrayned rawe servytors, onely for the freshe  
 glisteringe shewes of scarfes and plumes, which dazell our eyes 15  
 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 together, 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 20  
 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 ano-  
 ther purpose). Surely they ment not to translate, that is to giue  
 the true English of the originall, to the benefitte of the ignorant. 25  
 Yet I deny not but some auntient 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 30  
 newest, of newe and vsuall the oldest, the one beares a graue  
 kynde of Maiesty, by his knowne soundnes and reuerent an-  
 tiquitye; 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- 35  
 ninge

1 vnbuild] vnbeild, *authorial deletion of u*

8 whil'st] l *over erasure*

10 proclaime] e *authorial correction of s*

12 infranchise] *otiose tilde above a*

18 heape] *authorial correction of keepe; be yee] authorial insertion*

30 Quintilian)] *closing bracket authorial insertion*

32 and reuerent] and ⁊ reuerent, *authorial deletion*

meaninge, in diuers newe inventions, without much circumstance  
 and Ambage of speach, which all languages labour to avoyde,  
 bycause the concept, beinge soe quicke it selfe, it is much pleased  
 with the soone deliuerye, and quicke receiuinge of the message,  
 sent by the tonge and penne, (the Embassadors and agents of the  
 mynde) and contrarye is much perplexed and offended, with  
 the teadiousnes and difficulty of longe circumloquutions 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 priuiledge, both in  
 denizinge straungers into the roomes of those are olde and weake,  
 and in repayringe and strengthninge our Naturalls, by addition  
 or change; bycause this is readyer, 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 exchange as extremitye; sometyme  
 by exchange an contractinge, as Patience; sometyme by alte-  
 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 syllables; 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 mediæ into the asperate, as in  
 father; Or by takinge awaye some of the consonants, which  
 they vsually heape together as in God. Still in our infranchi-  
 singe

2 Ambage] *authorial correction of Ambasage*  
 5-6 (...) ] *brackets authorial insertion; ) over deletion* [?]  
 7 circumloquutions] ml *authorial correction of nn* [?]  
 20 very] v *over erased w* [?]  
 22 Cavalleir] Cavalleir  
 32 mediæ] æ *authorial insertion*  
 33 father] fa~~r~~ther[?]

infranchisinge or borrowinge newe wordes, we must be directed by thes twoo, Proportion and Deriuation; as if one make similitude of similitudo, an other may make apitude of apitudo; if one saye Potent another may make Clement; but here needes discretion, for allwayes this cannot be presumed vpon, it cannot well beeseeme to saye mightfull bycause spitefull doth well, but Powerfull may supply there, againe wee must vse our wordes deriued and borrowed to that sense the originall and Primitiue imparts to it; as bycause an enuyous seditious man is sayde to incense, one sayth, not vn-fittly, 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 vse 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 excessyuely lauish and prodigall; for, as Quintilian notes, it comes of a worde, that signifies fruitefull or plentifull, as you may saye bountifull, but frugalitie 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, engreiuē, disseuer and such like; but our especiall grace is in that couplinge of wordes, as it were marryinge of them, wherein we come litle 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, besydes our speach somtymes bewtified with these wordes, runnes more sweetely-easye; sometyme againe these add maiesty and statelynes accordinge as they be chosen; this copulation may be

sometyme

33 runnes] rumes

34 sweetely-easye] - scribal correction of, [?]

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-fingred morne, likewise of the participle and participle as neuer-endinge, or of two particles an a participle as neuer-enoughe-praysed, and sometyme of the participle and Nowne as between-kingdome, which Sir P. Sidney presumes vpon after the Latine interregnum. This of the wordes in generall; we nowe come to the connexion or coniunction.

By the ioyninge of wordes in order and congruitye (which as beinge measured by grammer, and the Naturall propertyes of euery language, we are discharg'd from farre entringe into) aryse 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 fauour 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, suiteable to euery 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, euery motion of the mynde hath proper to it some countenance, behaiour, sounde, or voyce to be expressed by, and soe he discernes as many differences in style, as there are persons that write, bycause euery 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 seene that a phantasticall fickle witt did euer write a graue or composed style, neyther doth a sober man write other. I remember

it was

13 language] u scribal correction of a  
 14 clawses] wses over erasure  
 21 cross in left-hand margin

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 stirringe 5  
 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 com-  
 plexions, of our speach, which receyue outward constitution,  
 chiefly, accordinge to the temper of the subiect and argument, 10  
 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 euery one from the other, and euery style  
 hath some-degree of the propertyes of the other yett they are to be  
 ranged and denominated vnder and accordinge to the prædomi- 15  
 nante qualite and forme. Nowe that we may the better dis-  
 cerne 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 20  
 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 vow-  
 ell) or ou and oa (diphthonges;) others more indifferent and plausible  
 as where a, u, y, (vowells) are or (diphthonges) ai, ei, eu, ie; lastly 25  
 some giue a very small slender and easy noyse as words compos'd of  
 e, and i, (vowells;) of the first examples may bee Cormorant,  
 Prowesse, Broad; of the seconde, Fame Fyre, Pure Bewtye, Rayne,  
 Wrie; of the last, Penitent, Iniquitye; likewyse 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, 30  
 as those that goe for the asperates as f, ch, th, yet not soe harde  
 as the mediæ, 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 35  
 the pronouncion

3 his gate] his ~~age~~ gate

11 animate] *scribal correction of imitate*

21 or] r *scribal correction of f*



the pronounciation more strickinge, and more setled, 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 greate difference soe in English may be obserued much;  
as displeasid is not soe much as anger, anger as wrath, wrath as  
rage; prayse is not soe much as fame, fame as honour, honour as  
glory; againe some wordes are more worthye, of more dignitie  
then others, as Scaliger notes in this worde Incedo, when Iuno  
sayth, Incedo Regina; she treades like a Queene or imperious-  
lye; Credit is not of soe greate a worthines as reputation, repu-  
tation as honour; the grammarians will needs note mulier to  
be a worde vnworthie the maiesty of the Heroicall Poet, bycause  
Virgill neuer vseth it, but femina; surely many wordes  
may be obserued to be vnworthie many places; was it not vnwor-  
thy in translatinge Virgill to say Troye was squeezeid, 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 substantiues, 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 substantiue  
were as seemely and seaseonable, as to sett a pyed feather on a  
ministers hatte, which I confesse I haue seene, and farther  
I confesse howe ridiculous the wearer was. Further your Epi-  
thetons 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  
branch of the seruants dutye; especially those attributes to  
persons must be of choyce and fitte. Æneas is called Heroicall

Æneas

1 strickinge] *ri* over erasure

7 dignitie] *dignitye*

15 squeezeid] *squeized*

17 trud'gd] *ud* over erasure

28 seene] *n* scribal correction of *m*

29 ridiculous] *first i* authorial correction of *e*

Æneas, Deuoute Æneas, Achates faithfull; herein that Chaucer  
 of the Greeke Poets, Homer, is by Scaliger not vnderuedly 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 worthy quali- 5  
 tye 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 10  
 vse that particuler actiue qualitye, and here Homer exceeds  
 him selfe in Indecorum for when Achilles greate harte was ouer-  
 mastred of grieffe soe as in his impatiency hee 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 15  
 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 per-  
 son, which likewise Homer failes in, cloyinge his reader with halfe 20  
 a dosen 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 wordes (Accordinge to Aristotle)  
 be to be moderated and ouerruled by the will, and pleasure of the 25  
 first institutors and speakers, that as they shall sett downe and  
 receyue, this worde or that to signifie this or that thinge, euery  
 worde thereafter is sayde to haue his proper signification, and soe  
 noe wordes are Naturall; yet wee may (with Tully) consider this  
 difference, that some are more proper and Naturall, borne as it 30  
 were together with the thinges; and may clayme some interest  
 from their birthe in the thinges; other are more improper, Arti-  
 ficiall, of another sette and stock, and are onely for some neigh-  
 bourhoode, affinity and proportion, sometymes adopted and sub-  
 stituted

5 denominated] nom *over erasure*

16 The] T *scribal correction of t*; stuffed] *authorial insertion*

32 sette] tt *over erased p[?]*

substituted in the roomes of the former. Tully sayth these latter wordes  
were first vsed 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 diuersity, with greater  
facility, then man could invent names to distinguish them by; 5  
afterwarde these came to be vsed as ornament, and are called tropes,  
translated or borrowed wordes, and signifyng by a certeyne  
kynde of comely abuse and sweete indirectnes, they coulour and bew-  
tifye our speach, beinge marshalled in convenient stations; and  
by them very much is our style distinguished. And as all these 10  
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 cohærence of wordes and sentences; the Poet hath especial  
greate liberty in placinge and ranginge his wordes in diuers formes; 15  
he shall not allwayes delyuer 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 hadd not lefte many trees  
behinde them; he shall not neede allwayes to saye, all of vs must 20  
doe this, but sometymes this doe we must all of us. The incompa-  
rable excellencies of your selfe (wayted on by the greatnes of your  
estate) and the importance of the thinge (whereon my life consis-  
teth) doth require many ceremonyes, before the beginninge,  
and many circomstances, in the vttering, both bold and fearefull; 25  
there is much arte in the contryuinge 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 clawses, one inferred vpon the other, and  
linked one vnto the other. I think S<sup>r</sup> P. Sidney hath first 30  
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

23 estate] *first e scribal insertion*

24 require many] require ~~both~~ many, *authorial deletion*

mystery of style, we may very distinctly note (after Scaliger) some common graces of our speach and affections (as they be called) that may be founde in euery kinde, the first most common is Perspicuitye, when our wordes are as it were thorough cleere and transparent, to conveye the meaninge or conceipt to our vnderstandinge (as the obiect to our sense is caryed by a conveyent medium, as the schoole terme is) which is by well sorted vsuall wordes (as wee shewed before) and by fitte and naturall knittinge of them, soe as hauinge noe ambiguous or obscure phrase, the reader proceedes without lett or rubbe to vnderstand what is deliuered; the contrarye to this may be seene, in him that thus layes downe ambiguously a good conceipte;

That when the searchinge eye of heauen is hid

Behinde the globe that lightes the lower worlde

One would take it by the placinge his wordes that he shoulde meane that the globe of the Earth in lightneth the lower Hemispheare. The next is puritye when the speach is proper and naked without ornament and this thorough the handsome playnenes much pleaseth Scaliger bringes that of Virgill for an example:

Tytire tu patulæ recubans sub tegmine fagi etc

O Tytirus that lyes in shade of beachen tree etc

Methinkes Sir P. Sidney makes Lamon beginne his patterne of Pastorals, that narration of the loue of Strephon and Klaius in the same puritye. A third grace of style is fulnes or completenesse when nothinge is wantinge neither doth any thinge abounde, as in Virgills discription of securitye is obserued.

Ille meas errare boues (vt cernis) et ipsum

Ludere, quæ vellem, calamo permisit agresti.

He suffers thus our heardes, secure in feildes to straye,

And thus with oten pipe, giues vs free leaue to playe;

Another is Plentifullnesse, when the style is fluent, more then full, bycause it hath somethinge (as you woulde saye, superfluous, as a plant, whose bowes and braunches though they may endure

7 which] w scribal correction of erased b[?]

10 without lett] without ~~without~~ lett

16 lightneth] th scribal correction of s

20 etc] authorial insertion

21 Tytirus] r over erasure; etc] authorial insertion

23 Klaius] Klaius

may endure some proynge, yet beinge suffered to be on, they adde much  
 grace. Virgill in this fruitefull plentye discribes sleepe and Sir

P. Sidney securitye.

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 clime-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 reigne.

Likewise softenes or smoothnes is a grace, when the wordes easely  
 enter the eares as in that vertuous sonet of myne vncl 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 nuict peut temperer, du iour la secheresse,

Humecte nostre ciel, et nos guerets engresse.

La nuict est celle-là, qui charme nos trauaux,

Enseuelit nos soins, donne trefue à nos maux,

La nuict est cellelà, qui de ses ailes sombres,

Sur le monde muet, faict avecques 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 moysten our parch'd ayre, and fatte our tyll'd claye;  
 The night our trouaill charmes; makes tædious laboures cease,  
 Doth burye all our cares; and giues our mynde free peace;  
 The night doth, by hir drousye softely-soaringe wynges,  
 Dull silence on the Earth, and secure quiet bringe,  
 And calmely doth infuse a softe and sweete repose,  
 Into the tyred lymmes of what soe lyfe enioyes;  
 Sweete Night etc.

5

10

Can any thinge be more cleere, pure, full, fluent, softe, and sweete?

Lykewise all style is of a sharpe quicknes or stirringe, that  
 procedes 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  
 Scaliger 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 vnvouluntarily rauish-  
 eth the mynde, thorough his mayneteyninge a perpetuall  
 dignitie, 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.

15

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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 aryseth  
 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 bewtye  
 of Helen) euery thinge is of a choyce fynenesse; soe as if it

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want

want any thing in magestye, it supplyes that defect with a  
greater proportion of pleasure, and where it strykes not admi-  
ration, it delightfully woos, by the pleasinge elegancy; euey  
where challenginge volubility and smoothnesse, when the  
wordes are of easy, softe, and sweete passage; and this may be as  
the Citizens neate habitt which Scaliger calls the frugall  
forme. The lowest and basest style is that of veyre vulgare  
common wordes, the phrase playne and popular, in all the Ca-  
riage, like Lalus, where euey thinge is comely bycause it is  
kyndely, where rudenes cannot make any deformitye bycause  
it is sutable 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-creepinge securitye  
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 sheaphearde and plowman.

Nowe then, since we see what style is, of howe many  
kyndes, and whence their differences aryse, we will briefly  
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  
Satyricall with the Lowe or base likewise the persons from  
whome, and to whome, the tyme and place, as in the conceipte  
soe in the vtteringe and expressinge the conceipts must be  
especially regarded. Truth is allwayes the mystris 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 obserue with  
Tully euerye motion of the mynde to haue a proper and peculiar  
kinde

kynde of vtterance, as anger sayth he inditeth eagerly, with  
 contention, the phrase cutted and shorte; sorrowe, contrary,  
 hath a lowely, yeeldinge phrase with some amplification, and  
 sometymes interrupted (sayth he). Feare bringes forth de-  
 jected, faultringe and vncerteine speche; Pleasure affords a carelesse remissnes, and facility, with smooth  
 cheerefull and 5

fluent phrase. Pride vehement, swellinge and insolent in the  
 deliuery, with peremptorye absolutenes. Courage hath a pre-  
 suminge and lofty phrase, bold and assured; and soe of the  
 rest; examples of all these easely may be taken out of Virgill  
 and the Arcadia, two absolute patternes of Decorum. Wee 10  
 may further obserue euery thinge and action to haue a par-  
 ticuler forme of vtterance suitable and proper to it, to deliuer  
 as I may saye the true Idea, species or Image thereof. Sca-  
 liger notes in those wordes of Virgill pro cumbit humi bos,  
 such a lyuely Character to stick in the number and sounde, 15  
 that he seemes to see the verye fall and tumblinge downe of the  
 beast; and me thincks in those verses,

Vna Eurusque Notusque ruunt, creberque procellis,  
 Africus, et vastos voluunt ad littora fluctus.

First I heare the buslinge of the wyndes arysinge till anone the 20  
 storme appeares fearefull vpon vs, and deliuers ouer the hideous-  
 nes of a sea tempest to the conceipte of the reader. But to pro-  
 sequete the particulers of fittenesse and decorum, were an  
 endlesse peice of worke, we only touch that which the Poet  
 must dwell vpon, imployinge all his skill and diligence to 25  
 grace and make acceptable his wholesome Poeme.

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

The next grace and vertue is Varietye of phrase, where the 30  
 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 35  
 and a kynde of indirect insinuation, to steale into our dull  
 and

2 contention] contentation

5 and vncerteine ... carelesse remissnes] *authorial insertion*

11 and] d *authorial insertion*

19 voluunt] un *over erasure*

33 much pleaseth] much *scribal correction of* must



and vntowarde affections; wee generally thus discribe figure to be a seemly variety of speach, somewhat vnordinarye and irregular, as you would saye a tollerable 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 Cæsar 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 poynte out the fountayne of all figuratyue speach, sendinge the reader to the Rethoritians, for the varietye 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 offenseyue; and then this simplicitye or naked playnenes, is to be accounted the grounde or feilde (as the heraldes speake) where you may diuersifie your charge, with eminent couloures 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 eare, by the proportioned and harmonious 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] a *authorial correction* of e  
 18 lightned] *scribal correction* of delightinge  
 21 and] *authorial correction* of of  
 25 heaped] d *scribal*[?] *correction* of s  
 36 Number] N *over erasure* [?]

in figure and ryme. For number, there is noe speach, but is quali-  
 fied with that stirring, 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 vttered in a shorter tyme,  
 and moueth the sense a lesse space, and lesse sensibly. Nowe  
 of the linckinge and ioyninge these tymed syllables, in the least  
 proportion, aryseth a foote whose office is immediately to moue  
 and measure syllables. Of these feete cowpled, and fittly dis-  
 posed, 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 pronounciation and  
 deliuerye, 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 that, that is called concinnity, or tuneableness of speache,  
 which Tully lookes 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 cer-  
 teyne 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, moodes, 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 iust 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 distinguished by the accent or moderation of the sounde. 5

Euery foote consistinge of two syllables, soe as the number of our syllables are still certeyne. And that grace of tuneablenes, 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 things, the Foote, the Ryme, and the Cæsure; in all which together, and truly I thinck in each of them seuerally, it is playne, we come not behinde any moderne tongue. 10

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 answer vnto; for example our euen footed verse (beinge that which hath noe odde syllable, but just 15 20 25 30 35

eyther

eyther fowerteene syllables, which make seauen feete, or twelue  
 which make our Hexamiter or sixe-footed meeter, and soe  
 downwarde) you may obserue euery second syllable, to bee  
 more rayseed distinct and full soundinge, then the former,  
 that passeth away more easily, and as it were not stooode  
 vpon; as in this fowertene-syllabled verse of Sjr P. Sidney  
 will appeare if it be scanned

5

Whòse sènsès ín soè ìll cònsòrt thèir stèpdàme Nàtùre làyes  
 And in this of twelue.

Nòwe wás òur héauenly vâult dèpriuèd óf thè líght.

10

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 rayseed accent, the last pressed doune as

Síghè thèy díd bùt nówe bètwíxt

Hím grèate hármes hàd tàught mùch càre

15

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 síghè thèy díd bùt nówe bètwíxt thèir síghes

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

Hím grèate hármes hàd tàught

20

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,

Éntèrchàngèably rèflèctéd turned thus

25

Rèflèctéd éntèrchàngèably there is an euident

vnnaturalnes and harshnes.

This is without doubt very generally true, that these our feete are  
 most precisely to be kept, and distinguished by accent, and I see  
 not but that our verse runnes as stately and solemne, as the la-  
 tines, if not as volubly pleasant, distinguishinge the volubility  
 accordinge to the smalnes of the vowels and the singlenes of our  
 consonants, which may be quickly seene by our Hexameter, that  
 answeres iust to the latyne Heroick. Sjr P. Sidney for variety  
 hath kept the very foote and number of many of the latyne kindes  
 of meeter, in his Pastorals, and amongst the rest of their Hex-  
 amiter, as in this.

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V̄ntō ā cātīffe wrēтч whōme lōnge āfflīctiōn hōldēth

This

14 nówe bètwíxt] nowe betwíxt

18 nówe] nowe

25 Éntèrchàngèably] Éntèrchàngèably

33 Hexameter] Hexamer

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 vse, into one, it is iust our sixe footed verse, with a female ryme, as thus you may see, if you make another to ryme to it.

Vnto à cáitiffe wrétch whòme lóngè àfflíctiòn hóldeðh

To` hím thàt hís díspayre ìn pláyninge lýnes vñfóldèth

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

Grāunt yēt grāunt yēt ã lōoke tō thē lāst mōnūmēnt ōf hīs āngūish

I must confesse, my care is as much pleased with the English foote, as with the latin, in the first Hexamiter, but the last is vn-

proper; 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 Sir P. Sidney. Nowe our verse to make the delight more perfect hath to this proportion of number added

an other care-pleasinge grace: vnknownen to the Greekes and Latynes, the like soundinge of the last wordes or endes of our

verses which we call ryme. Tully sayth the care especiallye 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 pre-

cisely kept in our meeters, 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 sdrucchiola, when the accent is in the third syllable backwarde; for the first example may bee, shówe

knowe, lowe; for the second, Treasure, Pleasure, Measure; for the third Carefulnes, wárefulnes, spárefulnes, or in dyuers

wordes as frámed is, námed is, blamed is. Nowe the English is fitte for all these sortes of ryme equally, the french and spa-

nish not soe for the sdrucchiola; 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

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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 obserued, 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 fiue 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 vpon 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 seeuen feete (the longest that our tongue admitts) the rest is att 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 syllable 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 tyre my selfe – if at first I proceede

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 illustration, that it is as a longe Councillers gowne to a Counciller,

which

which none weares but a Counciller, 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 5  
 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 10  
 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 15  
 passages to perswasion, as well as if it were in golden meeter,  
 and then it may be vsed in the Imitation without preiudice;  
 and some kyndes of Poetrye seemes to clayme 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 20  
 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 Cæsure 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); 25  
 that you alter not ortographie or congruitye, for ryme or num-  
 ber, which all yet may be broken for varietye, soe it be done with  
 discretion and modestye; againe for sweetenes of sounde Eupho-  
 niæ gratia (as they speake) and for the currantnes of number,  
 the Poet is allowed to adde transpose and interpose partes of 30  
 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 somethinge 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 35  
 grace of repeticion of soundes and wordes which makes the  
 figures

9 in] *authorial insertion*

14 opens] *authorial insertion*

21 that] *authorial correction of the*

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 beginniges, midles, and Endes, of diuers sentences, sometymes in part, sometymes in whole, whic are soe ordinary as we neede noe Diuision but sende the Poet to his owne sense and the Rhetoricians obseruations.

5

Nowe come wee to the last vertue and grace in style the Forceablenes and efficacye, when the conceipte is soe vttered and express'd as the readers are moued 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, Thickenes; whyl'st by artificiall lynes, shadowes, and lightes he giues the forme steepeues, hight, and holownesse, settinge it of, soe as like a very body it seemes embost and embowed (as they speake;) mee thinckes our vertue 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 character, 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 whereof 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 complexiones and shewe force and vigour in their ioyntes and sinewes; And these affect the Olympian games and honours, contendinge publickly in weightye cases, this beinge the period and perfection of that faculty; In like manner, I maye saye of Poets, that to reach the triumphall garland they must haue besyde the proportion, Varietie, and Sweetenesse, which are the bewtyes that seeme onely delightfully to affect the mynde, a certeyne synowy strength and brawnines of style, that maye constrayne the reader and leade

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him

5 diuers] duers

6 Diuision] Diuision

9 conceipte] *scribal correction of* conceipts24 maye] ye *over erasure*25 noe] *scribal insertion*28 and] *authorial correction of* of



him captiue. Nowe, as wee sayde before in the conditions of  
 the conceyte, that forceablenes was principally and most emy-  
 nentlye in the busy and stirringe kyndes, yett likewyse the  
 calmest Poems may entertheyne some stronge passions, with  
 their passionate apprehensions; soe must the most appeasde 5  
 kynde of Poetrye be allowed this forceablenes of deliuey and  
 vtterance 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 Sjr P. Sid- 10  
 ney, in the person of Lamon, you shall easily see that sweete  
 becomminge tale, to be graced with all elegancies and name-  
 ly with much forceablenes of style; nowe wee sayde aboute 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 seruice; 15  
 and here we may saye (with him) likewise, wordes haue  
 their necessary vse, 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 giue it luster, which 20  
 Quintilian (tracinge 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 particulers, breakinge the whole into his partes, 25  
 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 30  
 did otherwise, as he that sayth a City was sackt, embraceth  
 all in his conceipte an other doth, whoe descendinge 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- 35  
 mentations, and wringinge the handes of wemen and children,  
 old men

18 as] *scribal correction of it*26-7 Themisto-|cles] T *scribal correction of t*33 flame] *scribal insertion*

old men complayninge howe they were kept vnto an vnhappye  
 day, younge men howe they were borne in an vnhappye houre, the  
 vncerteyne flight of some, the last constant embracement of o-  
 thers, the insolencies, 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 pittiyeth, he taketh vp in his armes, he  
 louingly embraceth, he kisseth, and with more then fatherlye  
 tendernesse tempers his wordes; he seemes to mee to picture the  
 personall behaiour of the compassionate, and by soe playne and  
 particuler beatinge on the manner he conueyes this affection into  
 my mynde. Sometye our amplification is by heapinge our  
 wordes, and as it were pilinge one phraze vpon an other of  
 the same sense, to double and redouble our blowes that by va-  
 ryinge 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 mogle, il bruit, il tonne

Thus ambitiously translated

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

4 and] *authorial correction of* of

7 summe] *authorial correction of* same

21 lende amorowe] lende ~~me~~ amorowe

31 tourbillonne] *terminal ne authorial[?] insertion*

34 rolles] *es over erasure*

There is a contrary way 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 5  
 Chawcer with a good Decorum discribes in the Scholler of Oxford,  
 that speakes quicke and shorte and of high sentence (sayth he)  
 Phocion (in comparison of whome Demosthenes him selfe litle esteem-  
 ed all other Oratours if we will beleeeue Plutarch) walkinge on  
 the Theater in a deepe studye, was asked by one of his frendes, 10  
 what he soe seriously mused on; mary sayd he, I am think-  
 inge with my selfe, howe I may abridge any thinge of that I  
 haue to saye vnto the people, and soe Demosthenes whensoever  
 he sawe Phocian stand vp to speake, he would saye; see the  
 myncer of my wordes; this must needes be mouinge when the 15  
 mynde soe quickly apprehendes soemuch Veni, Vidi, Vi-  
 ci, sayth Cæsar I haue approached, vewed, conquered.

Salust is excellent for this compactednes of phraze.  
 Againe all coulourd speach as it delightes soe it moues; as  
 bold metaphors, præsumptuous Hyperbolees, pitchy night 20  
 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 25  
 powerfull; such are passionate exclamations whether  
 arysinge of Despayre, Admiration, Desyre, Disdayne, De-  
 rision 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 30  
 warme 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 Iræ. 35

And is

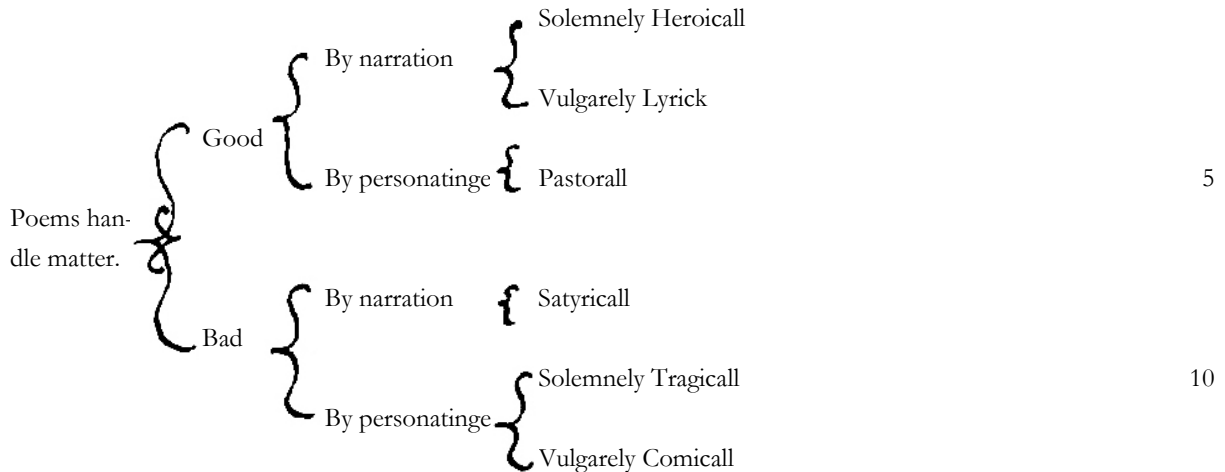
- And is there then,

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 endeuour neded, Romes high state to reare. 5  
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; 10  
the deliberatinge with our selues; lastly the feyninge of a person;  
when we act the case of that partye that is affected, sometymes gi-  
uinge 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, differinge in degree from the 15  
grace of Efficacy, soe is it with these conditions in style; particuler-  
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 20  
the partes of Poetrye, applyinge the rules and restreyninge them to the  
particuler kyndes; and here we must remember what we made  
aboue to be the groundes of their differences and seuerall propertyes;  
which we shewed to be the particuler eande and subiect, that giue the 25  
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, eyther 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- 30  
prized vnder this last if it belonge to the Poet) in that they I-  
mitate by dyuers meanes, 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 35



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 betwene them, and that most eminently; wherein for our direction we are to consider his subiect, and particuler next ende; for his subiect or matter, it is allwayes good and high, or as high; his particuler 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 vpon 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 35

Quo scribi possunt numero monstrauit Homerus.

Homer is the præcedent 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- 5  
ruly 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, 10  
much lesse to steepe and drowne it in wantonnesse and sensuallity; soe  
as here those Carpet Poets, that make their argument loue and cour-  
tinge dalyance, to stirre sensuall and lowe pitcht affections, are cleane  
dismissed from the ranke of the Heroicall; yea some may be vtterly  
vnbild from the seruice of Poetrye, as weake or Treacherouse;  
such is Amadis de Gawle; of whome Mounseieur de la Nouë; 15  
(famous for that in warre and peace he soe well both knewe and did)  
nothing feares to affirme, that those bookes are as dangerous for  
youth to attend, as Machiauell for the aged, and Sir P. Sidney wor-  
thely vseth a diminishinge terme of that effoeminate inventi-  
on. Surely the more of this weake and nice stuffe possesseth your 20  
leafes, the lesse Heroicall your Poeme is, the lesse worthy worthy  
myndes; 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 tho-  
rough many temptations, assaultes, and difficultyes to sett the 25  
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 Poetrye; here then 30  
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 two kyndes; one sorte are Vilitatis et  
voluptatis cuiusque expertia; voyde of all pleasure or profitte,  
the other, in Corpus cum delectatione sensuum aliqua ma- 35  
nant, are instilled into vs, by some sensible apprehension  
of pleasure.

20 possesseth] *second ss 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, envye, 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 offring 5  
delight and profite to our sense and appetite (though in deed they  
haue noe true louelynes) yet presentinge sensuall pleasures,  
hoc est dulcem perniciem, sweete distruction, and beinge  
simulachrum quoddam naturalis Desiderij lyuely purtrai-  
tures of mens naturall prone desires, these should be more 10  
sparingly and partially expressed; and the persons so feined  
persecuted in some sorte and taxed sharply; principally to dis-  
couer vnto what loathsome inconveniences, such passions  
dryue men, leauinge shame and stinge of conscience to succede  
after; whereas if you should lyuely and fully Imitate these 15  
pleasurable affections, you might in stead of makinge them odi-  
ous euen breath and instill them into the mynde of the reader, and  
proue in the end like bad Coniurours that raise the spirits you  
cannot lay againe, these stick soe close to Nature, that it is ea-  
sier to keepe them from our knowledge, then beinge knowen 20  
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 payn-  
ters and Italionate; disdayne to be his schollers and they  
will deliuer the full of better hidden shames. 25  
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, verrye  
well obserued this distinction, whil'st in expressinge the 30  
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 35

stinging sharpenes of this passion in the detested ende and issue,  
 noting the violence thereof a posteriori (as I may saye) by the  
 effects; if Tasso bringe Armida to the campe, he soe settis her  
 out, as men haue litle motion in the readinge, but to the abhor-  
 ringe her disguis'd behaiour and entisements, euery stanza 5  
 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  
 stirring vp in him knightly and honorable resolutions;  
 not a wanton languishinge passion, that infeebleth the 10  
 mynde, and disableth the bodye from vnder goinge any  
 high or hardy attempt; howe much worthier is this procee-  
 dinge then that of Ariosto, in diuers places vnworthy any  
 chast eares; I will boldly speake as much as selfe-convin-  
 ced Ovid fearefully deliuered, to another purpose – teneros 15  
 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; soe if he confesse that he  
 perisht by his owne witt, lett nott our Poetts witt be as V- 20  
 riahs letters, a cause of Distruction to the bearer, Lett  
 euery one resolue as diuine Bartas doth, after a worthye  
 reproofe of heathnish conceipted and loose Poetts.

Or tout tel que ie suis, P'ay du tout destiné  
 Ce peu d'art et d'esprit que le ciel m'a donné 25  
 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, 30  
 In such phraze as chast virgins shall therein delight.

Truly a resolution becom<sup>ing</sup>e 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. 35

13 Ariosto] *osto* authorial insertion in space left by scribe [?]

24 P'ay] *authorial insertion, after an abortive I higher above the line; destiné* accent authorial insertion [?]

25 donné] *accent authorial insertion* [?]

27 rougir,] *comma authorial* [?] *insertion*

34 these] *authorial* [?] *correction of those; proposition,* *comma authorial insertion* [?]

35 secondly.] *authorial* [?] *insertion*



secondly the Invocation, lastly the Narration it selfe, the Proposition 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, euen in this particuler, is not vnreprouable. It needes likewyse 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 reuerent regarde in the Reader, must be directed to the true infuser of all worthy graces.

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Ne se commincia ben se non da'l cielo, sayth younge Seluio in Pastor fido, that I may render it with better authority      Euey good and perfect gift comes from aboue from the father of lightes; and this deuoutly and shortly; heathnish invocations I hope are proued offensyue; which offensyuenes, if at any tyme, in the beginninge is to be avoyded, 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 præface, then a translators Invocation (which is at the best but an intruded thinge) soe disproportionable 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 together, as Homer and Bartas; other haue besyde both these a Proheme or transition, as Virgill. Some againe haue a

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Proheme

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Proheme, that serues in steade of their Proposition and invocation, as  
 Spencer in his Fayrye Queene, and some haue neyther Proheme, Propo-  
 sition, 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 bewtyfull; and then this narration  
 is called a Fable or feyninge Imitation of the actions of men with  
 conveniency and aptnes framed to answer the generall forme of  
 some particuler 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 mis-  
 terye) inwrappe and conveye properly the vniuersall nature of  
 some morall or ciuill 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 Pie-  
 tye, Wysedome and valour, purtray'd in his cariage in all for-  
 tunes, 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 discribinge these vertues, all soe invented and  
 disposed as nothinge can be added, taken out or misplaced,  
 without some inconuenience 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 li-  
 mitted 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 thinges tediouslye  
 and growe withall too huge and vast. Or els (which is equally  
 gracelesse) euery action cannot haue the due circumstan-  
 ces and naturall inducements; as may be seene by those that  
 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] ~~as~~ gracelesse, *authorial deletion*

this tyme, as Homer, Virgill and Tasso; for this Sir Ph. Sidney  
 was (without doubt) too artificiall to haue intended his storye or  
 Narration farther then to the knitting vp of the twoo Royall  
 cooples fortunes in bringinge them into a settled estate of mari-  
 age and mutuall exchange 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 Deliuery, 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 thinges  
 are brought into some anxiety and exigence, as it were fal-  
 len in labour, and thenceforth all the difficultyes, as the  
 throwes and pangues, are wrought thorough in the Deliuery  
 and issue, which is the Resolution. Your Collection or Con-  
 ception must not take beginninge (as Horace sayth) *Gemino*  
*ab ouo*, from the first seede; but it must beginne at some me-  
 morable 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 *τηλαυγές*: resplendently bewtyfull. Virgill  
 after this rule, settis out the fore parte, of that goodly frame of  
 his *Æneidos*, beginninge at the sea fare of *Æneas*, from Sici-  
 lie towards Italye, fallinge vpon the coastes where Dido reig-  
 ned, 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 recouery of one of the principall persons,  
 after the horrible shippe wracke, and leades him immediatly  
 into Arcadia, that was the founetayne heade of all chiefe ad-  
 ventures, 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 com-  
 plete, till the matters be sufficient and growen to some prone-  
 nes and rypenes, for the second parte which is the Resolution or  
 Deliuery

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. scribal correction of c;*

Resolution] *R scribal correction of r*

14 supplements] *second p authorial insertion*

17 Deliuery] *D scribal correction of d*

24 *τηλαυγές*] *authorial insertion in space left by scribe*

28-9 of | all] of | of all

33 Rendeuous] *R scribal correction of r, n scribal correction of erased d*

37 Resolution] *R scribal correction of r*

Deliuery, where all difficultyes growe to some chaunge and issue,  
 when there is a cleanly conveyed turninge of all thinges, to some  
 notable eande and conclusion, that fully dischargeth the promise  
 of the Poet, and satisfyes 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 quante-  
 ty, into sections and bookes; and this deuision (as Quintilian  
 speakes of that of the Oratour) hath the same vse, the stones  
 in the high waye haue, whereon is inscrib'd the space or num-  
 ber of myles from place to place, to giue the trauayler instructi-  
 on and encouragement in his Iorney, 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 vnconuenient, as the course an  
 Ambassador of greate place (as I haue heard) vsed to take in his  
 travayle whoe *μικροπρεπείας ἔνεκα* 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, balkinge greater Townes, more fitte for receipte and  
 enterteynement; Virgill is a very good precedent and Bartas  
 that followes him in his Iudith, the fayry Queene and Arcadia  
 ar very conueniently parted and cutt in to members, hauinge 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 meinteined (accordinge 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 ἔνεκα*] *authorial insertion in space left by scribe*

24 enterteynement] *scribal correction of enterteyninge; precedent] scribal[?] correction of presedent*

26 ar] *scribal[?] correction of is*

verse is more Capable of forceablenes and vehemencye; and this  
 statelynes and grauety is as well seene in our vulgare kynde of  
 Hexameter, as in the ancient (as wee shewed aboue); you may  
 recompence this solemne drawinge at length your vulgare  
 meeters, by that Proportion of the stanza, which for the  
 interruptinge and proroginge the rime (that is Nowe especi- 5  
 ally attended) will mayneteyne his state and weightynes in  
 a fiue-footed verse, as well as in the longer; and the He-  
 roicall is most worthely sustained by staffe, which is a  
 proportion soe vniforme in it selfe, as euery one of them 10  
 seemes 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 immediatlye Answer-  
 inge in likenes of sounde, which after the former crossed  
 variety, seemes to giue the eare satisfaction and disposeth 15  
 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 20  
 such soone returne of ryme is somewhat light, yet vsed;  
 but I leaue it to euery manns iudgement vpon obserua-  
 tion, onely take heede of the Common Error, Tully speaks  
 of (indeed an error too Commonly stumbled vpon in euery  
 way of life) that wee restreyne not our likinge and commen- 25  
 dations to soe much onely as wee our selues can best atteine  
 vnto; thus much for this Heroicall kynde; whatsoever  
 other vnder kinde of Heroicall the Poet vndertakes, it  
 differeth onely bycause he hath a subiect ready framed  
 to his hand, and as it were a reall patterne of his picture, 30  
 in drawinge whereof he must approche to this former per-  
 fection, 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 35

be matter of knowledge onely or bare discourse of the sciences,  
 the Poet vndertakes, he must striue to vtter his conceipts with  
 all the graces we shewed aboue in the Generall conditions,  
 euer inflaminge the mynde by admiration to affect knowledge,  
 which is allwayes the noblest worke the noblest parte makes 5  
 progresse 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 10  
 will first consider them ioyntly and then distinctly by their spe-  
 ciall 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. Espe-  
 cially heer is first that Distinction of vicious affections (before 15  
 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 20  
 in Generall, they are the same with the Heroick; euery  
 eyther Tragedy or Comedy is grounded on actions, or thinges  
 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 25  
 vniforme Imitation of some singuler action or expedition and  
 the accidents belonginge to that one action, answerable to the  
 generall nature of some particuler 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 30  
 Heroicke, which conteynes the arguments of many Tra-  
 gedyes 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 deliuery, 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 obserued 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 requi-  
 ringe fewe and direct Episodia or additaments in the beginninge,  
 bringinge the person in onely for some one remarkeable error  
 and passion into a packe of troobles and ieopardy, and then  
 concluding with some notable ouerthrowe and punishment  
 or recouery and contentation; yf it be aboue one act (though  
 it may be such an act as all a mans fortunes depend on)  
 it cannot in soe litle a tyme be represented with those Due  
 Circumstances, that necessarily accompany euery 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 obserued; because euery  
 thinge is heere drawne to a more palpable deliuery and re-  
 ceipt; 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 ovr 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 scribal correction of b*

28 ovr] *authorial insertion*

as at large Sir Ph. Sidney discoveres, where Asia is of the one side,  
 and Affrick, on the other, and soe many vnder kingdomes, that  
 the person actinge must euer begin with tellinge where he is etc.  
 farther nowe these kindes beinge by action or personatinge not by nar-  
 ration the diuision of them, accordinge to the discreete quantetye, 5  
 differs likewise from the other of the Heroicke, and thei are cutt into  
 acts and scænes (for this the lattines 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 com- 10  
 prehends some convenient passage of the deuise, where thinges  
 are caryed in one tenor, without euident change distinguishd  
 in the Tragedy, by the Chorus fallinge betwene euery act, common-  
 ly makinge some application and vse of the precaedent act; in the  
 Comedy this distinction hath beene by mimicall and clownish re-  
 presentations. Horace commaunds iust fiue Actes; againe 15  
 eche Acte is subdiuided into Scænes which are distinguish'd  
 by some change of persons and speakers some will haue but  
 ten Scænes in one Act; Yf you will precisely order these  
 Acts the first must be a summary vttering of the whole ex-  
 pedition, the second beginnes the Narration or storye as it 20  
 were, the third bringes matters into difficulty, the fourthe pre-  
 sents some mischief tendinge to the Catastrophe or conclu-  
 sion, in the fifth, whether sadde and vnhappy, or contentfully pleasant.  
 Thus farre ioyntly, nowe by the more restrayned subiects and  
 Eandes, wee will see the mutuall differences and propertyes of 25  
 these personatinge kindes. The subiect of the Tragedy is  
 matter highly offensiue, in high persons, his Eande by feare  
 and compassion to dryve men into hatred of those foule  
 affections and manners, that bringe forth such sadd euent  
 and then as Sir Ph. Sidney sayth of the Tragicall estate 30  
 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 caryed vp in an astonishinge  
 admiration 35

6 thei] *scribal correction of it; are] a scribal correction over 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 dreadfull thinges, 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 soe litle suteablenes 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 thinckes 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  
 triuiall errors follyes and abuses mans life is liable vnto, Tully  
 for this commendinge it, as the glasse and myroure 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-  
 litye and extreame doltishnes on the one syde, mouinge lowde  
 laughter; and that seemely pleasantnes and vrbanity on the  
 other syde, that breeds a delightfull myrth and teachinge delight-  
 fullnes; and farther (from him) he playnely forbids stirringe  
 laughter in synnefull thinges, which are rather execrable  
 then rediculous; or in miserable, which are rather (sayth he) to  
 be pittied then scorned; as gapinge at a wretched begger and  
 beggerly Clowne, that cannot mend his fortune; iestinge

at

6 dreadfullnes] *first d scribal correction of n*  
 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 mymicall toyes, idle  
 barren imitations, without pleasure, without vse. Of all  
 thinges most hatefull are the irreligious iests at Religion;  
 for as it is against the lawe of Comedy and receiued custome,  
 (howsoeuer nowe countermaunded) to represent the errors and  
 follyes of highe states and personages, least the sacred ma-  
 iesty of the places and dignities become contemptible for those  
 personall faultes, soe neither must the errors of these highe and  
 holy mysteryes be prophaned and vilified by vulgar reproches;  
 bycause the case goinge soe neere as the conscience of a man  
 thes slippes and errors are to be pitied and tenderly tendred, not  
 scorn'd and reproch'd; neyther are scripture-phrazes to bee  
 caught 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, wheather in passi-  
 on or mockery; but your argument should be the vnbecomminge  
 formes of behaiour and fantastical humors men discouer  
 in their Ciuill outwarde guises and demeanors, such as are  
 seene in a busye Courtinge Gallant, in a hartelesse threate-  
 ning Thraso, a selfe-wise seeming scoolemaster, a wrye  
 transformed traueylour, a smellfeast Gnatho, a niggardlye  
 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 belonges  
 to the Poet, as Aristotle seemes to saye; and if the statesmen  
 and Diuines finde any thinge preiudiciall to Religion  
 or honestye of manners, lett them determyne about the  
 Lawfullnes or vnlawfullnes of the actinge. The next  
 species or

12 thes] *scribal correction of his*

15-17 ( ... )] *brackets authorial insertion*

21-4 Gallant, ..., ..., ..., Cremes,] *commas authorial[?] insertions*

27 on] *follows erased &*

28 The] Th *scribal correction over erasure*

34 species] c *authorial[?] correction of t*

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 5  
 Countrey life, reducinge all to the shepheardish guise; sometymes  
 by conference and personatinge without much stirre or coun-  
 terfeited 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 10  
 to the Pastorall Lyrricke, sometyme beyonde the ymmediate next  
 sense, there is some higher and hidden meaninge signified by those  
 Common conceipts, which is called the Alegory or misticall sence  
 and this is that Sir P. Sydney meanes when he sayth the Pasto-  
 rall vnder the prety tales of woolves and sheepe includes often 15  
 tymes the whole considerations of wronge doinge and Patience,  
 that shewes out of Milibeus mouth the miserable peoples estate  
 vnder harde Lords or ravinge souldiers; the rules are easily appli-  
 ed, if you obserue Decorum of subiect and particuler Eande,  
 which is to delight and teach by the comely simplicity and homely 20  
 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, 25  
 the verse and number may be and best seemes to bee lighte and loose  
 vncuriously framed or Artificially Naturall. The Satyre fo-  
 llowes next consistinge in taxinge and reproofe 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 de- 30  
 fend and maynetayne good, then to accuse and ympeach the badde;  
 Yet (sayth he) shall he not abhorre the name of an accuser, soe  
 much, as for noe respect of publike or priuate dutye he can be

drawen

1 the] *th over erasure*  
 16 tymes] *ty over erasure*  
 24 but] *authorial correction of yet*  
 28 the] *authorial insertion*

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 arraignment soe proceede, as if he were Pœnæ nocentium cu-  
pidus, desyrous of the shame and disgrace of the offenders, but e-  
mendandi vitia corrigendique mores, as one that seekes onely 5  
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 10  
I would our historyes were not faultye this waye, w<sup>th</sup> the Satyre;  
Sometymes the reproofe is more sharpe and bitter in the Iambick Sa-  
tyre. Sometyme more Iibingly sportfull in the Satyricall Epi-  
gramme, one openly and palpably taxinge vice, the other couert-  
ly and more tenderly cominge ouer the offence, the one makes 15  
the gulty person sweate, the other blushe, the style of the first  
is crabbed, harsh, and vnpleasant, the phraze allmost sor-  
did sometymes; 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 20  
be drawne into a sonet, which is a proportion of fowerteene ver-  
ses, and sutes very well to any such vniforme Concept, as this is,  
that is contrived w<sup>th</sup> 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 25  
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 weered spirits, and withall somewhat  
superfluous, to prosecute the particulars; Only as the Cosmo- 30  
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 totius;

1 rationem] r scribal correction over erasure  
11 Satyre] y scribal correction of i  
17-18 sor- | did] i scribal[?] correction of e  
18 sometymes] follows scribally erased;

et totius; without Change of Reason I may turne the Argument  
and inferre that this parcell and euery smallest parcell of Poesye  
must keepe the Conditions of the greater and more Compleat kinds in  
a proportion though not soe eminent, because euery parte must  
answere the generall Reason or nature; and then I saye in the 5  
Invention and stile still you are to keepe proportionablenes, variety  
sweetnes and Efficacye, in euery least Lyricall Epigram: for the  
rest I leaue the Poet to his owne obseruation of the particuler  
Eande and subiect. Thus farre haue wee intreated of Imitation  
in stile, which is entirely the Poetts, nowe it remayneth that 10  
wee should proceede to that Imitation, which admitteth some  
materiall obiect to the discoveringe the concepte; where some  
manuary faculty doth joyne bodily representations, that may  
more expressiuely and gracefully vtter the Invention of the Poet;  
and this is by Embleme and more properly by that Noble deuice 15  
of Imprese (Especially of vse in the Courte and Campe) where  
the Artizan brings his pourtraiture, 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 lyuesse Carkase yf it be not in-  
formed and actuated by the word, as the spirite, the worde as an 20  
idle fantasticall ayer, that hath noe sensible existence, that  
cannot moue the sence, vnlesse it be organized and embodied  
by some Image or superficiall pourtraiture obiected to the eye;  
All takinge foundation in the Simile or Comparison, where  
there must be proportionall Answerablenes and sympathie 25  
in some qualety, or affection, betwixt the thinges represen-  
tinge and the thinges represented; but this too large a feilde,  
for mee to care in, as askinge greater ability and obseruation  
then I dare arrogate, I forbear to enter into, Especially be-  
fore one, so nobly famous for his accomplish'd skill in feates 30  
of Armes and chyualry, 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

5 generall] *authorial correction of seuerall*

7 Epigrame] *scribal correction of r*

11 Imitation] *I scribal correction of i*

16 (...)] *brackets scribal insertion, second over erased,*

most sacred Maiesty, hath guilded so many witts, that haue  
 broughte forthe so Greate plenty of Deuises of this kinde, as  
 for variety, subtilty, 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 5  
 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, whoe proposeth his sugred meates  
 to vnjudicious witts for the most parte, and is therefore called 10  
 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 begettinge of vertue there must be a vertu-  
 ous forme or habituall forme of vertue, er it can be dispenced forth  
 and it is much what reasons Quintilian by the gropinge light 15  
 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 20  
 greate where there is noe delighe or affection; and their deuce  
 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 wordes are sent  
 without the councell and consent of the mynde; and as one 25  
 sayth of behaiour 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 30  
 selues cannot leaue that Character or Efficacye 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 35

2 Deuises] *first s scribal correction of c*  
 9 meates] *scribal insertion*  
 13 there] *r 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 badde-lyuinge  
 preachers, whoe should be Gods Orators) the lynes of their  
 life and Doctrine runne Paralel, neuer meetinge together?  
 Suerly pittye 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,

5

10

15

Nec facundia deseret hunc, nec lucidus ordo.

2 too] *authorial insertion*

8 Paralel] *terminal* | *authorial*[?] *correction of d*