

full of brown paper and tow,<sup>9</sup> which the shrewd<sup>o</sup> boys underpeering do guilefully discover<sup>o</sup> and turn to a great derision.<sup>10</sup> Also all dark<sup>o</sup> and unaccustomed works, or rustical and homely, and sentences<sup>o</sup> that hold too much of the merry and light, or infamous and unshamefast,<sup>11</sup> are to be accounted of the same sort, for such speeches become not princes nor great estates,<sup>o</sup> nor them that write of their doings, to utter or report and intermingle with the grave and weighty matters.

9. tow the unworked stem or fiber of flax.

10. Castiglione uses this image to describe bad princes puffed up with self-love: "[T]hey are . . . like the Colosses that were made in Rome the last year upon the feast daye of the place of Agone, which outwardly declared a likeness of great men and horses of triumph, and inwardly were full of towe and ragges" (Hoby 263; for the original, see Castiglione 4.7.454). For discussion of such festivities and pageants, see Bergeron, Stephens, and Laroque. For data on the construction and operation of such pageant figures, see Nichols

1.489–90. This comparison stages a clash between a more traditional mentality in the Renaissance that expressed itself in such civic pageantry and a more skeptical, perhaps modern, mentality that is evident in the irreverent behavior of the "shrewd boys" as well as in the author's recounting of their activity. The passage also registers a play between the guile of the boys who undo or undercut the pageant and the pageant's beguiling the minds and eyes of the audience. For Puttenham's linked discussion of decorum, see 3.23.

11. unshamefast immodest.

## CHAPTER 7

### Of figures and figurative speeches

As figures be the instruments of ornament in every language, so be they also in a sort abuses,<sup>o</sup> or rather trespasses, in speech, because they pass the ordinary limits of common utterance, and be occupied of purpose to deceive the ear and also the mind, drawing it from plainness and simplicity to a certain doubleness, whereby our talk is the more guileful and abusing.<sup>1</sup> For what else is your *metaphor* but an inversion of sense by transport;<sup>2</sup> your *allegory* by a duplicity of meaning or dissimulation under covert and dark<sup>o</sup> intendments;<sup>o</sup> one while speaking obscurely and in riddle called *enigma*; another while by common proverb or adage called *paroemia*; then by merry scoff called *ironia*; then by bitter taunt called *sarcasmus*; then by paraphrase or circumlocution when all might be said in a word or two; then by incredible comparison giving credit, as by your *hyperbole*; and many other ways seeking to inveigle<sup>o</sup> and appassionate<sup>3</sup> the mind? Which thing made the

1. abusing deceiving. Cf. Quintilian 9.3.2–3; note that Quintilian says that figures would be errors (*vitia*) if they were intended by the speaker or writer and were not aesthetically pleasing to the hearer or listener.

2. an inversion of sense by transport a transposing or alteration of meaning by a change (from literal to figurative). Puttenham's

definition of metaphor contains a certain redundancy, since the word means literally a "bearing or transporting across [a boundary]." Puttenham examines metaphor in 3.17; see the discussion and notes there for his habitual odd usage of *inversion*. All of the other tropes mentioned here receive close treatment in 3.18.

3. appassionate impassion.

grave judges Areopagites (as I find written) to forbid all manner of figurative speeches to be used before them in their consistory of justice, as mere<sup>4</sup> illusions to the mind and wresters of upright judgment, saying that to allow such manner of foreign and colored<sup>o</sup> talk to make the judges affectioned<sup>o</sup> were all one<sup>5</sup> as if the carpenter, before he began to square his timber, would make his square crooked<sup>6</sup>: insomuch as<sup>o</sup> the strait<sup>7</sup> and upright mind of a judge is the very rule of justice till it be perverted by affection.<sup>o8</sup>

This no doubt is true and was by them gravely considered; but in this case—because our maker or poet is appointed not for a judge but rather for a pleader, and that of pleasant and lovely causes and nothing perilous, such as be those for the trial<sup>o</sup> of life, limb, or livelihood; and before judges neither sour nor severe, but in the ear of princely dames, young ladies, gentlewomen, and courtiers, being all for the most part either meek of nature, or of pleasant humor; and that all his abuses<sup>o</sup> tend but to dispose the hearers to mirth and solace by pleasant conveyance<sup>o</sup> and efficacy<sup>o</sup> of speech—they<sup>9</sup> are not in truth to be accounted vices, but for virtues, in the poetical science<sup>o</sup> very commendable. On the other side, such trespasses in speech (whereof there be many) as give dolor and disliking to the ear and mind by any foul indecency<sup>o</sup> or disproportion<sup>o</sup> of sound, situation,<sup>o</sup> or sense, they be called, and not without cause, the vicious<sup>o</sup> parts or rather heresies of language. Wherefore the matter resteth much in the definition and acceptance of this word *decorum*, for whatsoever is so, cannot justly be disliked. In which respect it may come to pass that what the grammarian setteth down for a vicious<sup>o</sup> in speech may become a virtue and no vice; contrariwise, his commended figure may fall into a reproachful<sup>10</sup> fault, the best and most assured remedy whereof is, generally to follow the saying of Bias: *ne quid nimis*.<sup>11</sup> So as<sup>o</sup>

4. mere absolute, complete.

5. all one the same.

6. Cf. Aristotle, *Rhetoric* 1.1.5–6 (1354a).

7. strait strict.

8. The Areopagites were the earliest aristocratic council or court of ancient Athens; the name derives from the Areopagus (hill of Ares), a hill northwest of the Acropolis, where the court met. According to Aeschines (1.92), this court differed from other Athenian courts in its resistance to the wiles of rhetoric. Aristotle also alludes to the resistance of the Areopagus to emotional speeches; see *Rhetoric* 1.1.5 (1354a); cf. also Lucian, *Anacharsis* 19; Castiglione 4.23.475 (Hoby 277).

9. they i.e., figurative speeches.

10. reproachful worthy of reproach.

11. *ne quid nimis* "nothing too much," a Latin translation of the Greek μέδεν ἄρα, one of the Sayings of the Seven Wise Men or Sages of Greece taught to ancient school-boys. The Latin is cited by Erasmus, Puttenham's probable source, as *Adagia* 1.6.96 (LB 2.259B, CWE 32.63); Erasmus attributes it to Bias. According to modern scholars, the phrase was supposedly written on Apollo's temple at Delphi, and it is impossible to determine which ancient writer actually coined it. Gascoigne also uses the phrase (without attribution) in *Certaine Notes* (458). (The Seven Sages are substantially legendary, though some were actual people. Plutarch [*Solon* 12.4] provides this list: Bias of Priene, Chilon of Sparta, Cleobulus of Lindus, Periander of Corinth, Pittacus of Mytilene, Solon of Athens, and Thales of Miletus.) Bias, sometimes called Bion, should not be confused with the Greek bucolic poet Bion (fl. 100 BCE).

in keeping measure,<sup>o</sup> and not exceeding nor showing any defect in the use of his figures, he cannot lightly do amiss, if he have besides (as that must needs be) a special regard to all circumstances<sup>o</sup> of the person, place, time, cause, and purpose he hath in hand, which, being well observed, it easily avoideth all the recited inconveniences,<sup>o</sup> and maketh now and then very vice go for a formal<sup>12</sup> virtue in the exercise of this art.

12. **formal** essential, methodical, [perhaps] well formed.

## CHAPTER 8

*Six points set down by our learned forefathers for  
a general regiment<sup>1</sup> of all good utterance  
be it by mouth or by writing*

**B**ut before there had been yet any precise observation made of figurative speeches, the first learned artificers of language considered that the beauty and good grace of utterance rested in no many<sup>2</sup> points, and whatsoever transgressed those limits, they counted it for vicious<sup>o</sup> and thereupon did set down a manner of regiment in all speech generally to be observed, consisting in six points.<sup>3</sup> First they said that there ought to be kept a decent<sup>o</sup> proportion<sup>o</sup> in our writings and speech, which they termed *analogia*.<sup>4</sup> Secondly, that it ought to be voluble<sup>o</sup> upon the tongue and tunable<sup>o</sup> to the ear, which they called *tasis*.<sup>5</sup> Thirdly, that it were not tediously long, but brief and compendious as the matter might bear, which they called *syntomia*.<sup>6</sup> Fourthly, that it should carry an orderly and good construction, which they called *synthesis*.<sup>7</sup> Fifthly, that it should be a sound, proper, and natural speech, which they called *cyriologia*. Sixthly, that it should be lively and stirring,<sup>o</sup> which they called

1. **regiment** rule, government.

2. **no many** a few.

3. We have located no such consensus among classical authorities; it seems likely that Puttenham is attributing to them a synthesis that he has made himself or that he adapted from Sherry.

4. On *analogia*, see Mosellanus B3v; see also Aristotle, *Rhetoric* 3.2.9 (1405a); Sherry 37.

5. On *tasis* (Gk., "pitch"), see Mosellanus B4r; see also Dionysius of Halicarnassus, *De compositione verborum* 19.10; Sherry 37–38. See LN 11.

6. On *syntomia* (Gk., "brevity, conciseness"), see Mosellanus B4r; see also Aristotle,

*Rhetoric* 3.6.1 (1407b); Demetrius, *On Style* 7.

7. On *synthesis*, see Mosellanus B4v; see also Sherry 38–39. *Synthesis* was a common word among Greek grammarians and rhetoricians for stylistic composition.

8. On *cyriologia*, see Mosellanus B4r–v. *Cyriologia*, probably a variant on *kyria onomata* (Gk., "the use of the ordinary names for things"), is not a technical term in antiquity, although the word does appear in several relevant texts: Aristotle, *Poetics* 22 (1458a), *Rhetoric* 3.2 (1404b–1405a); Longinus 28.1; and Dionysius of Halicarnassus, *Lysias* 3.

*tropus*.<sup>9</sup> So as<sup>o</sup> it appeareth by this order of theirs that no vice could be committed in speech keeping within the bounds of that restraint.

But sir,<sup>10</sup> all this being by them very well conceived, there remained a greater<sup>11</sup> difficulty, to know what this proportion,<sup>o</sup> volubility,<sup>o</sup> good construction, and the rest were; otherwise we could not be ever the more relieved.<sup>12</sup> It was therefore of necessity that a more curious<sup>o</sup> and particular description should be made of every manner of speech, either transgressing or agreeing with their said general prescript. Whereupon it came to pass that all the commendable parts of speech were set forth by the name of figures, and all the illaudable parts under the name of vices or viciosities,<sup>o</sup> of both which it shall be spoken in their places.

9. On *tropus*, see Mosellanus B4v; see also Sherry 39–40. Longinus (12.1) speaks of three distinct styles, the sublime, the emotional, and the metaphorical (*tropon*).

10. **But sir** This remark is perhaps addressed to Burghley, the dedicatee, or possibly to the general reader, who is thus implicitly gendered as male. It is at odds,

however, with Puttenham's several explicit addresses elsewhere in this work to Queen Elizabeth (see Introduction 50).

11. **greater** greater, perhaps further.

12. **ever the more relieved** an obscure phrase, perhaps meaning "relieved fully from the risk of vicious speech."

## CHAPTER 9

*How the Greeks first, and afterward the Latins,  
invented<sup>o</sup> new names for every figure, which this  
author is also enforced to do in his vulgar<sup>o</sup>*

**T**he Greeks were a happy people for the freedom and liberty of their language, because it was allowed them to invent<sup>o</sup> any new name that they listed<sup>o</sup> and to piece many words together to make of them one entire, much more significative<sup>1</sup> than the single word.<sup>2</sup> So, among other things, did they to their figurative speeches devise certain names. The Latins came somewhat behind them in that point, and for want<sup>o</sup> of convenient<sup>o</sup> single words to express that which the Greeks could do by cobbling<sup>3</sup> many words together, they were fain to use the Greeks' still, till after many years that the learned orators and good grammarians among the Romans, as Cicero, Varro, Quintilian, and others, strained themselves to give the Greek words Latin names, and yet nothing so apt and fitty.<sup>4</sup>

1. **significative** meaningful.

2. A common feature of Greek: e.g., *batrax-omuomaxia* = *batraxos* + *mus* + *mache* = frog + mouse + battle = battle of frogs and mice. Cf. Sidney on the ability of English, like Greek, to form compound words (*Defence* 248).

3. **cobbling** joining. Pace OED's definition (which cites this passage), there is no pe-

jorative implication in Puttenham's use of this word.

4. **fitty** suitable; trim, neat. On the Romans' recognition of the difficulty involved in translating or matching Greek words with Latin ones, see *Ad Herennium* 4.7.10; Cicero, *Academica* 1.6.24; and Quintilian 1.5.70.

The same course are we driven to follow in this description, since we are enforced to cull out for the use of our poet or maker all the most commendable figures. Now to make them known (as behooveth) either we must do it by the original Greek name, or by the Latin, or by our own. But when I consider to what sort of readers I write, and how ill-faring<sup>5</sup> the Greek term would sound in the English ear; then also how short the Latins come to express many of the Greek originals; finally, how well our language serveth to supply the full signification of them both, I have thought it no less lawful, yea, peradventure,<sup>6</sup> under license of the learned, more laudable, to use our own natural,<sup>6</sup> if they be well chosen and of proper signification, than to borrow theirs. So shall not our English poets, though they be to seek of<sup>7</sup> the Greek and Latin languages, lament for lack of knowledge sufficient to the purpose of this art.

And in case any of these new English names given by me to any figure shall happen to offend, I pray that the learned will bear with me and to think the strangeness<sup>8</sup> thereof proceeds but of novelty and disacquaintance with our ears, which in process of time and by custom will frame<sup>8</sup> very well. And such others as are not learned in the primitive languages,<sup>9</sup> if they happen to hit upon any new name of mine (so ridiculous in their opinion) as may move them to laughter, let such persons yet assure themselves that such names go as near as may be to their originals, or else serve better to the purpose of the figure than the very original, reserving always that such new name should not be unpleasant in our vulgar<sup>9</sup> nor harsh upon the tongue; and where it shall happen otherwise, that it may please the reader to think that hardly any other name in our English could be found to serve the turn better. Again, if to avoid the hazard of this blame I should have kept the Greek or Latin still, it would have appeared a little too scholastic<sup>9</sup> for our makers, and a piece of work more fit for clerks<sup>9</sup> than for courtiers, for whose instruction this travail<sup>9</sup> is taken. And if I should have left out both the Greek and Latin name and put in none of our own neither, well perchance might the rule of the figure have been set down, but no convenient<sup>9</sup> name to hold him in memory. It was therefore expedient we devised for every figure of importance his vulgar<sup>9</sup> name, and to join the Greek or Latin original with them, after that sort much better satisfying as well the vulgar<sup>9</sup> as the learned learner, and also the author's own purpose, which is to make of a rude<sup>9</sup> rhymer a learned and a courtly poet.

5. *ill-faring* unwelcome.

6. *natural* native expressions.

7. *to seek of* unable to understand, deficient in.

8. *frame* adapt themselves.

9. *primitive languages* i.e., Latin and Greek.

## CHAPTER 10

*A division of figures, and how they serve in exornation<sup>1</sup> of language*

And because our chief purpose herein is for the learning of ladies and young gentlewomen, or idle<sup>o</sup> courtiers, desirous to become skillful<sup>o</sup> in their own mother tongue, and for their private recreation to make now and then ditties of pleasure—thinking for our part none other science<sup>o</sup> so fit for them and the place as that which teacheth *beau semblant*,<sup>2</sup> the chief profession as well of courting as of poesy—since to such manner of minds nothing is more cumbersome than tedious doctrines<sup>o</sup> and scholarly<sup>o</sup> methods of discipline,<sup>o</sup> we have in our own conceit<sup>o</sup> devised a new and strange<sup>o</sup> model of this art, fitter to please the court than the school, and yet not unnecessary for all such as be willing themselves to become good makers in the vulgar,<sup>o</sup> or to be able to judge of other men's makings. Wherefore, intending to follow the course which we have begun, thus we say, that though the language of our poet or maker, being pure and cleanly,<sup>o</sup> and not disgraced<sup>o</sup> by such vicious<sup>o</sup> parts as have been before remembered in the chapter of language,<sup>3</sup> be sufficiently pleasing and commendable for the ordinary use of speech, yet is not the same so well appointed<sup>4</sup> for all purposes of the excellent poet as when it is gallantly arrayed in all his colors<sup>o</sup> which figure can set upon it. Therefore we are now further to determine of figures and figurative speeches.

Figurative speech is a novelty of language evidently<sup>5</sup> (and yet not absurdly) estranged from the ordinary habit and manner of our daily talk and writing; and figure itself is a certain lively or good grace set upon words, speeches, and sentences,<sup>6</sup> to some purpose and not in vain, giving them ornament or efficacy<sup>o</sup> by many manner of alterations in shape, in sound, and also in sense: sometime by way of surplusage,<sup>o</sup> sometime by defect;<sup>o</sup> sometime by disorder, or mutation; and also by putting into our speeches more pith and substance, subtlety, quickness,<sup>o</sup> efficacy,<sup>o</sup> or moderation; in this or that sort tuning and tempering<sup>o</sup> them, by amplification, abridgment, opening, closing, enforcing, meekening,<sup>7</sup> or otherwise disposing them to the best purpose. Whereupon the learned clerks<sup>o</sup> who have written methodically of this art in the two master languages Greek and Latin have sorted all their figures into three ranks, and the first they bestowed upon the poet only; the

1. *exornation* embellishment.

2. *beau semblant* beautiful appearance or outward seeming. Cf. the treatment of *allegoria* as the similarly courtly figure of "False Semblant" at 3.18.271.

3. See 3.4.

4. *appointed* equipped.

5. *evidently* vividly.

6. *speeches, and sentences* phrases or clauses, and whole thoughts.

7. *enforcing, meekening* rendering forceful, rendering mild.

second upon the poet and orator indifferently; the third upon the orator alone. And that first sort of figures doth serve the ear only and may be therefore called *auricular*; your second serves the conceit<sup>o</sup> only and not the ear, and may be called *sensable*, not sensible nor yet sententious;<sup>8</sup> your third sort serves as well the ear as the conceit<sup>o</sup> and may be called *sententious*<sup>o</sup> figures, because not only they properly appertain to full sentences,<sup>o</sup> for beautifying them with a current<sup>o</sup> and pleasant numerosity,<sup>o</sup> but also giving them efficacy,<sup>o</sup> and enlarging<sup>9</sup> the whole matter besides with copious amplifications.<sup>10</sup>

I doubt not but some busy<sup>11</sup> carpers will scorn at my new devised terms *auricular* and *sensable*, saying that I might with better warrant have used in their steads these words, *orthographical* or *syntactical*, which the learned grammarians left ready made to our hands, and do import as much as the other that I have brought.<sup>12</sup> Which thing peradventure<sup>o</sup> I deny not in part, and nevertheless for some causes thought them not so necessary. But with these manner of men I do willingly bear, in respect of their laudable endeavor to allow<sup>13</sup> antiquity and fly innovation; with like benevolence I trust they will bear with me writing in the vulgar<sup>o</sup> speech and seeking by my novelties to satisfy not the school but the court, whereas,<sup>14</sup> they know very well, all old things soon wax stale and loathsome, and the new devices<sup>o</sup> are ever dainty<sup>15</sup> and delicate;<sup>o</sup> the vulgar<sup>o</sup> instruction requiring also vulgar<sup>o</sup> and communicable terms, not clerkly<sup>o</sup> or uncouth,<sup>16</sup> as are all these of the Greek and Latin languages primitively received, unless they be qualified or by much use and custom allowed and our ears made acquainted with them. Thus then I say that auricular figures be those which work alteration in the ear by sound, accent, time, and slipper<sup>o</sup> volubility<sup>o</sup> in utterance, such as for that respect was called by the ancients numerosity<sup>o</sup> of speech. And not only the whole body of a tale in poem or history

8. *Sensable* here means "consisting in an alteration of the sense of words," as distinguished from *sensible* (perceptible by the senses; evident) and *sententious* (meaningful; aphoristic).

9. *enlarging* developing.

10. On the division of figures into three categories by ancient as well as Renaissance writers, and on Puttenham's reformulation of that division, see Introduction 53-54. Although there is no precedent for Puttenham's claim that certain figures are granted to poets, others to orators, and yet others to both, Peacham does claim that orthographical schemes are "lawful only to poets" (1577: D1v).

11. *busy* meddlesome, restless.

12. In the section titled "De Figuris" (On Figures) in his *Short Introduction of Grammar*—a popular grammar textbook

Puttenham may well have known—William Lily distinguishes between what he calls "figurae dictionis" (figures of single words) and "figurae constructionis" (figures of syntax) (G4r-H1r). Following Lily's lead—and that of other grammarians—Susenbrotus says that one category of the schemes, which he calls "grammatical," is itself divided into the "orthographical" and the "syntactical" (19). This terminology reappears in Peacham's initial subdivision of Greek figures of speech, which begins, "A figure is devided into Tropes & Schemates, Grammatical, Orthographical, Syntactical" (1577: B1r).

13. *allow* follow, approve.

14. *whereas* where.

15. *dainty* delightful, precious.

16. *uncouth* unknown.

may be made in such sort pleasant and agreeable to the ear, but also every clause by itself and every single word carried in a clause may have their pleasant sweetness apart. And so long as this quality extendeth but to the outward tuning of the speech, reaching no higher than the ear and forcing the mind little or nothing, it is that virtue<sup>o</sup> which the Greeks call *enargeia*,<sup>17</sup> and is the office of the auricular figures to perform. Therefore as the members of language at large<sup>o</sup> are whole sentences, and sentences are compact<sup>18</sup> of clauses, and clauses of words, and every word of letters and syllables, so is the alteration (be it but of a syllable or letter) much material to the sound and sweetness of utterance. Wherefore, beginning first at the smallest alterations which rest in letters and syllables, the first sort of our figures auricular we do appoint to single words as they lie in language; the second to clauses of speech; the third to perfect<sup>o</sup> sentences and to the whole mass or body of the tale, be it poem or history written or reported.

17. *enargeia* tuneful and delightful in sound; for Puttenham's deliberate redefinition of this term, see 3.3, note 1.

18. *compact* composed.

## CHAPTER I I

*Of auricular figures appertaining to single words and working by their divers sounds and audible tunes<sup>o</sup> alteration to the ear only and not the mind*

A word as he lieth in course of language is many ways figured, and thereby not a little altered in sound, which consequently alters the tune<sup>o</sup> and harmony of a meter<sup>o</sup> as to the ear. And this alteration is sometimes by adding, sometimes by rabating<sup>o</sup> of a syllable or letter to or from a word, either in the beginning, middle, or ending; joining or unjoining of syllables and letters, suppressing or confounding<sup>1</sup> their several sounds; or by misplacing of a letter; or by clear exchange of one letter for another; or by wrong ranging<sup>2</sup> of the accent.

And your figures of addition or surplus be three, *videl.*<sup>o</sup> in the beginning, as to say *ydone* for *done*, *endanger* for *danger*, *embolden* for *bolden*. In the middle, as to say *renverse* for *reverse*, *meeterly* for *meetly*, *goldilocks* for *goldlocks*. In the end, as to say *remembren* for *remember*, *spoken* for *spoke*.<sup>3</sup>

And your figures of rabate<sup>o</sup> be as many, *videl.*<sup>o</sup> from the beginning, as to say *twixt* for *betwixt*, *gainsay* for *againsay*, *ill* for *evil*. From the mid-

1. *confounding* mixing.

2. *ranging* placement.

3. Susenbrotus identifies these three "fig-

ures of addition" as *prothesis*, *epenthesis*, and *paragoge* or *proparalepsis* (20-21).

Instead of "fortune's frowning face." One praising the Neapolitans<sup>39</sup> for good men at arms, said, by the Figure of Twins, thus:

*A proud people and wise and valiaunt,<sup>40</sup>  
Fiercely fighting with horses and with barbs:  
By whose prowess the Roman Prince did daunt  
Wild Africans and the lawless Alarbes,  
The Nubians marching with their armed carts  
And slaying afar with venom and with darts.<sup>41</sup>*

Where ye see this figure of twins twice used: once when he said "horses and barbs" for "barbed horses"; again when he saith with "venom" and with "darts" for "venomous darts."

39. Neapolis is the ancient name not only of the modern city of Naples but also of a city in what is now Tunisia. Which Neapolitans are meant here is uncertain.

40. *valiaunt* valiant (original spelling is preserved for the sake of the rhyme).

41. The Roman Prince remains unidentified, but the Alarbes are the Arabs, and the Nubians inhabited an ancient North African region that included parts of modern Egypt, Sudan, and Libya.

## CHAPTER 17<sup>1</sup>

*Of the figures which we call sensible,<sup>2</sup> because they  
alter and affect the mind by alteration  
of sense, and first in single words*

The ear having received his due satisfaction by the auricular figures, now must the mind also be served with his natural delight, by figures sensible, such as by alteration of intendments<sup>o</sup> affect the courage<sup>o</sup> and give a good liking to the conceit.<sup>o</sup> And first, single words have their sense and understanding altered and figured many ways, to wit: by transport, abuse,<sup>o</sup> cross-naming, new naming, change of name.<sup>3</sup> This will seem very dark<sup>o</sup> to you unless it be otherwise explained more particularly. And first of Transport.<sup>4</sup> There is a kind of wresting of a single

*Metaphor,  
or the Figure  
of Transport*

1. At this point the *Art* misnumbers a second chapter 16, corrected here to chapter 17.

2. See the distinctions made in 3.10 among *sensible* (consisting in an alteration of the sense of words), *sensible* (perceptible by the senses; evident), and *sententious* (meaningful; aphoristic).

3. Puttenham's list here identifies the first five figures he discusses in this chapter. Metaphor is later identified as the Figure of Transport; *catachresis* is that of Abuse; *metonymy*, though called "the Misnamer"

below, could actually be translated as the "cross-namer" (*meta-*, "across"; *nym-* from *onoma*, "name"); *antonomasia* is labeled "the Surnamer" below, but "new namer" identifies it as well (*anto-*, "instead"; *onomasia* from *onomazein*, "to name"); and "change of name" might be equated with *epitethon*, although Puttenham's phrase might be used for all the rest of the terms in this chapter.

4. *Metaphor* means literally a "bearing or transporting across [a boundary]." The normal Latin word for the Greek term was

word from his own right signification to another not so natural, but yet of some affinity or conveniency<sup>o</sup> with it; as to say, "I cannot digest your unkind words," for "I cannot take them in good part"; or as the man of law said, "I feel you not," for "I understand not your case," because he had not his fee in his hand. Or as another said to a mouthy<sup>5</sup> advocate, "Why barkest thou at me so sore?"<sup>6</sup> Or to call the top of a tree or of a hill, the crown of a tree or of a hill: for indeed "crown" is the highest ornament of a prince's head, made like a close<sup>7</sup> garland, or else the top of a man's head, where the hair winds about, and because such term is not applied naturally to a tree or to a hill, but is transported from a man's head to a hill or tree, therefore it is called by *metaphor*, or the Figure of Transport.

And three causes moves us to use this figure: one for necessity or want of a better word, thus:

*As the dry ground that thirsts after a show'r  
Seems to rejoyce when it is well ywet,  
And speedily brings forth both grass and flow'r,  
If lack of sun or season do not let.<sup>8</sup>*

Here, for want of an apter and more natural word to declare the dry temper<sup>o</sup> of the earth, it is said to thirst and to rejoyce, which is only proper to living creatures, and yet, being so inverted, doth not so much swerve from the true sense but that every man can easily conceive the meaning thereof.

Again, we use it for pleasure and ornament of our speech, as thus in an epitaph of our own making to the honorable memory of a dear friend, Sir John Throckmorton, knight, justice of Chester, and a man of many commendable virtues:

*Whom virtue reared, envy<sup>o</sup> hath overthrown  
And lodged full low, under this marble stone:  
Nor never were his values so well known,  
Whilst he lived here, as now that he is gone.\**

*translatio*, which means exactly what *metaphor* does. Although Puttenham identifies *metaphor* as the "Figure of Transport" at the start of this chapter, his preferred English equivalent for it is not "translation," which was common in the Renaissance, but "Inversion" (and the verb "invert"), which he uses in the sense not of turning something upside down but of transposing or altering, perhaps even perverting it. In this case, what is being "inverted," that is, transposed or altered, is the meaning of the word in question from its literal to a figurative sense. On *metaphor*, see Susenbrotus 7; see also Aristotle, *Rhetoric* 3.2.5-13 [1404b-1405b]; Ad

*Herennium* 4.34.45; Quintilian 8.6.4-18; Sherry 40; Wilson 198.7-199.25; Peacham (1577) B3r, (1593) 3; Fraunce 1.7; Day 77; Hoskins 8.

5. *mouthy railing*.

6. These examples speak to Puttenham's unhappy legal experience.

7. *close* closed.

8. *let* hinder, prevent. In this poem Puttenham seems to be reworking rather freely two examples of metaphors he finds in Susenbrotus: *sitire agros* and *luxuriare segetes* (7: "the fields thirst," "the crops grow wantonly"). Cf. Quintilian: *sitire segetes* (8.6.6: "the crops thirst").

Here these words—"reared," "overthrown," and "lodged"—are inverted, and metaphorically applied not upon necessity, but for ornament only. Afterward again in these verses:

No sun by day that ever saw him rest,  
Free from the toils of his so busy charge,  
No night that harbored rancor in his breast,  
Nor merry mood made reason run at large.<sup>9</sup>

In these verses the inversion or *metaphor* lieth in these words—"saw," "harbored," "run"—which naturally are applied to living things and not to insensible, as the sun or the night; and yet they approach so near, and so conveniently,<sup>10</sup> as the speech is thereby made more commendable. Again, in more verses of the same epitaph, thus:

His head a source of gravity and sense,  
His memory a shop of civil art,  
His tongue a stream of sugared eloquence,  
Wisdom and meekness lay mingled in his heart.

In which verses ye see that these words—"source," "shop," "flood"<sup>10</sup> "sugared"—are inverted from their own signification to another, not altogether so natural but of much affinity with it.

Then also do we it sometimes to enforce a sense and make the word more significative,<sup>11</sup> as thus:

I burn in love, I freeze in deadly hate,  
I swim in hope, and sink in deep despair.<sup>12</sup>

These examples I have the willinger given you to set forth the nature and use of your figure *metaphor*, which of any other, being choicely made, is the most commendable and most common.

But if for lack of natural and proper term or word we take another, neither natural nor proper, and do untruly apply it to the thing which we would seem to express, and without any just inconvenience,<sup>13</sup> it is not then spoken by this figure *metaphor* or of inversion as before, but by plain Abuse.<sup>14</sup> As he that bade his man go into his library and fetch

9. **run at large** take flight (?).

10. **flood** presumably substituted for "stream" in l. 3 of the passage.

11. **significative** meaningful.

12. For an example of the conventional freezing-burning oxymoron in the courtly love tradition, see Petrarch, *Canzoniere* 153, translated by Wyatt as "Go, burning sighs, unto the frozen heart" (*Tottel* no. 103, Reholz no. 3).

13. The double negative ("without . . . inconvenience") is probably an error: if *cat-achresis* is a figure of abuse, operating by

untrue application, it should be applied without any just convenience; also, it seems logical that the phrase ("without . . . inconvenience") would be introduced by an adversative conjunction ("yet" or "but"), not "and."

14. On *cat-achresis*, see Susenbrotus 11; see also *Ad Herennium* 4.33.45; Quintilian 8.2.6, 8.6.34-36; Sherry 41; Wilson 200.6-11; Peacham (1577) C4r, (1593) 16; Day 79; Hoskins 11. "Abuse" is Puttenham's Englishing of the Lat. *abusio*, which translates the Gk. *cat-achresis* (wrong use).

him his bow and arrows, for indeed there was never a book there to be found; or as one should in reproach say to a poor man, "thou rascal knave," where "rascal" is properly the hunter's term given to young deer, lean and out of season, and not to people; or as one said very prettily in this verse:

I lent my love to loss, and gaged my life in vain.<sup>15</sup>

Whereas this word "lent" is properly of money or some such other thing as men do commonly borrow for use, to be repaid again, and being applied to love is utterly abused,<sup>16</sup> and yet very commendably spoken by virtue of this figure. For he that loveth and is not beloved again hath no less wrong than he that lendeth and is never repaid.<sup>16</sup>

Now doth this understanding or secret conceit<sup>17</sup> reach many times to the only nomination<sup>17</sup> of persons or things in their names, as of men, or mountains, seas, countries, and such like, in which respect the wrong naming, or otherwise naming of them than is due, carrieth not only an alteration of sense but a necessity of intendment<sup>18</sup> figuratively.<sup>18</sup> As when we call love by the name of Venus, fleshly lust by the name of Cupid, because they were supposed by the ancient poets to be authors and kindlers of love and lust; Vulcan for fire, Ceres for bread, Bacchus for wine by the same reason; also if one should say to a skillful<sup>19</sup> craftsman known for a glutton or common drunkard, that had spent all his goods on riot and delicate<sup>19</sup> fare,

Thy hands they made thee rich, thy palate made thee poor.<sup>19</sup>

It is meant, his travail<sup>19</sup> and art made him wealthy, his riotous life had made him a beggar. And as one that boasted of his housekeeping said that never a year passed over his head that he drank not in his house every month four tuns of beer and one hogshead of wine, meaning not the casks or vessels but that quantity which they contained.<sup>19</sup> These and such other speeches, where ye take the name of the author for the thing itself, or the thing containing for that which is contained, and in many other cases do, as it were, wrong name the person or the thing, so,

15. See *Tottel* no. 195.30 (Anonymous).

16. The level of "abuse" in the first of the three examples of *cat-achresis* is greater by far than that in the others and renders the example obscure. The third example, which appears to make the reciprocation of desire obligatory, perhaps bespeaks Puttenham's owned checkered erotic life.

17. **only nomination** naming only.

18. **necessity of intendment figuratively** need to understand in a figurative manner. On *metonymy*, see Susenbrotus 8-9; see also *Ad Herennium* 4.32.43; Quintilian 8.6.23-27; Wilson 200.12-28; Peacham

(1577) C2r, (1593) 19; Fraunce 1.2-5; Day 78; Hoskins 10.

19. *Tuns* and *hogsheads* were terms for casks or barrels of specified (though variable) size. By one account, a tun was four hogsheads, and a hogshead 50 to 60 imperial (English) gallons (which were about 20 percent larger than modern American gallons). Puttenham's host thus claimed to serve roughly 8,000 modern American pints of beer and 325 modern bottles of wine a month. How boastful this claim may be depends on the size of the host's household.

*Metonymy,*  
or the  
*Misnamer*

*Cat-achresis,*  
or the  
Figure of Abuse

nevertheless, as it may be understood, it is by the figure *metonymy*, or Misnamer.<sup>20</sup>

Antonomasia,  
or the  
Surnamer

And if this manner of naming of persons or things be not by way of misnaming as before, but by a convenient<sup>o</sup> difference, and such as is true esteemed and likely to be true it is then called not *metonymy*, but *antonomasia*, or the Surnamer (not the Misnamer, which might extend to any other thing as well as to a person).<sup>21</sup> As he that would say not King Philip of Spain, but "the Western King," because his dominion lieth the furthest west of any Christian prince; and the French King "the Great Valois," because so is the name of his house; or the Queen of England, "the Maiden Queen," for that is her highest peculiar<sup>22</sup> among all the queens of the world; or, as we said in one of our *Partheniades*, the "Briton Maid," because she is the most great and famous maiden of all Britain, thus:

*But in chaste style, am borne, as I ween,  
To blazon forth the Briton Maiden Queen.*<sup>23</sup>

So did our forefathers call Henry I "Beauclerk," Edmund "Ironside," Richard "Coeur de Lion," Edward "the Confessor," and we, of her Majesty Elizabeth, "the Peaceable."

Onomatopoeia,  
or the  
New Namer

Then also is the sense figurative when we devise a new name to any thing consonant, as near as we can to the nature thereof.<sup>24</sup> As to say: "flashing<sup>25</sup> of lightning," "clashing of blades," "clinking of fetters," "chinking of money"; and as the poet Vergil said of the sounding a trumpet, *ta-ra-tant, taratantara*;<sup>26</sup> or as we give special names to the voices of dumb beasts, as to say, a horse neigheth, a lion brays, a swine grunts, a hen cackleth, a dog howls, and a hundred more such new

20. so . . . Misnamer i.e., so when, despite the "wrong naming," the meaning is apparent, the trope is called *metonymy*.

21. On *antonomasia*, see Susenbrotus 9-10; see also *Ad Herennium* 4.31.42; Quintilian 8.6.29-30; Sherry 44; Wilson 201.1-5 and note; Peacham [1577] C3v, [1593] 22; Day 79. Puttenham distinguishes *antonomasia* from *metonymy* in two ways: first, *antonomasia* involves a word that is appropriate as a substitute for the word it replaces, whereas a *metonymy* is unlike the word it replaces; and second, *antonomasia* applies only to persons, whereas *metonymy* can be used for both persons and things.

22. peculiar special or exclusive characteristic.

23. *Partheniades* 2 ("Clio"): 40-41.

24. On *onomatopoeia*, see Susenbrotus 10-11; see also *Ad Herennium* 4.31.42; Quintilian 8.6.31-33; Peacham [1577] C4r, [1593] 14; Day 79.

25. *flashing* at its origins, an onomatopoeic word for the splashing sound made by moving water, only in the second half of the sixteenth century did it begin to be applied to such things as lightning, although as Puttenham's series of phrases here suggests, it still retained an aural component rather than having the strictly visual meaning it does today.

26. Actually, this coinage is attributed to Ennius by the Roman grammarian Priscian in his *Institutiones grammaticae*; Ennius' line reads, *At tuba terribili sonitu taratantara dixit* (*Annales* 2, no. 18: "And the horn made the terrifying sound of *taratantara*"). Vergil does not use this word, although in his commentary on the *Aeneid*, Servius says that Vergil imitates the first part of Ennius' line in *Aeneid* 9.503: *At tuba terribilem sonitum*. . . Puttenham is here following Susenbrotus [10].

names as any man hath liberty to devise, so it be fitty<sup>27</sup> for the thing which he covets to express.

Your *epitheton* or Qualifier, whereof we spoke before, placing him among the figures auricular, now because he serves also to alter and enforce the sense, we will say somewhat more of him in this place, and do conclude that he must be apt and proper for the thing he is added unto, and not disagreeable or repugnant.<sup>28</sup> As one that said "dark disdain"<sup>29</sup> and "miserable pride,"<sup>†</sup> very absurdly, for disdain or disdained things cannot be said dark, but rather bright and clear, because they be beholden and much looked upon, and pride is rather envied<sup>o</sup> than pitied or miserable—unless it be in Christian charity, which helpeth not the term in this case. Some of our vulgar<sup>o</sup> writers take great pleasure in giving epithets and do it almost to every word which may receive them, and should not be so, yea though they were never so proper and apt, for sometimes words suffered to go single do give greater sense and grace than words qualified by attributions do.

But the sense is much altered and the hearer's conceit<sup>o</sup> strangely entangled by the figure *metalepsis*, which I call the Far-fetched.<sup>30</sup> As when we had rather fetch a word a great way off than to use one nearer hand to express the matter as well and plainer. And it seemeth the deviser of this figure had a desire to please women rather than men, for we use to say by manner of proverb, things far fetched and dear bought are good for ladies.<sup>31</sup> So, in this manner of speech we use it: leaping over the heads of a great many words, we take one that is furthest off to utter our matter by, as Medea, cursing her first acquaintance with Prince Jason, who had very unkindly<sup>o</sup> forsaken her, said:

*Woe worth<sup>32</sup> the mountain that the mast bare  
Which was the first causer of all my care.*<sup>33</sup>

Where she might as well have said, "Woe worth our first meeting," or "Woe worth the time that Jason arrived with his ship at my father's city in Colchis, when he took me away with him"; and not so far off as

27. fitty suitable, neat, trim.

28. On *epitheton*, see Susenbrotus 39; see also Aristotle, *Rhetoric* 3.2.14-15 (1405b), 3.3.3 (1406a-b); Quintilian 8.6.40-43; Peacham [1577] H1r, [1593] 146; Day 84. Puttenham "spoke before" of this figure at 3.16.261.

29. See Gascoigne, *The Devises of Sundrie Gentlemen* 36 (248.1 and note).

30. On *metalepsis*, see Susenbrotus 11; see also Quintilian 8.6.37-39; Sherry 41; Wilson 200.29-33; Peacham [1577] C4v, [1593] 23; Day 79.

31. This proverb dates from at least ca.

1450 [Whiting F58], and appears in Heywood [1546] 1.11.

32. *Woe worth* may woe befall. Wyatt uses this idiom in his first canzone; see *Tottel* no. 64 (1.48.20), Rebholz no. 73.139. Jane Grey used it to curse Northumberland (*Chronicle of Queen Jane* 25).

33. This is Puttenham's rather free rendering of the opening of a speech by the Nurse from Ennius' translation of Euripides' *Medea*. These lines are preserved in the *Ad Herennium* (2.22.34), and the first two also appear in Quintilian (5.10.84). Ennius' passage follows closely the lines in Euripides' play (3-6).

Epitheton,  
or the  
Qualifier,  
otherwise, the  
Figure of  
Attribution

Metalepsis,  
or the  
Far-fetched

to curse the mountain that bore the pine tree, that made the mast, that bore the sails, that the ship sailed with, which carried her away.

A pleasant gentleman came into a lady's nursery and saw her for her own pleasure rocking of her young child in the cradle, and said to her:

*I speak it, Madam, without any mock,  
Many a such cradle may I see you rock.<sup>†</sup>*

"God's passion, whoreson," said she, "would thou have me bear more children yet?" "No, Madam," quoth the gentleman, "but I would have you live long that ye might the better pleasure your friends." For his meaning was that as every cradle signified a newborn child, and every child the leisure of one year's birth, and many years a long life, so by wishing her to rock many cradles of her own, he wished her long life.<sup>34</sup>

Vergil said:

*Post multas mea regna videns mirabor aristas.<sup>35</sup>*

Thus in English:

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

By "stubble" the poet understood years, for harvests come but once every year, at leastways<sup>36</sup> with us in Europe. This is spoken by the Figure of Far-fetched, *metalepsis*.

Emphasis,  
or the  
Reinforcer

And one notable mean to affect the mind is to enforce the sense of anything by a word of more than ordinary efficacy,<sup>°</sup> and nevertheless is not apparent, but as it were, secretly implied.<sup>37</sup> As he that said thus of a fair lady:

*O rare beauty, O grace and courtesy.<sup>†</sup>*

And by<sup>°</sup> a very evil man thus:

*O sin itself, not wretch, but wretchedness.<sup>†</sup>*

Whereas if he had said thus, "O gracious, courteous, and beautiful woman," and "O sinful and wretched man," it had been all to one effect, yet not with such force and efficacy<sup>°</sup> to speak by the denominative as by the thing itself.

As by the former figure we use to enforce our sense, so by another we temper<sup>°</sup> our sense with words of such moderation, as in appearance it

34. The character of emotional investments in children among the elite has been a matter of extensive critical and historical debate. Puttenham's overt reference to maternal pleasure sits quite uncomfortably with the intensity of the lady's repudiation of what she takes to be a suggestion about having more children.

35. *Eclogues* 1.69. In modern editions the line reads slightly differently; Puttenham is citing it in the form it has in Susenbrotus [11].

36. *leastways* least.

37. On *emphasis*, see Susenbrotus 44-45; see also Quintilian 8.3.83-86; Wilson 205.21-32 and note; Peacham (1577) H2r, (1593) 178.

abateth it, but not in deed,<sup>38</sup> and is by the figure *litotes*, which therefore I call the Moderator, and becomes us many times better to speak in that sort qualified than if we spoke it by more forcible terms, and nevertheless is equipollent in sense.<sup>39</sup> Thus:

*Litotes,  
or the  
Moderator*

*I know you hate me not, nor wish me any ill.<sup>†</sup>*

Meaning indeed that he loved him very well and dearly, and yet the words do not express so much, though they purport so much. Or if you would say, "I am not ignorant," for "I know well enough"; "Such a man is no fool," meaning indeed that he is a very wise man.

But if such moderation of words tend to flattery, or soothing, or excusing, it is by the figure *paradiastole*,<sup>40</sup> which therefore nothing improperly we call the Curry-Favel.<sup>41</sup> As when we make the best of a bad thing, or turn a signification to the more plausible<sup>°</sup> sense: as, to call an unthrift, a liberal gentleman; the foolish-hardy, valiant or courageous; the niggard, thrifty; a great riot or outrage, a youthful prank; and such like terms, moderating and abating the force of the matter by craft<sup>42</sup> and for a pleasing purpose. As appeareth by these verses of ours, teaching in what cases it may commendably be used by courtiers.<sup>\*43</sup>

*Paradiastole,  
or the  
Curry-Favel*

But if you diminish and abase a thing by way of spite or malice, as it were to deprave<sup>44</sup> it, such speech is by the figure *meiosis*, or the Disabler, spoken of hereafter in the place of sententious<sup>°</sup> figures.<sup>45</sup>

*Meiosis,  
or the  
Disabler*

*A great mountain as big as a molehill.*

*A heavy burthen, perdie,<sup>46</sup> as a pound of feathers.*

But if ye abase your thing or matter by ignorance or error in the choice of your word, then is it by vicious<sup>°</sup> manner of speech called *tapinosis*, whereof ye shall have examples in the chapter of vices hereafter following.<sup>47</sup>

*Tapinosis,  
or the  
Abaser*

38. *in deed* not "indeed" but instead the opposite of "in appearance."

39. *equipollent in sense* equivalent in meaning. On *litotes*, see Susenbrotus 41; see also *Ad Herennium* 4.38.50; Sherry 61; Peacham (1577) H2v, (1593) 150; Day 84.

40. On *paradiastole*, see Susenbrotus 45-46; see also Quintilian 9.3.65; Peacham (1577) N4v, (1593) 168; Day 84. Susenbrotus speaks later, when discussing diminution or *meiosis*, of how we can extenuate a vice by giving it the name of a neighboring virtue; cf. also Castiglione 1.18.102 [Hoby 31]. For a detailed discussion of this trope's operation in regard to courtly conduct, see Whigham, *Ambition and Privilege* 40-42.

41. "Curry-Favel" refers to the use of insincere flattery to gain some advantage. The word refers literally to the curry-combing of a fallow-colored horse, specifically the eponymous figure in the *Roman de Fauvel* (1310: the Romance of the Fallow-Colored Horse), whose behavior made him synonymous with the trickster Reynard the Fox. (Although "fallow" may indicate an earthy red tone, the exact color is uncertain; the word survives only in "fallow deer," whose coat is pale yellow.)

42. *craft skill, art*.

43. Apparently an example from Puttenham's verse has dropped out here.

44. *deprave* disparage.

45. On *meiosis*, see Susenbrotus 75-77; see also Cicero, *De oratore* 3.53.202; Quintilian 8.3.50; Sherry 61; Wilson 206.4-9 and note; Peacham (1577) N4v, (1593) 168. *Meiosis* will be discussed again at 3.19.304-6.

46. *perdie* By God [a mild oath].

47. On *tapinosis*, see Susenbrotus 35; see also Quintilian 8.3.48; Sherry 34; Peacham (1577) G2r, (1593) 33, 168. For the discussion of this term in the chapter on vices, see 3.22.344-45.



*Synecdoche*,  
or the Figure  
of Quick<sup>o</sup>  
Conceit<sup>o</sup>

Then again, if we use such a word (as many times we do) by which we drive the hearer to conceive more, or less, or beyond, or otherwise than the letter expresseth, and it be not by virtue of the former figures *metaphor* and *Abaser*, and the rest, the Greeks then call it *synecdoche*, the Latins *subintellectio* or understanding.<sup>48</sup> For by part we are enforced to understand the whole; by the whole, part; by many things, one thing; by one, many; by a thing precedent, a thing consequent; and generally one thing out of another by manner of contrariety to the word which is spoken: *aliud ex alio*.<sup>49</sup> Which because it seemeth to ask a good, quick,<sup>o</sup> and pregnant capacity, and is not for an ordinary or dull wit<sup>o</sup> so to do, I chose to call him the figure not only of conceit<sup>o</sup> after the Greek original,<sup>50</sup> but also of quick<sup>o</sup> conceit.<sup>o</sup> As for example, we will give none because we will speak of him again in another place, where he is ranged among the figures sensible appertaining to clauses.<sup>51</sup>

48. On *synecdoche*, see Susenbrotus 7–8; see also *Ad Herennium* 4.33.44–45; Quintilian 8.6.19–22; Sherry 42; Wilson 199.26–200.5; Peacham (1577) C3r, (1593) 17; Fraunce 1.8–11; Day 78; Hoskins 11. Cf. also the discussion of the term at 3.19.315–16. Contrary to Puttenham's assertion, the Latins translated the Greek *synecdoche* not as *subintellectio* but as *intellectio*, the word

also used by Renaissance rhetoricians such as Susenbrotus and Peacham. *Subintellectio* means "understanding a little."

49. *aliud ex alio* one thing from something different.

50. *Synecdoche* in Greek comes from *syn-* (with) and *ekdoche* (sense, interpretation).

51. See 3.18.279–80.

## CHAPTER 18

*Of sensible<sup>1</sup> figures altering and affecting the mind by alteration of sense or intendments<sup>o</sup> in whole clauses or speeches*

As by the last remembered figures the sense of single words is altered, so by these that follow is that of whole and entire speech, and first by the courtly figure *allegoria*, which is when we speak one thing and think another, and that our words and our meanings meet not.<sup>2</sup> The use of this figure is so large, and his virtue<sup>o</sup> of so great efficacy,<sup>o</sup> as it is supposed no man can pleasantly utter and persuade without it, but in effect is sure never or very seldom to thrive and prosper in the world, that cannot skillfully<sup>o</sup> put in ure<sup>3</sup>—insomuch as<sup>o</sup> not only every common courtier, but also the gravest counselor, yea, and

1. *sensible* generally, figures of speech that alter the meaning of words or groups of words; i.e., tropes.

2. On *allegoria*, see Susenbrotus 12–14; see also *Ad Herennium* 4.34.46; Quintilian

8.6.44–58, 9.2.46; Sherry 45; Peacham (1577) D1r; Wilson 201.19–32; Day 79; Hoskins 9.

3. *ure* use.

the most noble and wisest prince of them all are many times enforced to use it, by example (say they) of the great emperor who had it usually in his mouth to say, *Qui nescit dissimulare nescit regnare*.<sup>4</sup> Of this figure, therefore, which for his duplicity we call the Figure of False Semblant<sup>5</sup> or Dissimulation, we will speak first, as of the chief ringleader<sup>6</sup> and captain of all other figures either in the poetical or oratory science.<sup>o</sup>

And ye shall know that we may dissemble, I mean speak otherwise than we think, in earnest as well as in sport;<sup>o</sup> under covert and dark<sup>o</sup> terms, and in learned and apparent<sup>7</sup> speeches; in short sentences, and by long ambage and circumstance<sup>8</sup> of words; and finally, as well when we lie as when we tell truth. To be short, every speech wrested from his own natural signification to another not altogether so natural is a kind of dissimulation, because the words bear contrary countenance to the intent. But properly, and in his principal virtue,<sup>o</sup> *allegoria* is when we do speak in sense translative<sup>9</sup> and wrested from the own<sup>10</sup> signification, nevertheless applied to another not altogether contrary, but having much conveniency<sup>o</sup> with it, as before we said of the *metaphor*.<sup>11</sup> As, for example, if we should call the commonwealth a ship, the prince a pilot, the counselors mariners, the storms wars, the calm and haven peace, this is spoken all in *allegory*.<sup>12</sup> And because such inversion<sup>13</sup> of sense in one single word is by<sup>14</sup> the figure *metaphor*, of whom we spake before, and this manner of inversion extending to whole and large speeches, it maketh the figure *allegory* to be called a long and perpetual *metaphor*.

A nobleman, after a whole year's absence from his lady, sent to know how she did, and whether she remained affected<sup>o</sup> toward him as she was when he left her:

*Lovely Lady, I long full sore to hear*

*If ye remain the same I left you the last year.*

4. "He who does not know how to dissimulate, does not know how to rule." Though in Latin, this saying is not classical and was usually credited to the French King Louis XI in the Renaissance. See LN 12.

5. *Semblant* outward aspect or appearance. *Faus-Semblant* is an allegorical character who appears in *The Romance of the Rose*, a thirteenth-century allegory by Guillaume de Lorris and Jean de Meun of which Chaucer produced a fragmentary translation. A Middle English text was first printed as Chaucer's in the Thynne edition of 1532 (though the larger part of it—the so-called Fragment B, written in a northern dialect—is now rejected by scholars as non-Chaucerian). Puttenham might also have read it in Stow's edition of

1561. He alludes to allegorical characters who appear in the *Romance* at 3.19.324.

6. *ringleader* often used in a neutral sense in the sixteenth century; see, for instance, Hoby 20, 277.

7. *apparent* clear.

8. *ambage, circumstance* roundabout or indirect speech.

9. *translative* metaphorical [*translatio* is Latin for the Greek *metaphora*].

10. *the own* i.e., its own.

11. See 3.17.262–63.

12. The allegory of the ship of state can be found in Quintilian (8.6.44), who takes it from Horace, *Odes* 1.14.

13. *inversion* transposition, transfer.

14. *by* i.e., effected by

*Allegoria*,  
or the  
Figure of  
False Semblant

To whom she answered in *allegory* other two verses:

*My loving Lord, I will well that ye wist<sup>o</sup>  
The thread is spun that never shall untwist.<sup>†</sup>*

Meaning that her love was so steadfast and constant toward him as no time or occasion could alter it.

Vergil, in his shepherdly poems called *Eclogues*, used a rustical but fit *allegory* for the purpose thus:

*Claudite iam rivos pueri sat prata biberunt.<sup>15</sup>*

Which I English thus:

*Stop up your streams (my lads); the meads have drunk their fill.*

As much to say, "Leave off now, ye have talked of the matter enough." For the shepherd's guise in many places is by opening certain sluices to water their pastures, so as<sup>o</sup> when they are wet enough, they shut them again; this application is full allegoric.

Ye have another manner of *allegory*, not full, but mixed, as he that wrote thus:

*The clouds of care have cover'd all my coast.  
The storms of strife do threaten to appear.  
The waves of woe, wherein my ship is tossed,  
Have broke the banks, where lay my life so dear.  
Chips of ill chance are fallen amidst my choice,  
To mar the mind that meant for to rejoice.<sup>16</sup>*

I call him not a full *allegory* but mixed, because he discovers<sup>o</sup> withal<sup>o</sup> what the "cloud," "storm," "wave," and the rest are, which in a full *allegory* should not be discovered,<sup>o</sup> but left at large<sup>17</sup> to the reader's judgment and conjecture.

We dissemble again under covert and dark<sup>o</sup> speeches when we speak by way of riddle (*enigma*), of which the sense can hardly be picked out but by the party's own assail.<sup>18</sup> As he that said:

*It is my mother well I wot,<sup>o</sup>  
And yet the daughter that I begot.<sup>19</sup>*

Meaning it by<sup>20</sup> the ice which is made of frozen water: the same, being molten by the sun or fire, makes water again.

15. *Eclogues* 3.111.

16. See Gascoigne, *The Adventures of Master F. J.* 161.25-30.

17. at large open.

18. *assoil* solution, explanation. This usage also appears in the *Partheniades*; Puttenham so labels the answer to the riddle of *Partheniades* 7 ("Euterpe"): 177-82, and the following

"assoile at large, moralized in three Dizaynes" (183-212). On *enigma*, see Susenbrotus 14; see also Quintilian 8.6.52-53; Sherry 45; Peacham (1577) D2r, (1593) 27-29; Day 80.

19. Cf. Susenbrotus 14.

20. *Meaning it by* In early modern English this phrase was syntactically nondistinct from the correlative "meaning by it."

My mother had an old woman in her nursery who in the winter nights would put us forth many pretty riddles, whereof this is one:

*I have a thing and rough it is  
And in the midst a hole iwis,<sup>21</sup>  
There came a young man with his gin,<sup>22</sup>  
And he put it a handful in.<sup>23</sup>*

The good old gentlewoman would tell us that were children how it was meant by a furred glove. Some other naughty body would peradventure<sup>o</sup> have construed it not half so mannerly. The riddle is pretty but that it holds too much of the *cacemphaton*, or foul speech, and may be drawn to a reprobate sense.<sup>24</sup>

We dissemble after a sort when we speak by common proverbs,<sup>25</sup> or, as we use to call them, old said saws, as thus:

*As the old cock crows so doth the chick.<sup>26</sup>  
A bad cook that cannot his own fingers lick.<sup>27</sup>*

Meaning by the first, that the young learn by the old, either to be good or evil in their behaviors; by the second, that he is not to be counted a wise man, who, being in authority and having the administration of many good and great things, will not serve his own turn and his friends' whilst he may. And many such proverbial speeches, as "Totnes is turned French,"<sup>28</sup> for a strange<sup>o</sup> alteration; "Scarborough warning,"<sup>29</sup> for a sudden commandment, allowing no respect or delay to bethink a man of his business. Note nevertheless a diversity, for the two last examples be proverbs, the two first proverbial speeches.

Ye do likewise dissemble when ye speak in derision or mockery, and that may be many ways: as sometime in sport,<sup>o</sup> sometime in earnest, and privily, and apertly,<sup>30</sup> and pleasantly, and bitterly. But first by the figure *ironia*, which we call the Dry Mock.<sup>31</sup> As he that said to a bragging ruffian that threatened he would kill and slay, "no doubt you are a

21. *iwis* indeed, truly (often with weakened sense as a metrical tag).

22. *gin* skill, cunning; tool, instrument (engine).

23. A version of these lines appears in Cambridge University Library MS. Dd.5.75, f. 63v.

24. *reprobate* morally corrupt. See Puttenham's discussion of *cacemphaton* at 3.22.340.

25. On *paroemia*, see Susenbrotus 14; see also Aristotle, *Rhetoric* 3.11.14 (1413a); Sherry 45; Peacham (1577) D2v, G3v, (1593) 49-50; Day 80. (*Paroemia*—proverbial speech—should not be confused with *paroemion*, which we normally call alliteration; see 3.16.258-59.)

26. Cf. Heywood's *Proverbs . . . concerning Marriage* 1.10.23.

27. Cf. *ibid.* 1.8.89.

28. This proverb xenophobically contrasts a fundamentalist Englishry with offensive foreign corruption, as an "impossibility trope." See LN 13.

29. "Scarborough warning" i.e., no warning at all. Heywood says, in his "Brief Ballet [Ballad] touching the traitorous taking of Scarborough Castle": "This term . . . grew, (some say), / By hasty hanging, for rank robbery there" (313). Cf. also Tilley S128.

30. *privily . . . apertly* privately, among intimates, as opposed to openly in public.

31. On *ironia*, see Susenbrotus 14-15; see also Quintilian 8.6.54-55, 9.2.44-51; Sherry 45; Peacham (1577) D3r-v, (1593) 35-36; Fraunce 1.6; Day 80.

*Paroemia,*  
or  
Proverb

*Ironia,*  
or the  
Dry Mock

*Enigma,*  
or the  
Riddle

good man of your hands."<sup>32</sup> Or, as it was said by a French king to one that prayed his reward, showing how he had been cut in the face at a certain battle fought in his service: "Ye may see," quoth the king, "what it is to run away and look backwards."<sup>33</sup> And as Alfonso King of Naples said to one that proffered to take his ring when he washed before dinner, "This will serve another well": meaning that the gentlemen had another time taken them, and because the king forgot to ask for them, never restored his ring again.<sup>34</sup>

Sarcasmus,  
or the  
Bitter Taunt

Or when we deride with a certain severity, we may call it the Bitter Taunt, *sarcasmus*.<sup>35</sup> As Charles V Emperor answered the Duke of Aerschot, beseeching him recompense of service done at the siege of Renty against Henry the French king, where the Duke was taken prisoner and afterward escaped clad like a collier. "Thou wert taken," quoth the Emperor, "like a coward, and escapedst like a collier, wherefore get thee home and live upon thine own."<sup>36</sup> Or as King Henry VIII said to one of his privy chamber<sup>37</sup> who sued for Sir Anthony Rous, a knight of Norfolk, that his Majesty would be good unto him, for that he was an ill beggar. Quoth the king again, "If he be ashamed to beg, we are ashamed to give."<sup>38</sup> Or as Charles V Emperor, having taken in battle John Frederick Duke of Saxony, with the Landgrave of Hesse and others, this duke being a man of monstrous bigness and corpulence, after the Emperor had seen the prisoners, said to those that were about him, "I have gone a-hunting many times, yet never took I such a swine before."<sup>38</sup>

32. of your hands in a fight. For such irony, cf. Vittoria's response to the knife thrust that kills her: "Twas a manly blow./The next thou giv'st, murder some sucking infant,/And then thou wilt be famous" (John Webster, *The White Devil* 5.6.234-36).

33. Corrozet (62r) ascribes this comment to Louis XII, but the same tale is twice told of the Caesars by Erasmus in *Apophthegmata* 4, "Octavius Caesar Augustus" 19 (LB 4.207D-E, Udall 263) and in *Apophthegmata* 4, "C. Julius Caesar" 29 (LB 4.215D-E, Udall 307). For the first example, see Macrobius 2.4.7; for the second, see Quintilian 6.3.75.

34. Corrozet tells this story about Alfonso V, king of Aragon, and an unidentified servant (76v). Corrozet's version is clearer than Puttenham's. In it, the king wished to wash his hands before dinner and gave his rings to the servant without noting to whom he had given them. When the king did not ask for them back, the servant kept them. Some time later, when the king was again about to wash before dining, the servant stretched out his hands to take the king's rings. The king whispered to him: "Let it be enough for you to have had the first ones, for

these here will be good for another [person]" (*Suffise toy d'auoir eu les premiers: car ceux-cy seront bons pour vn autre*).

35. On *sarcasmus*, see Susenbrotus 15-16; see also Rufinianus, *De schematis dianoas* 11; Sherry 46; Peacham (1577) D3v, (1593) 37-38; Day 80.

36. No source for this anecdote has been located. Renty was the site of a battle in Flanders, where the army of Henry II of France, led by the duke of Guise, routed the emperor's forces on August 12, 1554.

37. Probably Thomas Howard, third duke of Norfolk (1473-1554), Rous's lifelong family patron, and first among equals on the privy council after Cromwell's fall in 1540. Puttenham repeats this anecdote twice in 3.24, at 361-62 and 375-76. The passage should in all probability read "a knight of Norfolk's": Rous was from Suffolk, not Norfolk.

38. This tale refers to the capture of John Frederick by the forces of Charles V at the battle of Mühlberg on April 24, 1547; this battle gave Charles control over all of Germany. The succeeding interview between the rulers was unusually hostile. The emperor made some form of the "pig" remark immediately thereafter.

Or when we speak by manner of pleantry or merry scoff, that is, by a kind of mock, whereof the sense is far-fetched, and without any gall or offense. The Greeks call it *asteismus*; we may term it the Civil Jest, because it is a mirth very full of civility and such as the most civil men do use.<sup>39</sup> As Cato said to one that had given him a good knock on the head with a long piece of timber he bare on his shoulder, and then bade him beware: "What," quoth Cato, "wilt thou strike me again?" For ye know, a warning should be given before a man have received harm, and not after.<sup>40</sup> And as King Edward VI, being of young years but old in wit,<sup>o</sup> said to one of his privy chamber who sued for a pardon for one that was condemned for a robbery, telling the king that it was but a small trifle, not past sixteen shillings' matter, which he had taken. Quoth the king again, "But I warrant you the fellow was sorry it had not been sixteen pound," meaning how the malefactor's intent was as evil in that trifle, as if it had been a greater sum of money.<sup>41</sup> In these examples, if ye mark, there is no grief or offense ministered, as in those other before, and yet are very witty<sup>o</sup> and spoken in plain derision.

Asteismus,  
or the  
Merry Scoff;  
otherwise, the  
Civil Jest

The Emperor Charles V was a man of very few words and delighted little in talk. His brother King Ferdinand, being a man of more pleasant discourse, sitting at the table with him, said, "I pray your Majesty be not so silent, but let us talk a little." "What need that, brother," quoth the Emperor, "since you have words enough for us both."<sup>42</sup>

Or when we give a mock with a scornful countenance, as in some smiling sort looking aside or by drawing the lip awry or shrinking up the nose, the Greeks called it *micterismus*; we may term it a Fleering Frump.<sup>43</sup> As he that said to one whose words he believed not, "No doubt, Sir, of that." This Fleering Frump is one of the courtly graces of *Hick the Scorer*.<sup>44</sup>

Micterismus,  
or the  
Fleering  
Frump

Or when we deride by plain and flat contradiction, as he that saw a dwarf go in the street said to his companion that walked with him,

Antiphrasis,  
or the  
Broad Flout

39. On *asteismus*, see Susenbrotus 16; see also Rufinianus, *De figuris* 4; Sherry 46; Peacham (1577) D4r, (1593) 33-34.

40. Erasmus records a version of this saying in his *Apophthegmata* 5, "Cato Senior" 49 (LB 4.263B). Castiglione tells another (2.77.301, Hoby 163). For its source, see Cicero, *De oratore* 2.69.279.

41. This tale chimes with many stories of the boy king as wise beyond his years. As Loades reports from a much-copied manuscript report of the Italian humanist Petruccio Ubaldini, a visitor in 1552, Edward's court was "bound by an extremely rigid etiquette and permeated by a 'contrived adulation' of the young king. Every ambassador and visitor was expected to comment on the boy's precocity in learning" (Loades 202).

42. Charles's comparative coldness and his younger brother Ferdinand's vivacity were proverbial.

43. **Fleering Frump** Both *fleer* and *frump* are synonyms for a mocking or sneering speech or action. On *micterismus*, see Susenbrotus 16; see also Sherry 46; Peacham (1577) D3v-4r, (1593) 38-39.

44. Udall uses the term to translate the following from Erasmus's *Preface* to the *Adagia*: "Zeno beeyng outright all together a Stoique, vsed to call Socrates the scoffer, or the Hicke scormer of the Citee of Athenes" (xxvi). A reference is possibly intended to the interlude *Hickscorner* (1513-16), whose title character is a scoffer. "Hick" is an early modern diminutive for Richard, used apparently of bumpkins.

"See yonder giant"; and to a Negro<sup>45</sup> or woman blackamoor, "In good sooth, ye are a fair one"—we may call it the Broad Flout.<sup>46</sup>

Or when ye give a mock under smooth and lowly words, as he that heard one call him all to naught<sup>47</sup> and say, "Thou art sure to be hanged ere thou die"; quoth the other very soberly, "Sir, I know your mastership speaks but in jest."<sup>48</sup> The Greeks call it *charientismus*; we may call it the Privy Nip, or a mild and appeasing mockery.<sup>49</sup> All these be soldiers to the figure *allegoria* and fight under the banner of dissimulation.

Nevertheless ye have yet two or three other figures that smatch<sup>50</sup> a spice of<sup>51</sup> the same False Semblant, but in another sort and manner of phrase, whereof one is when we speak in the superlative and beyond the limits of credit, that is, by the figure which the Greeks call *hyperbole*, the Latins *dementiens* or the lying figure.<sup>52</sup> I for his immoderate excess call him the Overreacher, right with his original, or Loud Liar, and methinks not amiss.<sup>53</sup> Now when I speak that which neither I myself think to be true nor would have any other body believe, it must needs be a great dissimulation, because I mean nothing less than that I speak. And this manner of speech is used, when either we would greatly advance or greatly abase the reputation of any thing or person, and must be used very discreetly, or else it will seem odious. For although a praise or other report may be allowed beyond credit, it may not be beyond all measure, especially in the proseman,<sup>54</sup> as he that was Speaker in a parliament of King Henry VIII's reign, in his oration—which ye know is of ordinary<sup>55</sup> to be made before the Prince at the first assembly of both houses—would seem to praise his Majesty thus: "What should I go about<sup>56</sup> to recite your Majesty's innumerable virtues,

45. *Negro* here possibly a gendered term (given the contrastive "or"); cf. *OED* I.1: "An individual (esp. a male) belonging to the African race of mankind." Puttenham's "fair" is of course a derisive pun.

46. On *antiphrasis*, see Susenbrotus 12, 16–17; see also Quintilian 9.2.47–48; Sherry 46; Peacham [1577] C4v, [1593] 24–25, 35; Day 80.

47. *call* . . . *naught* abuse or decry vehemently.

48. This joke is obscure. The term *master* was often used by superiors to inferiors as a form of top-down deference: when Lorenzo in *The Spanish Tragedy* instructs his henchmen to hang Horatio, he says, "Quickly dispatch, my masters" (2.4.53). Perhaps Puttenham's reply is meant to combine such lexical deference with an implicit (hence "privy") sneer from above, politely addressing the other as a servant.

49. *Privy Nip* surreptitious or covert bite;

hence, a rebuke or a sharp, sarcastic remark. On *charientismus*, see Susenbrotus 17; see also Rufinianus, *De figuris* 3; Sherry 46; Peacham [1577] D4v, [1593] 36–37; Day 80. Cf. 3.4, note 16.

50. *smatch* taste of.

51. *a spice of* a kind of.

52. On *hyperbole*, see Susenbrotus 17–19; see also Aristotle, *Rhetoric* 3.11.15 [1413a–b]; *Ad Herennium* 4.33.44; Quintilian 8.6.67–76; Sherry 71; Wilson 208.11–27; Peacham [1577] D4v–E1v, [1593] 31–33; Day 80–81. *Dementiens* [Lat.] means "insane"; Puttenham (or the printer) must have meant *mentiens*, "lying."

53. *Hyperbole* means literally a reaching beyond or over.

54. Compared to poetry, prose is presumably the more down-to-earth everyday medium, less fit for such amplification.

55. *of ordinary* customarily.

56. *go about* labor.

*Charientismus*,  
or the  
Privy Nip

*Hyperbole*,  
or the  
Overreacher,  
otherwise  
called the  
Loud Liar

even as much as if I took upon me to number the stars of the sky, or to tell<sup>57</sup> the sands of the sea?"<sup>58</sup> This *hyperbole* was both *ultra fidem* and also *ultra modum*,<sup>59</sup> and therefore of a grave and wise counselor made the Speaker to be accounted a gross flattering fool. Peradventure<sup>o</sup> if he had used it thus, it had been better and nevertheless a lie too, but a more moderate lie and no less to the purpose of the king's commendation, thus: "I am not able with any words sufficiently to express your Majesty's regal virtues; your kingly merits also towards us your people and realm are so exceeding many, as your praises therefore are infinite, your honor and renown everlasting." And yet all this, if we shall measure it by the rule of exact verity, is but an untruth, yet a more cleanly<sup>o</sup> commendation than was Master Speaker's.

Nevertheless, as I said before, if we fall a-praising, especially of our mistress's virtue, beauty, or other good parts, we be allowed now and then to overreach a little by way of comparison, as he that said thus in praise of his lady:

*Give place ye lovers here before,  
That spent your boasts and brags in vain:  
My lady's beauty passeth<sup>60</sup> more  
The best of your, I dare well sayn,<sup>61</sup>  
Than doth the sun the candlelight,  
Or brightest day the darkest night.<sup>62</sup>*

And as a certain noble gentlewoman, lamenting at the unkindness of her lover, said very prettily in this figure:

*But since it will no better be,  
My tears shall never blin<sup>63</sup>  
To moist the earth in such degree,  
That I may drown therein,  
That by my death all men may say,  
Lo, women are as true as they.<sup>64</sup>*

Then have ye the figure *periphrasis*, holding somewhat of the disssembler by reason of a secret intent not appearing by the words, as when we go about the bush and will not in one or a few words express

57. *tell* count.

58. This is probably Sir Richard Rich (1496/7–1567), whose opening speech for the Parliament of 1536 notably compared Henry to Solomon for prudence and justice, to Samson for strength and bravery, and to Absalom for beauty (Bindoff 3.193). Of Henry's other Speakers, Sir Nicholas Hare (ca. 1495–1557) was graciously noted by the king for an unusually florid closing speech in 1540 (Bindoff 2.296), and might also have spoken as Puttenham reports.

59. *ultra fidem* . . . *ultra modum* beyond credit or belief . . . beyond measure or propriety.

60. *passeth* surpasses.

61. *sayn* say (archaic).

62. See Surrey, *Tottel* no. 20.28–33 [Jones no. 12].

63. *blin* cease.

64. See *Tottel* no. 222.23–28 [Anonymous].

*Periphrasis*,  
or the Figure  
of Ambage<sup>7</sup>

that thing which we desire to have known, but do choose rather to do it by many words.<sup>65</sup> As we ourselves wrote of our Sovereign Lady thus:

Whom princes serve, and realms obey,  
And greatest of Briton kings begot:  
She came abroad<sup>66</sup> even yesterday,  
When such as saw her, knew her not.<sup>67</sup>

And the rest that followeth, meaning her Majesty's person, which we would seem to hide, leaving her name unspoken, to the intent the reader should guess at it; nevertheless upon<sup>68</sup> the matter did so manifestly disclose it, as any simple<sup>o</sup> judgment might easily perceive by whom it was meant, that is, by Lady Elizabeth, Queen of England and daughter to King Henry VIII, and therein resteth the dissimulation.

It is one of the gallantest figures among the poets, so<sup>69</sup> it be used discreetly and in his right kind,<sup>70</sup> but many of these makers that be not half their craft's masters do very often abuse<sup>o</sup> it and also many ways. For if the thing or person they go about<sup>71</sup> to describe by circumstance be by the writer's improvidence otherwise bewrayed,<sup>o</sup> it loseth the grace of a figure, as he that said:

The tenth of March when Aries received  
Dan Phoebus<sup>72</sup> rays into his horned head.<sup>73</sup>

Intending to describe the spring of the year, which every man knoweth of himself, hearing the day of March named. The verses be very good, the figure naught worth if it were meant in *periphrasis*, for the matter—that is, the season of the year—which should have been covertly disclosed by *ambage*,<sup>o</sup> was by and by<sup>74</sup> blabbed out by naming the day of the month, and so the purpose of the figure disappointed. Peradventure<sup>o</sup> it had been better to have said thus:

65. On *periphrasis*, see Susenbrotus 39–40; see also *Ad Herennium* 4.32.43; Quintilian 8.6.29–30; Sherry 44; Wilson 201.6–18 and note; Peacham (1577) H1v, (1593) 148–49; Day 84.

66. *abroad* into public view.

67. *Partheniades* 4 (“Thalia”): 59–62. Shakespeare’s Antony and Cleopatra indulge in a similar practice of appearing disguised in public (1.1.54–56). The reference is, however, based at least in part on Plutarch, *Antony* 29 (where the fact of disguising clothing is specified, only being implied in Shakespeare and Puttenham). It might be argued that *Partheniades* 4 does not in fact imply disguise, but that the queen’s unrecognizability flows from her “serpents head and angells face” (76).

68. Probably there is an omission here: “upon consideration” (?).

69. so so long as.

70. *in his right kind* in keeping with its true nature.

71. *go about* labor.

72. *Dan Phoebus*’ Apollo’s (the sun’s). “Dan,” meaning “Lord” or “Master” (from Lat. *dominus*), was applied to members of religious orders and extended to knights, squires, and distinguished men generally as an honorific title.

73. See Gascoigne, *The Devises of Sundrie Gentlemen* 25 (237.1–2).

74. *by and by* immediately.

The month and day when Aries receiv’d  
Dan Phoebus’ rays into his horned head.

For now there remaineth for the reader somewhat to study and guess upon, and yet the springtime to the learned judgment sufficiently expressed.

The noble Earl of Surrey wrote thus:

In winter’s just return, when Boreas gan<sup>75</sup> his reign,  
And every tree unclothed him fast as nature taught them plain.<sup>76</sup>

I would fain learn of some good maker, whether the Earl spake this in figure of *periphrasis* or not. For mine own opinion, I think that if he meant to describe the winter season, he would not have disclosed it so broadly as to say “winter” at the first word, for that had been against the rules of art and without any good judgment, which in so learned and excellent a personage we ought not to suspect. We say therefore that for “winter” it is no *periphrasis* but language at large.<sup>o</sup> We say, for all that, having regard to the second verse that followeth, it is a *periphrasis*, seeming that thereby he intended to show in what part of the winter his loves gave him anguish—that is, in the time which we call the fall of the leaf, which begins in the month of October and stands very well with the figure to be uttered in that sort, notwithstanding winter be named before, for winter hath many parts, such namely as do not shake off the leaf nor uncloth the trees as here is mentioned. Thus may ye judge as I do, that this noble earl wrote excellently well and to purpose. Moreover, when a maker will seem to use circumlocution to set forth any thing pleasantly and figuratively, yet no less plain to a ripe reader than if it were named expressly, and when all is done, no man can perceive it to be the thing intended, this is a foul oversight in any writer. As did a good fellow<sup>†</sup> who, weening<sup>77</sup> to show his cunning,<sup>o</sup> would needs by *periphrasis* express the realm of Scotland in no less than eight verses, and when he had said all, no man could imagine it to be spoken of Scotland; and did, besides many other faults in his verse, so deadly belie the matter by his description as it would pity any good maker to hear it.<sup>78</sup>

Now for the shutting up of this chapter, will I remember you farther of that manner of speech which the Greeks call *synecdoche*, and we the Figure of Quick<sup>o</sup> Conceit,<sup>o</sup> who for the reasons before alleged may be put under the speeches allegorical because of the darkness<sup>o</sup> and duplicity of his sense.<sup>79</sup> As when one would tell me how the French king was

75. *gan* began.

76. See *Tottel* no. 18 (1.16.15–16) (Jones no. 16).

77. *weening* thinking.

78. *pity . . . maker* i.e., cause any good maker to grieve.

79. On *synecdoche*, see Susenbrotus 7–8; see also *Ad Herennium* 4.33.44–45; Quintilian 8.6.19–22; Sherry 42; Wilson 199.26–200.5; Peacham (1577) C3r, (1593) 17; Fraunce 1.8–11; Day 78; Hoskins 11.

*Synecdoche,*  
or the  
Figure of  
Quick Conceit<sup>o</sup>

overthrown at St. Quentin, I am enforced to think that it was not the king himself in person, but the Constable of France with the French king's power.<sup>80</sup> Or if one would say the town of Antwerp were famished, it is not so to be taken but of the people of the town of Antwerp.<sup>81</sup> And this conceit<sup>o</sup> being drawn aside and, as it were, from one thing to another, it encumbers the mind with a certain imagination what it may be that is meant, and not expressed. As he that said to a young gentlewoman who was in her chamber making herself unready,<sup>82</sup> "Mistress, will ye give me leave to unlace your petticoat," meaning perchance the other thing that might follow such unlacing. In the old time, whosoever was allowed to undo his lady's girdle,<sup>83</sup> he might lie with her all night: wherefore the taking of a woman's maidenhead away was said "to undo her girdle." *Virgineam dissoluit zonam*,<sup>84</sup> saith the Poet, conceiving out of a thing precedent, a thing subsequent. This may suffice for the knowledge of this figure Quick<sup>o</sup> Conceit.<sup>o</sup>

80. A reference to the decisive battle of St. Quentin (August 18–27, 1557), where the Spanish forces of Philip II commanded by Emmanuel Philibert, duke of Savoy (1528–1580), defeated the forces of Henry II of France; this victory (with another at Gravelines in 1558), and civil religious struggle in France, brought about the Peace of Cateau-Cambrésis (1559), concluding Spain's sixty-five-year struggle with France for the control of Italy. The captured Constable of France was Anne, duke of Montmorency. As a consequence of Mary I's marriage to Philip II (July 25, 1554), the duke of Savoy's victory was celebrated in London with processions and bonfires.

81. Antwerp had recently fallen to the army of Alessandro Farnese, duke of Parma,

on August 17, 1585, after one of the most famous sieges in military history. There had been considerable dearth and numerous popular riots for bread.

82. **making . . . unready** getting . . . undressed.

83. **girdle** belt.

84. *Virgineam dissoluit zonam* a Latin translation of the Greek words λύσσει δὲ παρθενίην ζώνην, from *Odyssey* 11.245, used of Neptune seducing Tyro. The phrase (with *solvere* rather than *dissolvere*) was the common Latin expression for "to give up one's virginity," as in Catullus 2.13, 61.52, and 67.28. Puttenham probably took the example from the discussion of *synecdoche* in Susenbrotus (8).

## CHAPTER 19

*Of figures sententious,° otherwise called rhetorical*

**N**ow if our presupposal be true, that the poet is of all other the most ancient orator, as he that by good and pleasant persuasions first reduced<sup>o</sup> the wild and beastly people into public societies and civility of life, insinuating unto them under fictions with sweet and colored<sup>o</sup> speeches many wholesome lessons and doctrines,<sup>o</sup> then no doubt there is nothing so fit for him as to be furnished with all the figures that be rhetorical, and such as do most beautify language with eloquence and sententiousness.<sup>o</sup> Therefore, since we have already allowed to our maker his auricular figures, and also his sensible, by which all the

words and clauses of his meters<sup>o</sup> are made as well tunable<sup>o</sup> to the ear as stirring<sup>o</sup> to the mind, we are now by order to bestow upon him those other figures which may execute both offices, and all at once to beautify and give sense and sententiousness<sup>o</sup> to the whole language at large.<sup>o</sup> So as<sup>o</sup> if we should entreat our maker to play also the orator, and whether it be to plead, or to praise, or to advise, that in all three cases he may utter and also persuade both copiously and vehemently.<sup>1</sup>

And your figures rhetorical, besides their remembered ordinary virtues—that is, sententiousness<sup>o</sup> and copious amplification, or enlargement of language<sup>2</sup>—do also contain a certain sweet and melodious manner of speech, in which respect they may after a sort be said auricular, because the ear is no less ravished with their current<sup>o</sup> tune<sup>o</sup> than the mind is with their sententiousness.<sup>o</sup> For the ear is properly but an instrument of conveyance<sup>o</sup> for the mind, to apprehend the sense by the sound. And our speech is made melodious or harmonical not only by strained<sup>3</sup> tunes,<sup>o</sup> as those of music, but also by choice of smooth words, and thus or thus marshalling them in their comeliest construction and order, and as well by sometimes sparing, sometimes spending them more or less liberally, and carrying or transporting of them farther off or nearer, setting them with sundry relations and variable forms in the ministry<sup>4</sup> and use of words, do breed no little alteration in man. For to say truly, what else is man but his mind? Which, whosoever have skill<sup>o</sup> to compass<sup>o</sup> and make yielding and flexible, what may not he command the body to perform? He therefore that hath vanquished the mind of man hath made the greatest and most glorious conquest. But the mind is not assailable unless it be by sensible<sup>o</sup> approaches, whereof the audible is of greatest force for instruction or discipline,<sup>o</sup> the visible for apprehension of exterior knowledges, as the Philosopher saith.<sup>5</sup> Therefore the well-tuning of your words and clauses to the delight of the ear maketh your information<sup>o</sup> no less plausible<sup>o</sup> to the mind than to the ear—no, though you filled them with never so much sense and sententiousness.<sup>o</sup> Then also must the whole tale (if it tend to persuasion) bear his just and reasonable measure, being rather with the largest than with the scarcest.<sup>6</sup> For like as one or two drops of water pierce not the flint stone, but many and often droppings do, so cannot a few words (be they never so pithy or sententious<sup>o</sup>) in all cases and to all manner of minds

1. Pleading, praising, and advising refer to the three kinds of rhetoric: judicial, epideictic, and deliberative.

2. Amplification was a fundamental goal of rhetorical education in the Renaissance. Erasmus's *De duplici copia rerum ac verborum* (On the Double Copiousness of [Subject] Matter and Words) not only taught students ways to amplify their style in Latin but also reinforced the principle that having "copie,"

or copiousness, was essential for writers in both Latin and the vernacular.

3. **strained** melodic.

4. **ministry** provision, management.

5. See Aristotle, *Sense and Sensibilia* 1.437b4–16.

6. **being . . . scarcest** being [grouped] with the copious rather than the scanty [as the next sentence makes clear].