DEFFENSA DE POESIA

A Spanish Version of
Sir Philip Sidney's
Defence of Poesie

by

Dwight Chambers
B. S., University of Kansas, 1950
A. M., University of Kansas, 1951

Submitted to the Department of
Romance Languages and Literatures
and the Faculty of the Graduate
School of the University of
Kansas in partial fulfillment of
the requirements for the degree
of Doctor of Philosophy.

Advisory Committee:

Redacted Signature
Chairman

Redacted Signature

Redacted Signature

May, 1956
ACKNOWLEDGEMENTS

It would be impossible to name or even bring to mind the names of all those who have contributed to the appearance of this work. Professor J. M. Osma has seen the research through all its phases. Background work in linguistics, literary theory, and work applying specifically to this thesis has been aided at various periods and to no small extent by the librarians in the Biblioteca Nacional de Madrid, the Library of Congress, and the libraries of the University of Kansas and Northwestern University. Thanks of a very special nature is due the Department of Romance Languages and Literatures at the University of Kansas for unhesitating and unique liberality in purchasing needed materials whenever requested.

D. C.
TO

J. M. OSMA
DEFFENSA DE POESIA
Foreword

In connection with work on the relation of form and content in language and literature I have had many an occasion to refer to the work of the preceptors, to those writers in ancient, medieval, and Renaissance times who dealt with the science of style in language— in oratory, prose and poetry. While surveying the Spanish output in this genre, published but generally unavailable in this country, I came across this manuscript, Deffensa de Poesia; it seemed worthy of notice and analysis as a fair sample of the Renaissance poet's attempt to define and to justify his art in a sometimes not too receptive society. The role of the preceptor, at all times attempting to analyze the role of the creative artist in a particular culture, is in the Deffensa de Poesia carried out by one who is at the same time a creative artist. Of more than passing interest is the fact that this humble work is so intimately connected with Anglo-Hispanic literary affairs in the Renaissance, a field of wide possibilities largely unexplored except for the outstanding exception of Underhill. The connection of the present work with the Defence of Poesie of Sidney, to be discussed in Chapter One, is of course of great historical interest; further study may show this connection to be significant to the literature of Spain. All these facts invite the publication of the manuscript Deffensa de Poesia.
CHAPTER ONE

The anonymous manuscript *Deffensa de Poesia* MS 3908 of the Biblioteca Nacional de Madrid has sixty pages fifteen and one-half by twenty-two and one-half centimeters in dimension. Under the former system of cataloguing holdings it carried the signature H-119. A copy of the manuscript on microfilm is to be found in the library of the University of Kansas; this copy was made in August 1955 and is the only one known to have been made.

The bibliography of the manuscript is brief. Menéndez y Pelayo does not mention it; Gallardo lists it among anonymous manuscripts. In 1954 a bibliographer of the Instituto de Estudios Madrileños erroneously described it thus: "Es una apología de la poesía. En los capítulos 15 y 16 (fols. 26r and 29r) trata de algunos géneros poéticos. El manuscrito no tiene fecha y su autor, anónimo, dice haber estado en la corte del Emperador [Carlos I]." Such is the extent of the bibliography of the manuscript. The issue here presented is in a diplomatic edition.

Concerning the origin of the manuscript we have certain knowledge of only one owner. On [60r] appears the following legend in cursive script, apparently not the hand of the manuscript's scribe: "Si este libro se perdere/ Como suele acontecer/ Suplico al que se lo hallare/ que me lo mande boluer/ y si no saue mi nombre/ aqui lo quiero poner/ Iuan de bustamante/ De la mano y pluma de/ Pn Iuan de Bustamante/ Cauallero muy noble." Page [56v] carries substantially the same inscription, barely legible, written vertically in the right margin. The only well-known Bustamante who could possibly have been
a contemporary of the manuscript is one Juan Ruiz de Bustamante, according to the Espasa encyclopedia, "Gramático y filólogo español del siglo XVI, al que se deben, entre otras obras, una Gramática castellana y el libro Formulas adagiales latinas y españolas." A description of the handwriting is of interest even though the penmanship may not aid us in determining date or authorship of the manuscript. The hand is a Spanish bastard, its particular style being comparable to illustrations given in Day and Cotarelo y Mori. Day's illustration of the Spanish bastard in his Plate 48 most closely resembles the hand of the Deffensa; the illustration was taken from a Spanish penmanship manual, that of Francisco Lucas of 1577. Cotarelo y Mori says that Juan de Iciar introduced the bastard style into Spain in 1548 in his Arte de escribir, Zaragoza, 1548. The calligraphy of the manuscript will aid us in determining its earliest possible date but not in fixing its latest possible date, for the bastard style continued in use in Spain long after dates of composition made possible by internal evidence of the manuscript.

The second half of the manuscript is dedicated to an evaluation of English poetry and a description of the status of poetry in England. Comparison of the Deffensa with English poetic theory reveals it to be a version of Sir Philip Sidney's Defence of Poesie. Two printed versions of Sidney's Defence appeared in 1595, one printed for William Ponsonby was entitled The Defence of Poesie, the other, printed for Henry Olney, An Apologia for Poetrie. Because of the linguistic analysis which follows it will suffice to say here that the Spanish version corresponds more closely to the Ponsonby Defence than to the Olney
Apologie, but that it in turn carries about as much unique material in comparison to Ponsonby as does Ponsonby in comparison to Olney. The Deffensa carries chapter titles which come at logical transition points in the continuum; neither the Apologie nor the Defence carries chapter titles.

The character of the Deffensa presents a clear possibility that the author may have been an Englishman writing in Spanish and places the document in a rather special classification, there having been almost no attempt by Englishmen to write in Spanish during the Renaissance. John Garrett Underhill does mention one such work, at the same time barring its inclusion in literature proper, the manuscript collection authored by John Smith, Collection and Observations relating to the conditions of Spain, written, according to Underhill, partly in Spanish and partly in English. At the time of his writing Smith was carrying out his short-lived embassy to the Spanish court, 1576-1577.

In order to relate the Sidney Defence to the material that we are presenting here for the first time we must sketch in a history of Sidney's life and the genesis of the Defence. The precise and detailed pagination of sources, particularly of Wallace, by footnotes will give easy access to primary sources for interested readers. Chronological clarity is not always a virtue of Sidney's biographers. The pertinent facts, then, are these:

Philip Sidney, son of Sir Henry Sidney, was born at Penshurst on November 30, 1554. On October 17, 1564, he entered Shrewsbury School; and in 1568 he went to Christ Church, Oxford. In 1572 he received
license from Elizabeth I to go abroad for travel and in order to learn foreign languages. It was on May 25 that she permitted "her trusty and well-beloved Philip Sidney, Esq., to go out of England into parts beyond the seas, with three servants and four horses, etc., to remain the space of two years immediately following his departure out of the realm, for his attaining the knowledge of foreign languages." Sidney reached Paris June 8, 1572. There he witnessed but survived under the protection of Sir Francis Walsingham the Massacre of St. Bartholemew's Day. He followed Herbert Languet to Vienna in the summer of 1573, and in August made a rather unexpected side trip into Hungary. November 1573 saw him set out for Italy. On August 4, 1574, he drew his last money in Venice. Between this date and November 27, 1574, he made a protracted visit to Poland. On November 27, 1574, he was again in Vienna with Languet; he spent the winter of 1574-1575 there, gaining the friendship of Edward Wotton and undergoing the much discussed training in equitation with Pugliano. On May 31, 1575 he embarked from Antwerp with Edward Wotton for England.

Sidney was to have further contact with the courts of Europe, for on February 7, 1577 Elizabeth I drew instructions for him concerning a mission of condolence to Emperor Rudolf and his mother at the time of the death of Emperor Maximilian and incidentally to convey the royal sympathy to the Counts Palatine, Lewis and Casimir, for the death of their father. On March 5, 1577 Sidney had arrived in Brussels; and some days later he paid his respects to Don Juan of Austria in Louvain. In Vienna on Easter Monday he conversed with the Emperor Rudolf, apparently in Latin. He returned to Heidelberg April 30, 1577. He was at Bruges June 5, 1577 and probably sailed for England.
a few days later; for letters of Walsingham and Waterhouse June 10, 1577 announce his arrival in England. 31

Recognized as one of the young men leading the opposition to Elizabeth's marriage to Alençon, he was forced to leave the court for Wilton in 1580. 32 On New Years Day of 1581 he gave signs of submitting to the Queen's will; 33 back in court in 1581 he interested himself in the cause of Don Antonio, one of the pretenders to the Portuguese throne. 34 September 21, 1583 saw his marriage to Frances Walsingham; 35 Wallace places the birthdate of their daughter Elizabeth in 1585. 36 On July 8, 1584 instructions were drawn for Sidney for a special mission to France, ostensibly to condole with the King and the Queen Mother on the death of Alençon, but in reality to persuade France to oppose Spain in the Low Countries. 37 The French court chose not to enter into insincere negotiations; and Sidney turned back, the project abandoned. 38

In 1585, after Elizabeth's decision to aid the Netherlanders against Spain, she appointed Sidney governor of Flushing, probably upon the persuasion of Sir Francis Drake. 39 He departed thence November 16, reached Walcheren November 18, 1585, and proceeded to Flushing on foot. 40 He spent a weary winter there; in the summer of 1586, May 5, his father died; August 9 of that summer saw the death of his mother. 41 It was on September 22, 1586 in an action against a convoy from the Duke of Parma to Zutphen that Sidney received the wound that caused his death on October 17, 1586.

This biographical summary will serve as a framework within which to discuss necessary questions concerning the date of Sidney's Defence, the circumstances of its composition, and the sources or origin of the present Spanish Deffensa.
First as to the date of composition of the Defence. Zouch does not concern himself with the date of composition of the Defence, neither does Denkinger. Myrick treats the Defence only as an essay constructed as a model of rhetoric, oratorical rhetoric.

On October 18, 1580, at the age of twenty-five, Philip Sidney wrote from Leicester House to his brother Robert, then aged seventeen and traveling in Germany, a letter long and brotherly and full of ideas concerning the study of history. Arber believes that this confidential letter shows that Sidney’s mind was at this time much occupied with the consideration of subjects dealt with in the Defence, and that the letter may be considered the forerunner of the Defence. The text of the letter upon which such a supposition is based is this:

"For the Method of writing Historie, Boden hath written at large; yow may reade him and gather out of many Wordes some Matter. This I thinke in Haste, a Story is either to be considered as a Storie, or as a Treatise, which, besides that addeth many Things for Profit and Ornament; as a Story, he is nothing but a Narration of Thinges done, with the Beginnings, Cawses, and Appendences thereof.... In that Kinde yow haue principally to note the Examples of Vertue or Vice, with their good or evell Successes, the Establishments or Ruines of great Estates, with the Cawses, the Tyme, and Circumstances of the Lawes they write of, the Entrings and Endings of Warrs, and therein, the Stratagems against the Enimy, and the Discipline vpon the Soldiour; and thus much as a very Historiographer.

"Besides this, the Historian makes himselfe a Discoursor for Profit, and an Orator, yea a Poet sometimes for Ornament. An Orator,
in making excellent Orations, ere nata, which are to be marked, but marked with the Note of Rhetorical Remembrances: A Poet in painting forth the Effects, the Motions, the Whisperings of the People, which though in Disputation, one might say were true, yet who will make them well, shall finde them taste of a Poetical Vaine, and in that kinde are gallantly to be marked, for though perchance they were not so, yet it is enough they might be so. The last Poynt which tendes to teach Profite, is of a Discourser, which Name I give to who sooner speakes, Non simpliciter de facto, sed de qualitatibus et circumstantiis factij; and that is it which makes me, and many others, rather note much with our Penn then with our Minde.... This write I to yow in greate Hast, of Method without Method, but with more Leysure and Studie (if I doe not finde some Booke that satisfies) I will venter to write more largely vnto yow." 48

There is a reference in the Defence to Spenser's Shepherd's Calendar. Arber says: "[This reference] proves incontestably, that Sidney wrote his Apologie subsequent to the 5th December, 1579, the date of the licensing upon entry at Stationer's Hall of Spenser's work; the first edition bears the date 1579, the second 1581, and the third 1586. The earliest date assignable to the present reprint [of the Defence] is therefore 1580. Some time should, however, be allowed for the Shepherd's Calendar to attain to its acknowledged reputation. The date usually given for the composition of the Apologie for Poetrie, viz., 1581, may therefore be taken as approximately correct." 49

Bourne says in his Memoir that the Defence of Poesie, written after the Arcadia and Astrophel and Stella, and therefore probably not until the year 1583, was the last of Sidney's longer writings. 50
Later, in Sir Philip Sidney, after discussing internal evidence, Bourne says that the Defence was written soon, perhaps no more than a few months, after the appearance of The Shepherd's Calendar, or in 1579.\(^51\)

J. Churton Collins states: "The exact date of the composition of the Apologie cannot be settled; but it was probably written either at the end of 1580, when Sidney was in retirement at Wilton, or some time in 1581."\(^52\) The editor of the Noel Douglas reproduction places the date of composition in "about 1581."\(^53\)

Addleshaw shows some independence in discussing the date of authorship. He carries to his reasoning internal evidence which does not consist merely of references to events and works: "Philip may have composed [the Defence] years before he gave it to the world, though it is not at all likely that he did. But mere assertion is dangerous, and we have no evidence to prove he had not been at work on it for twenty years. So precocious a boy might have well begun serious work before he went to Shrewsbury."\(^54\)

Wallace produces a more convincing argument to the same conclusion: "There has been general agreement, however, that in writing it [the Defence] Sidney had in mind Gosson's School of Abuse, which appeared in August, 1579, and, consequently, that his own work is of later date. Gosson had dedicated his book to Sidney evidently without having sought permission."\(^55\)

"In the absence of all definite evidence as to the date of composition of the Apologie we may hazard the opinion that the work as we have it to-day was not composed at one time. Mr Shuckburgh has pointed out the similarity between many of the ideas
expressed by Sidney in the letter which he wrote to his brother Robert in October, 1580, and those elaborated in the earlier part of the Apologie, where the various functions of the historian, orator, philosopher and poet are treated. Spenser's lost work, The English Poet may have originated in conversations which also gave rise to the Apologie, in the months immediately preceding Spenser's departure for Ireland. On the other hand, the last division of the Apologie, which deals with the state of contemporary English literature, must surely have been written several years later. The references to the Shepherd's Calendar and the tedious Prattling of euphuism "in certain printed discourses" suggest a period when Spenser's poem and Lyly's novel had become well known. Moreover, Sidney's antipathy to rhyme has disappeared; he now finds in it both sweetness and majesty of quantitative verse. A more convincing argument, perhaps, may be based on his contemptuous reference to the artificial love-songs and sonnets of the day. He condemns them not only because of their insincerity but because he remembers how much better poetic ability might be employed in singing the praises of the immortal beauty, the immortal goodness of that God who giveth us hands to write and wits to conceive. It is difficult to believe that this passage was written before Sidney's own sonnet-writing days had passed. He himself has been admitted to the company of these paper blurrers, he tells us, and he offers as an excuse that he had yielded an inky tribute to certain thoughts by which he had been overmastered. The tone recalls that of the last sonnet: "leave me, O love, that reachest but to dust," and the air of detachment from all such trivialities and the religious tone accord rather with the latter period when Sidney was translating
into English the religious works of Du Bartas and Du Plessis Mornay. We may conjecture that the *Apologe* was begun towards the end of 1579 or during 1580 and that it was concluded in 1583 or 1584.

Wallace here has raised the question of the motive to composition of the *Defence*; the reasons usually cited are those set out by Arber (although not originally) in 1901: "The motive to the [the *Defence*] production is known. It is a carefully prepared answer to portions of two works dedicated to Sidney, by another poet, Stephen Gosson, who had but recently forsaken the stage for the Pulpit. These works were the *School of Abuse*, which appeared about August 1579, and *An Apoologie of the School of Abuse*, which was published in the following November."

J. Churton Collins is convinced that out of the Gosson attack grew the *Defence*: "In 1579 appeared--written by Stephen Gosson, a Kentish man, educated at Oxford--a treatise bearing the following title: *The School of Abuse*, Containing a plesaunt inuective against Poets, Pipers, Plaiers, Iesters and such like Caterpillers of a Commonwealth! Setting vp the Flagge of Defiance to their mischieuous exercise and overthrowing their Bulwarkes by Prophane Writers, Naturel reason and common experience, &c. This treatise was dedicated to Sir (then Mr.) Philip Sidney. There can be little doubt that if this work did not actually inspire the *Apoloegie for Poetrie*, it was in Sidney's mind when he wrote the *Apoloegie*, and that in parts of the work though he nowhere makes any mention of Gosson, he was directly replying to him. That from the first he had no sympathy with Gosson is clear from a letter written by Spenser to Gabriel Harvey, dated October, 1579: 'Newe books I heare of none but only one that writing a certain booke called *The School of Abuse*,"
and dedicating it to Maister Sidney was for his labour scorned: if at leaste it be in the goodness of that nature to scorne." 58

It is interesting to note what Bourne says about the composition motive: "His eloquent and humorous treatise was in reality as much a challenge to his friends of the Aeropagus and others to give dignity to the poet's calling as a defence of poetry against such ribald, but not wholly unmerited, attacks as Stephen Gosson had lately made in "the School of Abuse." 59

Wilson believes that the 'new school' called for an apologist and its manifesto was Sidney's Defence. Citing no specific evidence of preoccupation with the Gosson attack she states that "Several passages in the Defence indicate that the School of Abuse was still fresh in Sidney's mind, and the whole movement of the treatise suggests that it was not lying long on the stocks, but was written currente calamo while the subject was uppermost." 60

Wallace will concede only that "There has been general agreement, however, that in writing [the Defence] Sidney had in mind Gosson's School of Abuse, which appeared in August, 1579." 61

Addleshaw dissents: "I do not think the allusions to Gosson's two rather foolish books are at all conclusive in approximating the date. The first was called The School of Abuse, which appeared in April, 1579, and the second, An Apologie of the Schools of Abuse, which electrified readers the following November. I cannot see that either of these publications affect An Apologie for Poetry. Still, great effects from little causes spring..." 62 He goes on to say that he has studied the problem for many years and confesses with candor that he does not understand why so great an amount of discussion
should be adduced to relate these chronologically approximate but otherwise disconnected events.

Sidney's *Defence* circulated in manuscript until 1595, nine years following Sidney's death. The sparse fly-leaf introduction of the Noel Douglas reprint gives us this information: "In that year [1595] two distinct editions appeared printed from different titles. The earlier entry in the Register is that of Ponsonby [The Defence of Poesie] by Sir Phillip Sidney Knight London Printed for William Ponsonby 1595]. Olney's edition [An Apologie for Poetrie written by the right noble virtuous and learned Sir Phillip Sidney Knight.... At London printed for Henry Olney 1595] has slightly different text and includes four sonnets by Henry Constable which are not in Ponsonby's edition. Olney's sheets were later transferred to Ponsonby who reissued them with his title page. Copies of the original Ponsonby edition are exceedingly rare. In view of the fact that Ponsonby was the printer of the authorised edition of *Arcadia* in 1598 and that he took over Olney's copies of the *Apologie* it seems probable that his edition is to be regarded as the better authorised. It has therefore been chosen for reproduction here in the absence of any conclusive evidence of priority in time. There are copies of both editions in the British Museum and the British Museum copy of the original Ponsonby issue is here reproduced." 63

J. Churton Collins points out: "From this it would seem that the manuscript itself was without title." 64 Robert Sidney, brother of Philip, owned a manuscript of the poetics of Sidney which bore the title *Defence*. 65 Wilson says that the *Defence* was preferred by the Countess of Pembroke for her edition of 1598, but that the *Apology* presents a slightly better text. 66 It is remarkable that
critics and editors should be able to determine which is the 'better' text or which edition is the 'better authorised' at all and especially so without analyzing the text. The present study makes the minimal steps in setting out differences between the Ponsonby Defence and the Olney Apologie and sets out in detail a comparison of the Spanish Defensa to the two English versions.

It is necessary to place the Defence in the literature of poetic preceptors in England and then relate it to the theories of poetry of the Renaissance in Europe. Bourne gives a complete but concise picture of the critical environment into which the Defence was born: "It was a thoroughly original work. Very little had been written in foreign languages, and there was nothing in English, which could rob him of renown as the foremost literary critic of real worth. Of verbal criticism there had been much; and hardly anything of this kind could be better than a work already mentioned, Thomas Wilson's Arte of Rhetorique, published in 1524. Wilson, indeed, professing to speak only of the right use of words, had occasionally turned aside to offer wise judgement upon the sense wrapped up in the words of famous authors; but such remarks were merely incidental. Sidney may have found more precedent in the Poetics of Julius Caesar Scaliger, wherein after much description of the various sorts of poems, of the different metres, and of all possible figures of speech and turns of language, he presented a lengthy comparison of Homer with Virgil, and a criticism of the various modern writers of Latin verse. But the Poetics, though it may possibly have suggested the writing of The Defence of Poesie, can have done no more." 67

Bourne continues: "The Defence of Poesie took altogether independent ground, but there were other books, about contemporary with it, having
poetry for their theme. In 1575 George Gascoigne had written *Certayne Notes of Instruction* concerning the making of Verse or Ryme in English, very brief and sensible, but of a much more technical character than the small technical parts of Sidney's masterpiece. His appears to be the earliest production of the kind, and, if we except seven notable letters which passed between Edmund Spenser and Gabriel Harvey in the years 1579 and 1580, treating chiefly of their unnatural scheme for naturalizing the classical metres in English, none other of the sort preceded *The Defence*. In 1584 was published *A Treatise of the Airt of Scottis Poesie*, the product of King James's genius, and in 1586 appeared a valuable *Discourse of English Poetrie*, written by William Webbe, a student of Cambridge and probably a friend of Harvey's. Webbe was enthusiastic about the classical metres, and included in his treatise translations of two eclogues of Virgil into hexameters, and of a part of the *Shepheard's Kalendar* into sapphics. A part of the treatise, however, is skilful, Spenser's poem being mainly the text for critical remarks upon the various styles. From the parallelism in a few passages I am disposed to think that Webbe had seen *The Defence of Poesie* in manuscript, before writing his own humbler work. And I have hardly a doubt that a like privilege fell to George Puttenham, author of a longer and more ambitious *Arte of Englishe Poesie*, published in 1589. Some passages are strikingly like those written by Sidney, to whom reference is frequently made, as though he were dead. Puttenham's style was not bad, but he went so absurd lengths in the elaboration of rules for ornament, expression and so forth. One of the passages in which he turned from these subjects to offer sensible criticism contains a review of English poets."
The question of influences Sidney is supposed to have undergone is attended by nearly all his commentators. It is hardly necessary to go into the flights of imagination that Scott does to comprehend that Sidney could possibly have read Boccaccio, although not necessarily in the Italian. From the remarks of Osgood in the introduction to his English translation of the poetic theory of Boccaccio we come to understand that the themes and preoccupations common to Sidney and Boccaccio were probably original with neither of them and that Sidney need not have read the De Genealogica Deorum in order to have expressed them in his Defence. With regard to the influence of Scaliger and Minturno upon Sidney, it is certain that he expresses ideas that are similar and in a fashion that is parallel to the works of the former two; all such citations of influence by Scaliger and Minturno seem to go back to Spingarn. Spingarn, on the other hand, says this: that the definition of poetry given by Sidney resembles that given by Minturno and that Sidney must have known Scaliger in order to have cited him. It seems safe to say that a study of influences remains to be made; in any case it will undoubtedly remain impossible to say what books Sidney read and in what order he read them. The fact is that Sidney must have known these theorists, as well as a number of their contemporaries and the ancients that served them all as sources.

The problem of the origin of the Spanish Deffensa is central to this study. If the Deffensa were a simple translation of either the Ponsonby or the Olney issue, which it is not, there would be no problem. If the Deffensa were a purely Spanish creation, which it probably is not, again there would be no problem. We could find equal
comfort in a situation where we were sure of authorship and date of composition; of none of these are we absolutely certain. We then pose the following questions: Did Sidney or someone near him write the Deffensa? What is the relation of the Deffensa to the Defence-Apologie?

A multitude of constructions in the language of the manuscript at first give one an impression of an English text written with Spanish words. Even the morphology and distribution of phonemes seem in places to be unlike Spanish. A thorough examination of these constructions is later set out; the conclusion here generally stated and again presented in detail at the end of Chapter Two is that all the constructions which seem foreign could have existed in sixteenth-century Castilian; nearly all of them are specifically and liberally attested in dictionaries of archaisms. Let it further be stated that in the realm of morphology and phonemics as opposed to syntax the variances from standard Castilian structure which this text presents belong to the area called 'vulgarism' by Vicente García de Diego rather than to non-Castilian dialects.

The syntactical constructions which at the beginning seem so foreign to Castilian appear one by one attested by Keniston as occurring usually under somewhat complex but logically describable circumstances. It is true that Keniston often places a time limit for common usage upon several Spanish syntactical constructions which much antedates the appearance of the Defence. We may therefore not set up a hypothesis concerning the origin of the Spanish Deffensa, but rather we must list the total possibilities, surmising as we now must that either an Anglicized Spaniard or a Hispanicized Englishman could have produced it.

Historical research shows us these facts: 1) that Sidney himself could have written the Deffensa, and 2) that he was surrounded by people
who could have done so, who would have wished to do so, and who would have considered such a work not extraordinary.

Sidney's knowledge of foreign languages is generally assumed, although it need not be. A short sketch of his attested linguistic experience and his implied linguistic knowledge will demonstrate his familiarity with the important European languages of his time, his personal connections with and the role he played in the affairs having to do with Spain, and his knowledge of the language of that country.

It is not necessary to wait long in the life of Philip Sidney to see him display skill as a linguist. In a letter from Sir Henry Sidney to Philip at Shrewsbury we find this statement: "I have received two letters from you, one written in Latin, the other in French; which I take in good part, and will you to exercise that practice of learning often; for that will stand you in most stead in that profession of life that you are born to live in." We already know that in 1572 he departed for the continent to prepare for a life of statesmanship by spending two years learning foreign languages. France, Germany, Austria, and Italy were on his agenda. Wilson describes in popular terms and at second-hand Sidney's language experiences on the continent: "His progress in his more serious studies is regularly reported to Languet. He read Italian and French. He offers to send various recent Italian books, chiefly historical, and is anxious to possess a copy of Amyot's Plutarch even if he must pay five times its price. A little Spanish he may have picked up in Venice, as he was able later to translate Spanish songs. But he drew the line at German." Wilson's source was the correspondence between Languet and Sidney; Wallace has recourse to the same source:
Languet is afraid that Sidney will not be able to devote sufficient time to Greek to justify the effort he must expend on acquiring it; some superficial knowledge of German in addition to the four languages with which Sidney is already acquainted would probably be of more practical use. 78 Languet urges Sidney to read Cicero's letters in order to improve his Latin style; 79 Sidney describes his language drills: he had the custom of making circular translations from say Latin to English to French back into Latin. 80

During his 1577 embassy Philip Sidney conversed with Don Juan of Austria, the Counts Palatine and Emperor Rudolph, noting in all of them Spanish hauteur. In what languages these conversations were held is not too clear, except that in the case of Rudolph the Emperor answered in Latin; there is no indication that Sidney ever used an interpreter; it is certain that he could not conduct affairs of state in German. Thus there is evidence that Sidney could and did handle himself in almost any language he chose to; there is no definite information to prove that he could speak or compose in Spanish. As to his passive knowledge of Spanish, Underhill is eloquent in testifying to Sidney's familiarity with things Spanish—a familiarity that may have caused him and his contemporaries to take a knowledge of Spanish for granted.

Underhill in telling of Sidney's close relationship to the affairs of Spain says: "No families of Elizabethan England were open to influence from Spain at more points that the Sidneys and Herberths. When Philip II. attempted to cajole the confiding Mary in order to obtain the mastery of the country and the crown, the Earl of Pembroke was the most trusted of his northern followers. It was Pembroke who led the promised aid to Philip on the continent in the war with France. Sir Henry Sidney was
scarcely less devoted to the cause of the king. He and Lady Sidney were among the most untiring plotters who secretly visited De Quadra at Durham Place, when the stability of Elizabeth's government was not yet assured. De Silva was intimate with Henry Sidney, and was entertained at the country home of his brother-in-law, Sir William Dormer. When Antonio de Guaras, the merchant who acted as representative of Philip II. in London after the expulsion of Guerau de Spes, was thrown into the Tower, it was Sidney who had to be called all the way from Ireland to explain De Guaras' case. Leicester was guilty of complicity in these plots; indeed, they were designed to promote his advancement. The Haringtons, a family into which a sister of Sir Henry Sidney had married, kept up open communication with their cousins, the Ferias, in Spain. Lady Margaret Harington had removed to that country with the Duchess of Feria. William Harington and William Burlace, a dependent of Leicester, and one of the Dormers at least, visited the peninsula for the purpose of conferring with their relatives. George Fitzwilliam, another connection, successfully carried through the plot by means of which Philip II. was induced to grant John Hawkins letters of nobility for his pretended treason to the queen, and to liberate his sailors imprisoned in Spain. 82

These connections were alive during Sidney's formative years and were strengthened by similar connections outside the family:

"This event [concerning George Fitzwilliam] took place in the year that Sir Philip Sidney left college. It was not only in his own family that Sidney came in contact with Spanish influences. At Oxford he was the contemporary of Richard Carew, Thomas D'Oylyie, Thomas Rogers, and Hakluyt, all subsequently at least familiar with Spanish.
When Sidney matriculated, Cipriano de Valera must have been in residence at the university. The incentives which urged Carew and his friends to study the language, cannot have been escaped by Sidney. They were powerfully reinforced by other associations in after life. The friendship of Sidney with Drake and Michael Lok and other men of action and affairs opened before him stories of information that the sea-dogs and tradesmen brought from the colonies and the home ports of Spain. It was only the year before his death, when on his way to carry out an intention of embarking with Drake, that he fell in with Dom Antonio del Crato, the Portuguese pretender, at Drake's house in Devonshire. Dom Antonio at once wrote to Elizabeth that he would like to go on the expedition simply to keep Sidney company. The letter, though overpolite, is an interesting memorial of Sidney's later dealings with the Spaniards. 83

There were influences of a more formal and literary nature:

Richard Carew, Abraham Fraunce, and Hakluyt were personally connected with [Sidney's] set; Nicholas Lichfield, the traveller, and many other translators from the Castilian invited his patronage by placing his name on their title pages; and Thomas Moffett, the Paracelsian, who had visited the peninsula, later maintained relations which were of an intimate nature with the following of the Countess of Pembroke. Throughout the Sidney and Pembroke circles, which may be considered in the present connection as one, there was an evident familiarity with peninsular literature. References to Spanish books are too frequent to be casual. Sir Philip himself translated from Montemayor. Fraunce in his Arcadian Rhetorike presupposes an acquaintance with Castilian in the reader. That language, together with the pastoral of Montemayor, according to the testimony of
Bartholomew Young, was well known to Lady Rich. Despite the fact that Sidney at twenty had such a contemptuous opinion of the Spaniards, neither he nor his adherents held the literature of the peninsula cheap.  

Cooke is our main source for proof of at least a passive knowledge of Spanish on the part of Sidney: "When one considers that Sir Philip Sidney, godson and namesake of King Philip II of Spain and scion of a family long on intimate terms with the Spanish nobility, had a wide knowledge of Latin, French and Italian, one may reasonably infer that he was acquainted to some extent with Spanish. The inference seems sound when one perceives here and there throughout Sidney's writings statements which indicate that he took a wholesome interest in Spanish affairs. ...I have examined Sidney's English translations of two lyrics from Montemayor's Diana, and after collating Colyn's French (the only previous translation available to Sidney), I have concluded that Sidney translated directly from the Spanish original. The faithfulness and general excellence of his versions, together with his references to Spanish affairs and his knowledge of Latin and Romance languages, make it safe to conclude that Sir Philip Sidney knew a fair amount of Spanish, enough to enable him to read Spanish literature in the original."  

According to Martin Hume's conclusions, Sidney's knowledge of Spanish must have been sufficient to permit him to improve upon the works he used as sources of inspiration.  

This essay has provided the setting for the Defence of Poesie, and has shown the bases for questioning the authorship of the Defence and for establishing the relationship between the Defence and the Deffensa. Evidence has been adduced to show that Sidney could have
written the Deffensa in Spanish and that such a feat would not have been considered at all remarkable by his contemporaries. At the same time it has been pointed out that there is no evidence that Sidney did write the Deffensa in Spanish. Clearly the only method of establishing the relationship of the Defence, the Apologie, and the Deffensa -- barring fortuitous discovery of historical evidence-- lies in an analysis of the language in which they are composed and to some extent in a comparison of content. Comparison of the three issues will not suffice to establish the priority of either the Apologie or the Defence; analysis of the English would there be necessary for there is a clearly marked stylistic variance between the first and second sections noted by scholars who argue for an early date of composition but never structurally described by them.
Notes: Chapter One

1 Barolomé José Gallardo, Ensayo de una biblioteca española de libros raros y curiosos (Madrid, 1866), II, 129.

2 Ramón Paz, personal letter (Madrid, 1956): "De la procedencia de este manuscrito no poseemos antecedentes, en la sección."

3 Marcelino Menéndez y Pelayo, Historia de las ideas estéticas en España (Madrid, 1940-43), 5 vols.


5 Enciclopedia universal ilustrada europeo-americana (Bilbao; Madrid; Barcelona, 1905-30), vol. 9.


7 Emilio Cotarelo y Mori, Diccionario biográfico y bibliográfico de calígrafos españoles (Madrid, 1913-16), 1, 10.


11 Underhill, p. 229.

12 The following biographies cover the history of Sidney's life quite completely. All have been consulted; the only one usable for scholarly purposes is Wallace. Of course, Arthur Collins, the Langue-Stidney correspondence, and the Fulke Greville biography are prime sources for all biographers listed.


Ifelia Cotarelo, Sir Philip Sidney (New York, 1891).
Kenneth Orne Myrick, Sir Philip Sidney as a Literary Craftsman (Cambridge, Massachusetts, 1935).
Mona Wilson, Sir Philip Sidney (New York, 1932).
Thomas Zouch, Memoirs of the Life and Writings of Sir Philip Sidney (York, 1808).

Secondary sources are in brackets [ ].

William Aspenwall Bradley, ed. The Correspondence of Philip Sidney and Hubert Languet (Boston, 1912).


14 Wallace, p. 35.
15 Wallace, p. 88.
16 Wallace, p. 114.
17 Wallace, p. 114; n. 2.
19 Wallace, pp. 120-123.
20 Wallace, p. 126.
21 Wallace, p. 127.
22 Wallace, p. 128.
23 Wallace, p. 140.
24 Wallace, p. 140.
25 Wallace, pp. 140-141.
26 Wallace, p. 144.
27 Wallace, p. 173.
30 Wallace, p. 176.
31 Wallace, p. 182.
32 Wallace, p. 219.
33 Wallace, p. 260.
34 Wallace, p. 268.
35 Wallace, p. 291.
36 Wallace, pp. 333-334.
38 Wallace, p. 310.
39 Wallace, p. 332.
40 Wallace, pp. 341-342.
41 Wallace, p. 360.
42 Wallace, p. 363.
43 Wallace, pp. 376-388.
44 Zouch, *Memoirs of the Life and Writings of Sir Philip Sidney*.
45 Denkinger, *Philip Sidney*.
46 Myrick, *Sir Philip Sidney as a Literary Craftsman*.
48 Arber, pp. 4-5.
49 Arber, p. 7.
52 J. Churton Collins, ed. Sir Philip Sidney, Apologie

53 Noel Douglas, ed. Sir Philip Sidney, The Defence of
Poetrie (London, 1928), unnumbered introductory page.

54 Addleshaw, pp. 358-359.

55 Wallace, p. 237.

56 Wallace, p. 239.

57 Arber, p. 7.

58 Collins, Apologie for Poetrie, pp. xxii-xxiii.

59 Bourne, Sir Philip Sidney, pp. 256-257.

60 Wilson, p. 156.

61 Wallace, p. 237.

62 Addleshaw, pp. 358-359.

63 Douglas, The Defence of Poesie, unnumbered introductory
page.

64 Collins, Apologie for Poetrie, pp. xxii-xxiii.

65 Myrick, p. 46, n. 1. "...the Penshurst manuscript, once
owned by Robert Sidney has the title of Defence of Poetry."

66 Wilson, p. 156.


68 Bourne, Memoir, pp. 404-406.

69 F. N. Scott, "Boccaccio's De Genealogica Deorum
and Philip Sidney's Apologie," Modern Language Notes, VI
(April, 1891), 193-202.

70 Charles S. Osgood, ed. Boccaccio on Poetry (Princeton,

71 Myrick, p. 91.

72 Joel E. Spingarn, La Critica Letteraria nel Rinascimento
(Bari, 1905), p. 266, n. 1.
When Sir Philip Sidney went abroad to die, he left instructions that his pastoral story called Arcadia, written for the amusement of his sister the Countess of Pembroke, should be destroyed. Fortunately his command was disobeyed, and one of the gems of English literature was preserved. It is written deliberately in what is called the euphuistic or affected, obscure, and precious style which had become fashionable in England, as I mentioned in the last chapter, through the popularity of Guevara's writings. This style, which is also that of Montemayor himself, is suited to the completely artificial pastoral tales, though probably Sidney's correct taste and judgement had no desire to link his fame for ever with a style which sins against simplicity. He has, however, written enough beautiful pure English for us to look with indulgence upon Arcadia. If you will read Bartholomew Young's translation of Diana, and then read Sidney's Arcadia, you will see that he copies closely. Indeed, in the lyrics with which the text is
interspersed, he much improves upon the Spanish book, which, it must be understood, he did not translate, but imitated. These two verses of Sidney's for instance, are better than anything Montemayor could write:

"Of this high grace with bliss conjoined,
No further debt on me is laid.
Since that is selfsame metal coined,
Sweet Lady, you remain well paid.
For if my place give me great pleasure,
Having before me nature's treasure;
In face and eyes, unmatched being,
You have the same in my hands, seeing
What in your face mine eyes do measure.

Nor think the match unevenly made
That of those beams in you do tarry.
The glass to you but gives a shade,
To me mine eyes the true shape carry;
For such a thought, most highly prized
Which ever hath Love's yoke despised,
Better than one captiv' perceiveth;
Though he the lively form receiveth,
The other sees it but disguised."

Throughout the later sixteenth, and all the seventeenth century, in England and France, the pastoral form of romance and poetry continued in vogue. Quite divorced from truth or probability, it yet allowed the sentiment of love, which is always real to be set forth with such ideal surroundings as lent glamour to it on paper."

For objectivity contrasting to the attitude of Hume's criticism, Montemayor's original should be presented for comparison:

De merced tan estremada
ninguna deuda me queda
pues en la misma moneda,
señora, quedáis pagada.
Que si gozé estando allí
viéndolo delante de mí
gerostro y ojos soberanos,
was también viendo en mis manos
lo que en vuestros ojos vi.
Y esto no os paresca mal
que de vuestra hermosura
vistes solo la figura
y yo vi lo natural.
Un pensamiento estremado
jamas de amor subjectado
mejor veo, que no el cativo
aunque el uno vea lo vivo
y el otro lo debuxado.

a Jorge de Montemayor, Los siete libros de la Diana (Madrid, 1946), p. 22.

It is an almost more difficult task than even Hume should essay to prove that a translation or an adaptation can be an improvement upon its source. After all, once completed the translation, the entities are of two different cultures and cannot be compared except by structural means which Hume does not use. I shall say that for subjective reasons (probably because I have recently read more Spanish poetry than English) that I prefer the Montemayor. Now we are simply back on the level of opinion, i.e., where we started.
CHAPTER TWO

In this chapter are presented the variations between the Defence and the Deffensa versions of Sir Philip Sidney's work and the language of the Deffensa; they are set out according to this scheme, following linguistic levels:

1. Variations Possibly Arising From Variations in Textual Sources
   1.1 Variations of Contradictory Quantity
   1.2 Variations Involving Proper Names
   1.3 Variations of Tenses
   1.4 Variations of Demonstrative Modification
   1.5 Variations of Conjunction Usage
   1.6 Variations of Grammatical Number
   1.7 Spanish Parataxis Corresponds to English Hypotaxis--Non-Modification
   1.8 Spanish Parataxis Corresponds to English Hypotaxis--Modification
   1.9 Spanish Hypotaxis Corresponds to English Parataxis--Modification
   1.10 Other Variations

2. Linguistic Features of the Deffensa Involving Deviations from Normal Spanish Structure
   2.1 Phonemic Deviations
      2.1.1 Consonant--General
      2.1.2 Consonant--/s/ is substituted for /θ/
      2.1.3 Consonant--the /ks/ cluster
      2.1.4 Consonants--Vulgarisms

(30)
2.1.5 Vowel

2.2 Morphophonemic Deviations

2.3 Morphemic Deviations

2.3.1 Consonant Clusters—Distribution of /s/ plus unvoiced stop

2.3.2 Hyperurbanism

2.4 Grammatical Categories

2.5 Syntax of the Preposition

2.6 Syntax of the Noun

2.7 Syntax of the Pronoun

2.8 Syntax of the Adjective

2.9 Syntax of the Verb

2.10 Syntax of the Adverb

2.11 Semantics
Two variations of the texts require discussion beyond that given them where they are set out in comparison. The first variation has to do with the authorship and identity of the translator of the Spanish version. The English Apologia and the Defence both give 'When the right vertuous E. W. and I were at the Emperours Court together'. J. Churton Collins says the this 'E. W.' is Edward Wotton, a conclusion undoubtedly correct in itself, for there are sufficient references to Edward Wotton's presence in Vienna and his accompanying Sidney back to England.¹

The Defensa says: 'Quando el uirtuosissimo N. y yo estuimos Juntos en la corte del Imperador...'. Sidney elsewhere mentions people whose patronymic initial was 'N' being in Vienna with him. One is a certain Nevell present in Vienna.² Sidney also mentions one Nevers: "Nevers suffered here from severe pain in his leg, where he was wounded some years ago, but suppuration has taken place and he is getting better, so, that I suppose he will go away in a few days", this reference appearing in his correspondence with Languet.³ We see that there is historical evidence of his having been in the court of the Emperor with persons named 'N ____' just as there is of his having been there in the company of Ẹ[Edward] W[otton].

It is possible that the scribe of the Defensa may have inserted the initials of his own name for those of 'EW'. He could have hoped to share Sidney's glory; he may have been in fact justified in inserting his initial if he was indeed with Sidney in Maximilian's court. There exists yet another
possibility in regard to this patronymic initial 'N': Sidney may have written a version in addition to those two which served Ponsonby and Olney for their editions and may well have placed the 'N' there himself, a statement of his which could be historically justified by his references to Nevell and Nevers. It has been stated that the Deffensa seems to correspond to neither the Defence nor to the Apologie in many segments of its language; comparisons of their language in this chapter argue for the existence of a third version. We know that Sidney's apology did circulate in manuscript between the time of its composition and its publication.

Let us review Sidney's relations with people active in the literary phase of Anglo-Hispanic affairs in his day. Several men with a patronymic initial 'N' appear in groups which surrounded Sidney. They are Alexander Neville, Thomas Newton, Alexander Nowell, and Thomas Nuce. Let us examine their literary activities, their relationship to Sidney, and their position in extra-insular affairs. The various connections of Alexander Neville make it entirely possible that he might have served as the author of the Spanish Deffensa. Four months after the death of Sidney Cambridge University produced a memorial volume of many poems; the book was published by Neville. He was in fact the author of the first poem in the volume. Wallace calls him the scholarly secretary of Parker, Grindal, and Whitgift, and an esteemed friend of Philip Sidney. Now Neville was a member of the group which contained three other potential
authors of the manuscript, Thomas Newton, Alexander Nowell, and Thomas Nuce, already mentioned. Underhill says that the relationship of these four men to the ambassadors in Spain was also marked. Thomas Newton is the translator of a 1580 version of Pedro Mexia's *Pleasant Dialogue concerning physicke and phisitians*; it is said that he dealt with no other Spanish authors.

Other possible authors of the *Deffensa* there were, it is true, if we look for men in this period whose name began with 'N'. They were Thomas Lord North, Thomas Nicholas, and Thomas Nichols. Nicholas Litchfield, by reason of the facts that his given name begins with 'N' and that he was closely associated with Sidney in his penchant for Spanish letters, must also be considered as a potential author for the *Deffensa*. Thomas Lord North as translator of the best known version of Antonio de Guevara would have been most familiar with a style of Spanish which would explain many of the variances between the *Deffensa* and the *Defence*, a style the unusual syntactical segments of which are characterized by parataxis. Thomas Nicholas translated from Francisco López de Gómara's *Historia de las Indias* and Augustín de Zárate's *Conquista del Perú*. Nichols is known for his *Description of the fortunate islandes of Canaria*, a correction addressed to an English version of Andre Thevet's *New founde Worlde*.

Many of the constructions of the language of the *Deffensa* are not similar to modern Spanish usage; many of the instances of deviation from standard Castilian usage are parallel in syntax to the structure of English. One might conclude, indeed it is necessary that one do so, that the author of the *Deffensa* was
either a person whose native language was English or a person whose native language was Castilian but whose proficiency in the language had suffered by contact with English structure. We do know, however, that all the locutions used in the Deffence with one or two minor exceptions were used by one or another sixteenth-century Castilian author; all of them can be found attested in Keniston. It is true that we must not go to the extreme of saying that sixteenth-century Castilian tolerated any syntactical construction possible in English, but it is true that Keniston found constructions parallel to almost all those of the Deffensa, that he found circumstances in their distribution which permitted him to rationalize for each one and its norm a mutually exclusive distribution. There is no reason in the language, then to suppose that the author of the Deffensa could not have been a Spaniard.

The second variation which requires lengthy discussion involving content has to do with the date of composition of the Sidney apology and the Deffensa. The discussion of this date of composition is a precarious affair, for the matter has not been settled in regard to the English versions, and there is little internal evidence upon which to base calculations for the Spanish version. The author of the Deffensa says that Caesar has been dead 1616 years. The Apologie and the Defence under the same circumstances 1600 years. The author of the Spanish must have made a conscious calculation, for he uses no round number. If the date 1616 means
anything, the date of composition would have to be placed at 1572. But the Spanish as well as the English versions granted that it is in the second half of the apology—the portion treating of English poetry—refer to events of the year 1579. We therefore conclude that it is possible that the Spanish comes from an English version which was composed of two portions written at widely separated intervals. Addleshaw may be more nearly correct than scholars were willing to concede when he stated that Sidney might have started his apology as early as his days at Shrewsbury. Wallace believes in the possibility of the two portions of the apology having been written at separate intervals, but believes that the span of time separating the two dates of composition to have been about three years. There is one other possible solution to the dating of the Spanish manuscript, one which carries with it no good reason for adoption. That is, that the Spanish was composed in the calendar year 1616, that the composer supposed the Defence to have been written in 1600, and that he reconciled the date in his own composition to the lapse of time between. There is no good reason to adopt this reasoning, for to do so would require the authors of the English and Spanish to have equated the death of Caesar chronologically to the beginning of the Era, and the Spanish author's assumption that Sidney had done so and his acceptance of Sidney's correctness. An additional strong argument against the acceptance of this reasoning is that where the language of the Deffensa deviates from standard Castilian structure, such deviations were in many cases found by Keniston to be rare even in the second half of the sixteenth century.
In the following presentation of the analysis of the language of the Defensa frequent references are made to Keniston, *The Syntax of Castilian Prose*. Keniston's sources quoted here are abbreviated according to the short forms listed below. His work is cited by section number, e.g., [00.00]; and where his frequency and range indexes are given to correspond to the segment which we cite they are included. The remarks following each abbreviation below are from Keniston.

Material cited is being compared either to the English version for content or to the corresponding standard Castilian for whatever linguistic base is in question. The material for the Defensa always appears on the left in italics; the material for the Defence is on the right as is the supplied standard Castilian; the latter always bears the asterisk[*]. It has not always been necessary to cite comparative material from either the English or the supplied Castilian standard. Citations from the Deffensa are to MS page, not to the pages of this work. The page number is the number in square brackets in the upper left-hand corner of right-hand pages, e.g., [8r/v].

**Abe**
*El Abencerraje.*
1551 Written as early as 1551, since the license of the first edition of 1565 (in the Inventario of Antonio de Villegas) is dated 1551. The author is probably of Castilian origin.

**Añf**
Alemán, Mateo, Guzmán de Alfarache, Part I.
1599 Born at Sevilla, 1547; died after 1613. Educated at Sevilla, Salamanca, and Alcalá. 1st ed. 1599.

**Ayo**
Ayora, Gonzalo, Cartas al rey don Fernando.
1503 Born at Cordoba, 1465; died after 1521. Text written 1503; 1st ed. 1794.
Mendoza, Bernardino de, Correspondencia.
Born at Guadalajara, 1540?; died 1604.
Educated at Alcalá.
Text written 1579; 1st ed. 1888.


Cortés, Hernán, Segunda carta-relación al Emperador. Born at Medellín (Extremadura), 1485; died 1547. Studied two years at Salamanca. Text written, in México, 1520; 1st ed. 1522.

Juan de la Cruz, San, Llama de amor viva. Born at Fontiveros (Ávila), 1542; died 1591. Educated at Salamanca. Written 1585; 1st ed. 1618.

Murón, Sancho de, Tragicomedia de Lisandro y Roselilla, llamada Elicia. The only sure fact known concerning the author is his own statement that he was a "natural de Salamanca." It is impossible to identify either of the men who are known to have borne this name as the author of the Elicia. 1st ed. 1542.

Hermosilla, Diego de, Diálogo de los pajes.
Nothing is known of the author other than that he was a mature person in 1541 and a chaplain of Charles V; he was almost certainly of Castilian origin, probably from Old Castile. Text written, 1573; 1st ed. 1901.


Lazarillo de Tormes. The author is almost certainly of Castilian origin. The additions of the edition of Alcalá, 1554, are probably by a different hand.

<table>
<thead>
<tr>
<th>Code</th>
<th>Name</th>
<th>Work</th>
<th>Born</th>
<th>Died</th>
<th>Family Origin</th>
<th>Education</th>
<th>Years Written</th>
<th>Editions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meec</td>
<td>Hurtado de Mendoza, Diego</td>
<td>Mechanica de Aristoteles. (II)</td>
<td>Granada, 1503</td>
<td>1575</td>
<td>Castilian</td>
<td>Salamanca</td>
<td>1545</td>
<td>1st ed. 1898</td>
</tr>
<tr>
<td>Men</td>
<td>Quevara, Antonio de</td>
<td>Menosprecio de corte y alabanza de aldea</td>
<td>Treceno (Asturias), 1486?</td>
<td>1545</td>
<td>Castilian</td>
<td>Court</td>
<td>1539</td>
<td>1st ed. 1539</td>
</tr>
<tr>
<td>Nom</td>
<td>Luis de León</td>
<td>De los nombres de Cristo</td>
<td>Belmont (La Mancha), 1527?</td>
<td>1591</td>
<td>Castilian</td>
<td>Salamanca</td>
<td>1583</td>
<td>1st ed. 1583</td>
</tr>
<tr>
<td>Pen</td>
<td>Jiménez de Urrea, Pedro Manuel</td>
<td>Penitencia de amor</td>
<td>Zaragoza (Aragón), 1486?</td>
<td>1535</td>
<td>Castilian</td>
<td>Salamanca</td>
<td>1514</td>
<td>1st ed. 1514</td>
</tr>
<tr>
<td>Que</td>
<td>Question de amor</td>
<td>written, at Naples</td>
<td></td>
<td></td>
<td>Castilian</td>
<td>Salamanca</td>
<td>1508-12</td>
<td>1st ed. 1513</td>
</tr>
<tr>
<td>Ruea</td>
<td>Rueda, Lope de</td>
<td>Teatro</td>
<td>Sevilla, 1510?</td>
<td>1565</td>
<td>Andalusian</td>
<td>Salamanca</td>
<td>1565</td>
<td>1st ed. 1567</td>
</tr>
<tr>
<td>Ser</td>
<td>Comedia llamada Seraphina</td>
<td>Menéndez y Pelayo (Orígenes de la novela, III, cixxxvii)</td>
<td></td>
<td></td>
<td>Andalusian</td>
<td>Andalusian in its loismo</td>
<td>1521</td>
<td>1st ed. 1521</td>
</tr>
<tr>
<td>Ter</td>
<td>Teresa, Santa</td>
<td>La vida de la madre Teresa de Jesús</td>
<td>Avila, 1515</td>
<td></td>
<td>Andalusian</td>
<td>Salamanca</td>
<td>1562</td>
<td>1st ed. 1588</td>
</tr>
<tr>
<td>Zap</td>
<td>Zapata, Luis, Miscelánea</td>
<td>written, at Llerena (Extremadura)</td>
<td></td>
<td></td>
<td>Andalusian</td>
<td>Llerena (Extremadura)</td>
<td>1592-94</td>
<td>1st ed. 1594</td>
</tr>
</tbody>
</table>

Note: "Orígenes de la novela, III, cixxxvii" is a reference to a work by Menéndez y Pelayo. The text is Andalusian in its loismo.
1. Variations Possibly Arising From Variations in Textual Sources

1.1 Variations of Contradictory Quantity

\[14v\] gien 1000
\[22r\] 1616 1600

'[41r] y con todo eso siendo de and yet being foure score
la edad de sessenta anos years old

[52v] \( y \ de \ mil \ buffonarias \ y \) twenty madde Antiques locuras

The examples presented here contain numbers which are in themselves plainly contradictory, the contradiction not being explainable by morphology, e.g., English 'seven or eight': Spanish 'seis u ocho'; 'a week': 'ocho dias'. The most parsimonious explanation and one which is not inconsistent with other evidence is that different texts served as sources for the Deffensa and for the Defence.

1.2 Variations Involving Proper Names

\[1r\] \( \text{N.} \) E.VV.

Possible reasons for this variation are set out at the beginning of Chapter Two.

\[22r\] Phalanis Phalaris
\[25r\] Meninio Agrippa Menemus Agrippa
\[31r\] melius crisippo et Melius Chrisippo & Crantore
cantore

\[51v\] Amphitreya Amphitrio
\[59v\] Chaucero Clauserus

Historical knowledge and a third language, Latin, here come in to arbitrate; the English version presents the historically and linguistically correct versions.

1.3 Variations of Tenses

\[2r\] se muestra did shew
\[2v\] depende depended
\[3v\] hecha fuera draue out
\[10v\] lo que pudo ser what may be
1.3 Variations of Tenses (concluded)

[20v] fingio faineth
[21v] quando tendría al destierro por felicidad when they would have thought exile a happiness
[38v] mas que siendo abusaría but that being abused
[52v] no podremos cannot

There is in the context of none of these examples any circumstance which will permit the rationalization of the variations of tense listed here. None of the examples involve questions of diachronic morphology, e.g., harias hiciera. Nor is a question of syntax involved, e.g., grammatical preterit indicative for the logical future indicative: Si lo hace le maté.

1.4 Variations of Demonstrative Modification

[2v] aquella the
[5v] aquella the
[8r] la Idea that Idea
[16r] esta his
[33v] esta that
[46v] esto that
[50v] esto that

Both English and Spanish present situations in which speakers will offer, for reasons of emphasis among others, the demonstrative adjective where normal usage calls for the definite article or the unstressed possessive adjective. The contexts of the cases presented here do not furnish material for rationalization by analogy to such situations. In the last three cases there is no possible explanation of the variance in the usual Spanish to English shift between 'near' and 'remote' demonstrative adjectives when the meaning is 'the former, the latter'.

1.5 Variations of Conjunction Usage

[8r] or
[11v] and
[18r] or
[19v] or
1.5 Variations of Conjunction Usage (Concluded)

The Deffensa does not regularly give 'y' where the Defence has 'or' but does do so on four occasions. In the cases where 'y' corresponds to 'or' the English has a meaning involving an alternative; in the case where 'y' corresponds to 'and' the semantics of the English presented is a meaning of 'together' rather than of 'alternative'.

1.6 Variations of Grammatical Number

By 'number' we here refer to the grammatical category of number manifested in Spanish in the noun and related parts of speech and in the verb.

[4v] sonatas
[6r] conceptos
[6r] postas
[8v] ideas
[9r] argumento
[11v] Poeta
[12v] han
[11r] contienen
[15r] exemplos
[16v] aquellas bestias bien pintadas
[18v] los Poetas
[24v] del filosofos
[38v] a unos ojos de mal gusto
[40r] su patria
[44r] Iustas causas
[49r] notables moravidades
[49v] tiempos
[50r] momas

song
conceit
Poet
idea
arguments
Poets
hath
contains
example
those beasts well painted
the Poet
of the Philosopher
an ill pleased eye
their countries
just cause
notable moralitie
time
moms

In the context of none of these examples of variation in grammatical number is there any explanation for such a variance, i.e., the variations seems arbitrary; it is therefore
concluded that the two versions proceed from different sources. The usual reasons for such discrepancies between English and Spanish descriptions of the same reality are in most cases absent. An example of such a discrepancy would be a plural referent described by a word singular in form.

1.7 Spanish Parataxis Corresponde to English Hypotaxis—Non-Modification

[5r] algunos de los cuales han intantado ally de deshazer y quitando toda memoria de la doctrina y lengua some of whom, did seek to ruin all memory of learning from among them

[5v] que los espiritos se mandaron y obedecian a tales versos spirits were commanded by such verses

[10v] se pueden justamente llamar Vates, y ademanes may justly be termed Vates

[11v] una toga o ropa larga a long gown

[11v] y no causa ninguna de la poesía and no cause to Poetrie

[13v] siendo la acción y obra virtuosa being vertuous action

[11r] su enemigo y contrario el vicio his enemy vice

[11r] que de ella de deducen y salen that are derived from it

[11r] y para mantener amistades y conversación pública and maintaining of publike societies

[15r] han sido auyados y encaminados have been directed

[16r] los costumbres y crianza de los hombres mens manners

[16r] nuestro Salvador Jesu Xpo our Saviour Christ

[19v] el retrato de Vespasiano Justo como era, que conforme a la voluntad del pintor, no semela noble en nada Vespacians Picture right as he was, or at the Painters pleasure nothing resembling
then indeed hath it some advantage to a grosse conceit

hee is to frame

it is not but must be the frute

they think scorne to delight

or cunning insimulations

in Pistrinum

one of the chiefest kindlers of braue courage

would promise

a neare g esse to the follower

it must be in iest

the most important imputations laid to the poore Poets

we were full of courage gius to martial exercises militares

though a man should graunt their first assumption
Spanish Parataxis Corresponds to English Hypotaxis—Non-Modification (Continued)

[36v] mas que Justo a la entrada y principio
but sue for his entry

[37r] muy fletados y cargados de falseadas
full fraught with falsehood

[38r] si bien esto es muy duro y dificil
be verie hard

[38r] no bestia ninguna tiene aquel don de discernir y conocer a la harsua
no beast hath that gift to discern the beauty

[38r] cosas pftas y buenas
good things

[38r] con indignos y malos objetos with unworthy objects

[39r] siendo a derechas y rectamente usada
being rightly used

[39r] y del derecho y recto uso and vpon the right use

[40r] contra toda doctrina, y el mucho darse el hombre a leer o estudiar en sus libros
against all learning or bookishness

[42r] los verdaderos y elegantes-imos puntos para de discernir y conocer a derechas la scienca
the right discerning true points of knowledge

[42r] mas buscaron por todas maneras pero sought by all means to
de desacreditar a sus maestros y maestros que fueron los poetas

discredit their maisters

[42v] quanto menos les pudieron uencer y disbaratar tanto mas dieron en aborregarlos
the less they could overthrow them, the more they hated them

[43v] induzieron al Atheismo y negamento de Dios
brought in Atheism

[44r] que querer disbaratar y uencer
then go about to overthrow

[45r] es un solar Idoneo, sobre que apoya y mora la alabansa
it is a fit soyle for praise to dwell
1.7 Spanish Parataxis Corresponds to English Hypotaxis—Non-Modification (Continued)

[45r] sino de despertar notablemente y llevar al valor
but a notable stirring of courage

[45r] no de abusar, sino de corroborar y esforzar el entendimiento humano
not of abusing man's wit, but of strength thening man's wit

[46v] una quietud simple y floxa con Vulcano
the homely quiet of Vulcan

[46v] con su propia disgracia, disacreditan y afrentan a la mas graciosos poesía
by their own disgracefulness, disgrace the most gracefull

[47r] mas se contentan de abatir y encumbrar lo fecondo que mana fuera de sus entendimientos
are better content to suppress the outflowings of their wit

[47r] de la misma orden y habito
of the same order

[47v] si por su propio Genio y naturaléga no sea llevado a ello
if his owne Genius be not carried into it

[48r] ha menester ser labrado y cultivado
must be manured

[49v] que el farsante y actor cuando entra
that the Player when he comes in

[52r] las cosas mas disconuenibles y disproporcionadas
things most disporportional

[52v] y de mil buffonerias y locuras
twentie madde Antiques

[53r] que el viento esta bem tramontano, poniente, y de mediodía
the winde was at Northwest and by South

[54v] Agora, quanto a la haz y lo exterior
Now for the outside

[54v] con palabras tan lexos deduzidas y deriadas
with so farre fet words

[55r] como por la attencion y diligencia en traducirlos
as by attentiues translation

[55r] ser finos y galanes
to be fine

[57v] que llamamos Rithmos o metro
which we call Rime

[58r] por su rithmo y metro
with his rime

[58v] aun al mismo Rithmo o metro
euen the verie Rime it selfe
1.7 Spanish Parataxis Corresponds to English Hypotaxis—Non-Modification (Concluded)

In all the cases of variance set out above the Spanish syntax shows parataxis where the corresponding English syntax has hypotaxis; in addition none of the cases of broadening from English to Spanish are brought about by mere modification, i.e., parataxis may correspond to hypotaxis in a modifier but in no case is the broadening of a linguistic base brought about by the mere addition of a modifier. A comparison of English and Spanish linguistic structure in these examples will prove nothing concerning identity of author or origin of the Deffensa. In the first place, it is already surmised from other internal evidence that the Deffensa and the Defence proceed from different sources; the source of the Deffensa could have paratactic constructions in the segments corresponding to those set out above. In the second place, a Spaniard might have found it natural to write in this florid, expanded style, so often occurring in Spanish Renaissance literary language that it was by no means an abnormal mode of expression. In the third place, an Englishman who might have known Spanish and also might have authored the Deffensa probably would have considered such expansions justified or perhaps even necessary to attain a tone of genuineness in the Spanish vernacular having heard and read this style most often in the Spanish literary language.

1.8 Spanish Parataxis Corresponds to English Hypotaxis—Modification

[15r] *scientias servidoras y subordinadas* serving sciences

[16v] *una descripción verbal y de palabra* a wordish description

[21r] *que se halla en notar el suceso de las cosas* is got by marking the success

[21v] *miserablemente muerto a trayción* miserably murthered

[23v] *con grandes dudas* with doubtfulness

[35v] *como si con flechar con el arco uuieron sobrepuñado a Robinhood* as if they had overshot Robinhood

[38r] *puede dexar a todo esto* may leave those

[41r] *a las gracias poetica* to the Graces

The commentary appended to section 1.7 is applicable to section 1.8.
1.9 Spanish Hypotaxis Corresponds to English Parataxis--Modification

[1lv] con mas uoluntad \(\text{with more good will}\)

[1lv] academia \(\text{dangerless Academy}\)

[20r] mas si el sabe que un \(\text{but if he know an example}\)

[29v] aquella suerte de musica \(\text{that kinde of Musicke euer}\)

[45r] y lo ul de sus objecciones and the low creeping objections

[51v] mas empuxan dentro al \(\text{but thrust in the Clowmes by the}\)

\[\text{villano para representar}\]

\[\text{head and shoulders to play}\]

It is interesting to note that this is the only group of variations between the Deffensa and the Defence which represents a narrowing of the Spanish in comparison to the corresponding English. It is readily seen that the non-occurrence of modifiers in Spanish where they do occur in English makes for substantial variations in meaning. There is no justification to bring here the reasoning that a scribe's errors underlie these variations; they are strong indicators of the existence of different sources for the Deffensa and the Defence.

1.10 Other Variations

The following discrepancies in segments of the texts argue for different sources for the Defence and the Deffensa:

[6r] y decir q los Santos \(\text{and say that the holy Davids}\)

\[\text{Salmos de David}\]

[6v] temo que no paresco \(\text{I fear I seems to prophane}\)

\[\text{profanar}\]

[7v] en Rerum natura \(\text{in nature}\)

[9r] la qual parte muchos \(\text{which beside others, the learned}\)

\[\text{hombres doctos intitula la sagrada escritura}\]

\[\text{Emanuell, Tremelius, and F. Junius, do entitle of the scriptures}\]

[11v] se llamaria \(\text{should be}\)

[12r] poetas \(\text{poetrue}\)

[12r] pesando \(\text{peasing}\)

[13r] al mas alto fin y sciencia \(\text{to the highest end of the}\)

\[\text{señora, llamada por los Griegos Architechtonica}\]

\[\text{mistresse knowledge by y Greeks}\]
1.10 Other Variations (Continued)

como dio lo divina enarracion de Diues et Lazaro

as the divine narration of Diues and Lazarus

piadoso

gracious

del rico

of Diues

la qual no se contenta con los castigos de este suelo

which not content with earthly players

occidentes esse

occidentos esse

por esto se puede hechar de uer

it may by this appeare

misomusoi

misomusoi

mundo campo el cydo

the largest field to eare

un uerdugo, paresce que fue, one hangman belike fit to execute the frutes of their wits, who had murthered a great number of bodies

Qua authoritate barbari quidam atq; insipidi abuti uelint ad republica e exgendo.

Qua authoritate barbari quidam atq; hispide abuti uelint ad poetas e rep. Exgingendo.

se le presentaria adelante would present themselues

tales Cardinales como Bembo y Bibiena

such Cardinalls as Bembus, and Bibiena; such famous Preachers and Teachers, as Beza and Melanchthon

notables moralidades; las quales enseñan con muchissimo deleyte

notable moralitie, which it dooth most delightfully teach

para que pudiera quedar por because it might remaine as an un perfecto dechado de Tragedias

exact moddell of al Tragedies
1.10 Other Variations (Concluded)

[50r] por que es ordinario, dos
principes mozos se
enamoran luntos

[50v] Vltimamente si quieren
representar una historia,
no es menester (como
dice Horacio) que comien-
gen, Abous, sino es
menester que uengan al
punto principal de aque-
lla sola accion que quieren
representar

Lastly, if they will represent
an Historie, they must come to
the principall poynts of that
one action which they will
represent

[51r] caminar

trauaile

[51v] todo su representar

all their Playes

[56r] venir a ser tales tantos
como el ser unos mimos

de la poesia

will become such a mome

2.0 Linguistic Features of the Deffensa Involving Deviations from Normal Spanish Structure

2.1 Phonemic Deviations

2.1.1 Consonant—General

/r/ for /f/:

[3v] quereis for *querreis

[56v] acoralado for * acorralado

It seems hardly probable that a Spanish speaking person should fail to note phonemic length in his orthography above all in the only position in words where the two varieties of [r] contrast. García de Diego records the simplification of /f/ in fomrs of querer, noting that in spelling the illiterate may substitute 'dr' for 'rr'; i.e., the reverse process of compensatory lengthening takes place.15

/tt/ for /t/:

[54v] atencion for *atención

This item is noted because the spelling used corresponds to that of the English cognate; the spelling also occurs in vulgar Spanish orthography.

Omission of intervocalic /x/ and /y/:
2.1.1 Consonant—General (Concluded)

[30v] religosas for *religiosas
[hlv] concluye for *concluye

Orthographic haplology is here tolerated by the scribe, possibly unconsciously if the scribe is Spanish, apparently for the reason that at the junctures formed where /x/ and /y/ are omitted there emerge semi-consonants.

Varying orthographical representation of /j/:

[1r] Juan Pedro Pugliano

The given names are hispanized, but the /j/ of the patronymic is rendered with Italian orthography.

[1v] Pullano

The orthography of /j/ is hispanized.

Epenthesis of a consonant to preserve hiatus:

[30r] trahe for *trae
[17r] comprehender for *comprender

The presence of the 'h' was necessarily aspirate in the scribes speech; it could indicate his knowledge of the etymology in each case, or that he in his speech made hiatus at the point where he inserts 'h' or that he knew that standard Spanish does make hiatus there.

Loss of hiatus:

[60r] ay for *ahi

This phenomenon is well attested in the vulgate.

2.1.2 Consonant—/s/ is substituted for /θ/.

/s/ is substituted for /θ/ in these examples, but /s/ does not always replace /θ/. Also used to spell /θ/ are 'c', 'ç', and 'z'. This manner of spelling /θ/ does not necessarily indicate non-Castilian speech in the scribe for a period of orthographic flux followed the unvoicing of the voiced Castilian sibilants.
2.1.2 Consonant — /s/ is substituted for /θ/ (Continued)

[2r] pobresillo
[4v] hasañas
[7r] hasedor See also [8v].
[8v] hiso See also [20r], [22r], [25v], [26v], [28v], [29r], [46v], [47v], and [51v].
[9v] contrahaser
[11v] hasa See also [19v], [26v], and [35v].
[12v] certesa
[13v] hasia
[15v] haser See also [15v], [16v], [19v], [19r], [21v], [22r], [22v], [23r], [24v], [26v], [27v], [39v], [47r], [51r], [53r]
[16r] sensillas
[17r] Iustal
[17r] Iusgatiua
[17v] paresa
[19r] postisos
[19r] hisiera See also [42v].
[23r] ues See also [54v].
[24v] hisieron See also [25v], [42v], and [43v].
[25r] cerasas
[27r] flaquesa
[31r] perIustial
[33r] excarnisadores
[38r] digarnir
[39v] hastiendo See also [42r], and [43r].
[44r] rebusnar
[46r] paresca
2.1.2 Consonants—/s/ is substituted for /θ/ (Concluded)

[51v] riguesa
[51v] mesclando
[53r] mesclar
[55r] hisiessen
[57r] mesclada

2.1.3 Consonant—the /ks/ cluster:

/ks/ before unvoiced stops:

This syllable-final cluster is sometimes but not always written 's', reflecting vulgar speech habits. On the other hand the scribe shows that he is aware of the etymology when he varies and writes 'x' in such positions.

[10r] espressa
[13v] esteriormente
[17v] espressadas
[16v] esquisitamente
[19v] espressado
[20v] estrema
[43r] estiende
[56v] esperiencia

The scribe is aware of the ultracorrect pronunciation /ks/ for 'x'. He in turn confuses the /s/ rendering of this cluster with /θ/ in his orthography.

[39r] exercito
[46v] exercitar
[48r] exercicito

2.1.4 Consonant—Vulgarisms

[7r] Arishmatico Arithmetician

Martínez Vigil supplies arishmético.
The following vowel alternations occur under primary accent:

[8v] se for *si

[28v] incertidumbre for *incertidumbre

[31r] infirmas for *enfermas

[31r] infirmedad for *enfermedad

[33r] escarnecedores for *escarnecedores

[33r] antojadiza for *antojadiza

[36r] infirmedad for *enfermedad

[45v] inquirir for *inquirir

[54v] concurrir for *concurrir

Similar vowel alterations occur in syllables not bearing primary accent:

[5v] Imperadores for *emperadores

[10v] adivinos for *adivinos

[18r] sabedora for *sabedora

[18v] instruyen for *instruyen

[20r] asegura for *asegura

[22v] informa for *informa

[23v] borrones for *borrones

[24r] cortesia for *cortesía

[25r] particularmente for *particularmente

[27v] ballaquería for *ballaquería

[30v] inflama for *inflama

[32v] enfermo for *enfermo

[44v] autoridad for *autoridad

[45v] corrido for *corrido
Vowel (Continued):

[uñeremos for *hubieramos
[¡ñr] compliendo for *cumpliendo
[¡ñv] asigurada for *asegurada
[piscador for *pescador

For vulgarisms involving similar vowel changes see García Diego;15 also note somos for somos and seis for sois.16 Martinez Vigil adds carneeria, creatura, Escariote, mesmo, nengun, berniz, bernizar, empollar, estilla, frezada, tresquilar, escurecer, escuridad, escuro, hospital, retulo, adevinar, adevino, deligencia, deligente, escrebix, medecina, medecnal, previlegio, recebir, venimos, veniste.

Vowels are elided:

[reglar for *regular
[deurian for *deberian

Martinez Vigil records examples from the same verb in the future and conditional tenses of the indicative mood.21

Epanthesis of vowel:

[comunemente for *commmente
[enarracion for *narracion See also [37r].

Martinez Vigil lists enllenar,22 laborar,23 and liberar24

What is usually treated for historical reasons under morphology but synchronically is vowel lengthening is seen in these forms:

[uee for *ve See also [7r] and [26r].
[uuen for *ven See also [28v].

Menéndez Pidal treats such forms and their simplified doublets under both phonemics and morphemics.25
2.2 Morphophonemic Deviations

We should class as vulgarisms rather than non-Castilian dialect forms infinitives or forms of the infinitive bearing secondary accent into which have been introduced the diphthongs /ue/ and /ie/ from verb forms which carry primary accent on the stem. Conversely, simple vowel segments /o/ and /e/ appear where primary accent would normally induce /ue/ and /ie/ respectively. García de Diego terms vulgarisms parallel forms such as jugar, atiesar, and aviejar.

[6r] concordan for *concuarden

[6v] deplienden for *deperden

[9v] niegare for *negare

[27r] maestrar for *mostrar

[36v] niegare for *negare

[43r] desterra for *destierra

[46r] tiera for *tierra

[48r] uola for *vuela

[52v] costa for *cuesta

[59v] aposta for *apuesta

A related vulgarism occurs which also concerns a diphthong, but one which is simplified in an unaccented syllable:

[54v] monstros for *monstruos

In words where /o/ and /e/ of verb stems normally become in Castilian /u/ and /i/ respectively in inflected forms due to non-contiguous regressive assimilation, the language of the scribe sometimes fails to reflect the phenomenon:

[6r] ueniendo for *viniendo  See also [37r].

[1v] ueniense for *viniense

[16v] repetir for *repetir  See also [42v].

[20r] ha lluido for *halluido

[20v] receuido for *recibido

[21v] seguiio for *siguió  See also [25v].

[28r] percebir for *percibir
2.2 Morphophonemic Deviations: (Continued)

[31v] continiendo for * conteniendo
[36v] mentió for * mintió
[h3r] pudrian for * podrian
[52v] reyessen for * riesen

Martínez Vigil attests analogous archaisms: recibir, venimos and veniste, and pidir. García de Diego records conviniente and tiniente.

/i/ replaces /e/ and /a/ substitutes for /i/ in syllables carrying secondary accent. In some cases the substitution of /dis-/ as a prefix for /des-/ is involved. Cases such as derigir are probably due to non-contiguous regressive assimilation:

[5v] dirivado for * derivado
[6r] despertar for * despertar
[16v] discripción for * descripción See also [2lr].
[17r] definiciones for * definiciones See also [23v].
[17v] dirigir for * dirigir
[21v] disagrado for * desagrado
[22r] dishonesta for * deshonesta
[21v] disenfrenada for * desenfrenada
[28v] discubre for * descubre
[29r] despecho for * despecho
[29r] disagrada for * desagada
[29r] disuario for * desvarío
[35v] disterro for * desterró
[38r] dificil for * difícil
[38v] definido for * definido
[h1r] definición for * definición
2.2 Morphophonemic Deviations: (Concluded)

[41v] disagradaua for * desagradaaba
[42r] disacreditar for * desacreditar
[42v] disbaratar for * desbaratar  See also [41r].
[43v] dishechando for * deshechando
[44r] disterrando for * desterrando
[45r] disbaratado for * desbaratado
[47v] discuyde for * descuide
[52r] disproporcionadas for * desproporcionadas
[54r] discubrir for * descubrir
[56r] disagradiadamente for * desagradiadamente

Martinez Vigil records the following analogues: defunto, deligencia, deligente, desculpar, desgusto, difinicion, definitivo, and disvariar. Garcia de Diego offers dispierto, dimuese, principal, civil, miliar, deligencia, menistro, adivinar, medicina, vesita, sigun, and siguro.

/θ/ for /x/:

[46r] producio for * produjo

Garcia de Diego records similar forms, e.g., conduci for conduje.

Total contiguous regressive assimilation of consonant to /θ/:

[38r] dicernir for * discernir
[57r] infeccion for * infeccion

Garcia de Diego offers escocion, corruccion, concecion, lecion, acidente, and destrucion.
2.3 Morphemic Deviations

2.3.1 Consonant Clusters--Distribution of /s/ plus unvoiced stop:

- [24r] scuela for *escuela
- [26v] species for *especies
- [37r] Iuan de Stilo
- [55r] speqias for *especias

2.3.2 Hyperurbanism

- [40v] bienissime best

2.4 Grammatical Categories

By grammatical categories one understands here such categories as gender and number in nouns and related parts of speech and person, number, mood, and tense in the case of verbs. Of course many cases involving what we here call grammatical categories are also treated under other classificatory headings.

- [6r] una poeuna See also [llv] and [49r].

The gender of this noun is made to conform to the norm of those nouns ending in -a.

- [16r] los costumbres for *las costumbres
- [16v] aquellas bestias bien pintada

Keniston found no similar cases in his survey of sixteenth century Castilian prose; adjectives agree with the noun they modify in person and number.

- [35v] tinta y papel no pueden ser empleadas

The gender of the modifier of two nouns of different gender is in this case neither masculine nor does it agree in gender with the nearest noun it modifies.

- [38r] holos for *holas
- [39v] nuestra naqion tenian

Keniston lists an analogous case, 36.223: Laz 50.21 acordaron el Ayuntamiento que todos los pobres extranjeros se fuesen de la ciudad.
24 Grammatical Categories: (Concluded)

[49r] pocos poemas for *pocos poemas

25 Syntax of the Proposition

[5r] han tentado poetas, los cuales ellos llaman Bardes

Keniston 2.156: While the use of a as a sign of the direct object is by no means as extensive in the sixteenth century as it is today, the main lines of the construction are fairly clear. Its chief use is with words referring to definite persons. There is no exception to this practice when the object is a stressed personal pronoun. Before the proper names of persons, and by extension, before other proper names, especially of places, exceptions are extremely rare. Before other nouns and pronouns referring to definite persons, the use of a is the rule; the majority of cases in which no a is found may be explained by a "depersonalization" of the noun, by which it becomes equivalent to a thing.

[6v] a ser vista solamente con los ojos

Keniston 35.26: Lists no examples of con introducing the agent of an action; he attests only por and de in such circumstances.

[7r] sobre quedepienden tanto

[9v] figurar fuera  figuring forth

[10r] tratan en materia filosofica

[13r] mirando a las estrellas  looking at the stars

[13v] sale fuera.  comes out  See also[21v].

[15v] tratan en la consideracion  deals in the consideration

[37v] pintado hombres  painting men

Keniston 38.321: Len 351.24 ayudandoles Dios iuan ganando tierra. Laz 16.2 confesando yo no ser mas sancto que mis vezinos... no me pesara que hayan parte. Alf 1,30,2 no siendole permitido ni posible llevarlos vivos... pidió a dos famosos pintores que le retratase el ayo.

[44v] en poniendo

Keniston 38.35: Cis 127.4 en llegando nuestra armada el dicho cosario... será destruydo. Laz 21,35 que, en yendose el que le mandava rezar, le tirasse por el cabo del capuz.
2.5 Syntax of the Preposition: (Concluded)

[llv] se imagino de ser hecho de el
[llv] acompañado con razon
[llv] entregado de su padre

Keniston 35.25: There are listed no cases of con introducing the agent of an action, de is used, according to Keniston, when the action is stressed. Men 36,20 la cual sera de muchos leida y de pocos entendida. Rue 72,14 para que ... no seamos de nadie espiados Anf I, 92,17 es imposible ser de todos bien recibido.

2.6 Syntax of the Noun

[1v] del Pullano

Keniston 18.37: Since proper names refer only to definite individuals, they are not modified by the article. ... In one example the article is found. Ber 328,3 la aficion que tengo al Antonio de Guaras y su mujer. The only explanation which can be suggested, according to Keniston, is that the author is seeking to distinguish him from his brother, Gombal de Guaras; the article is almost a demonstrative.

Keniston 18.37: The use of the definite article with the names of distinguished writers which is found in Italian appears also in sixteenth-century Spanish. Que 62a,30 el Petrarca It was extended to classic writers. Pen 3,11 el Terencio It was extended even to Spanish writers. Her 41,29 el Otalora.

[?v] en una otra naturaleza

Keniston 20,487: Len 359,14 viendos de mostrar por un otro ejemplo lo que quiero dezir Nom I,100,10 un traslado de gracia o una otra gracia trasladada

[llv] y todavia estes ambos a dos escriuieron en prosa

Keniston 21,2: Tim 61 ambas a dos hermanas

[16v] es scienza menos fructuosa

Keniston 20,44: Ayo 3,12 esta es comun maña de aquella gente Men 36,12 como fuese muy gran amigo y privado del rey Lissimaco Oli 530,5 mi sueno no es sino representacion de guerra y sangre (30-315)
2.6 Syntax of the Noun: (Concluded)

[35r] la ama the mother

Keniston 18.21: The use of el (from Old Spanish ela) before feminine nouns beginning with stressed a- is definitely established in the sixteenth century. Juan de Valdés, commenting on the use of el before nouns beginning with a-, gives examples only of stressed a-. Len 358,28 el arca, el ama, el ala. Rarely, however, la is found before a stressed a-. Ken 60,17 toda la Asia Eli 57,5 voy a arrancarle la alma.

[40r] no, dijo un otro muy mesurado

See this section above, [7v]

[40r] fue engendrada por Sciencia

Keniston 18.21: Len 382,1 son pertenecientes o a la religión o a doctrina. Eli 5,28 según fama Alf 1,238,12 en manos de Fortuna Cor 64,31 Dios es sobre natura. Keniston rationalizes such uses of the definite article before abstract nouns by the fact that the abstract nouns are here objects of prepositions.

2.7 Syntax of the Pronoun

[1r] hombre one

Keniston 27.55: Ser 302,13 andando a escuras, presto tropieza hombre. The use of the indefinite hombre as a subject dies out during the sixteenth century. Of the 23 counted examples, only 2 occur after 1550; the last examples noted are found in Diego de Hermosilla (1573).

[1r] y otros, lo cual no sabe ser flores

No explanation is to be found for this use of a singular relative to refer to a plural antecedent.

[10v] Estos son aquellos que como los primeros y mas nobles

[11r] como aquella que enseña

[16r] que dichoso aquel quien la entiende

[30r] aquel quien trae

[34r] aun aquellas mismas que han

[35v] aquella que

[36r] es afirmar ser aquello verdad que es falso
2.7 Syntax of the Pronoun: (Concluded)

Keniston 15.5: While the usage of aquel que is in general similar to that of el que, the demonstrative element is stronger in the former. It therefore rarely is used to refer to indefinite individuals. On the other hand, it is largely used instead of el que when the relative is object of a preposition and the proposition is not anticipated before the demonstrative.

Keniston 15.51: Cor 55,36 fíe quitar los vestidos a aquellos que venían a hacerme el requerimiento Keniston 15.52: Hit 25,29 no saldrán más de aquellos que salieron de Granada (2-2) Keniston 15.546: Cor 112,11 Había ... botillería abierta para todos aquellos que quisiesen ... beber. Keniston 15.5: The uses of aquel que are comparable to those of lo que, Keniston 15.61: Cap xxii 5,11 Remítome a aquello que será más su servicio Rue 41,22 que hagas aquello que las virtuosas y sabias donzellas ... suelen hacer Cru 420,8 conforms aquello que David dice

[57r] la falta la gramatica

Keniston 7.32: Feminine persons and things are referents of the indirect object pronoun. Cap xx b,27 Dezidlo así a la Reyna para que vea lo que la parece que se debe fazer Abe 229 yo la respondí

2.8 Syntax of the Adjective

Keniston 25.112: The main principles which govern adjective position may be stated briefly. An attributive adjective serves two main functions: (a) It may be used to distinguish or identify the noun which it modifies, specifying the particular individual in a class or the particular class among other classes. When thus used it is essential to our understanding of the notion involved; and as essential, it must be stressed. (b) It may be used to add a descriptive qualification to the noun which it modifies, a qualification which may be said to decorate the noun according to the whim of the speaker. In this use, the adjective is not essential to the comprehension of the notion involved, and is therefore unstressed. Putting the matter in another way, we may say that the use of the stressed, distinguishing adjective is objective and logical; that of the unstressed, descriptive adjective is subjective and emotional. The basic principles of adjective position correspond to these two functions: the stressed, distinguishing adjective follows its noun; the unstressed, descriptive adjective precedes its noun.

It is well to review these principles here set out by Keniston before presenting the list of what the editor feels to be cases of unusual adjective placement in Spanish.
2.8 Syntax of the Adjective: (Continued)

Event hough the placement of the adjective in each case set out may be parallel to the usual English word order and not parallel to the usual Spanish word order, such word order is possible in Spanish and does occur in Spanish. We can go further and say that the semantic value of the position of the adjective in Spanish is roughly equivalent to lexical meaning in English, i.e., the speaker is free to place the adjective where he will, depending upon the meaning he wishes to convey.

[2r] fieros indomitos ingenios

[2v] allende del su poetico descriuir las circunstancias de luntarse

[1r] el su apassionado descriuir las passiones

Keniston 19.33: The unstressed form [of the possessive] is preceded by the definite article.... [Its use] is dying out in the sixteenth century.... Up to the end of the century, however, it occurs sporadically in passages which are consciously archaic or elevated in diction, in biblical quotations and legal documents. Cap xx a, 46: mi secretario y del me Consejo.

[1r] un grande passaporte de la Poesia

[5v] la grande reuervencia

[51r] por grand numero

[53r] la grandes faltta

Keniston 25.282: Cap xx a,3 grand trabajo (2-8) Keniston 25.286: Ter 101,4 grande provecho

[13r] el inquisidor filosofo

[13v] moral filosofo the moral Philosophers

[17v] la crueldad tragadora de sy the selfe devouring crueltie misma

[18v] del perdido hijo

[19v] por nuestro uso proprio y doctrina

[54v] a la haz y lo exterior

Keniston 18.122: la habla. During much of the sixteenth century initial h— derived from Latin f— was an aspirate, particularly in the South of Spain. Feminine nouns beginning with ha— therefore took the feminine article. Pen 32,22 la habla Alf II,251,1 la hacha
2.8 Syntax of the Adjective: (Concluded)

Keniston 18.9: The neuter article lo is used with adjective and past participles.

[56r] en diversos un poco doctos cortesanos
[59v] o antes por un cierto rustico

Keniston 21.2: un cierto Len 360,31 veo un cierto uso
Rue 59,25 un cierto hombre de Piedrahita As the figures
show, the use of the indefinite article with cierto is not
uncommon in the sixteenth century. (5-7)

2.9 Syntax of the Verb

[2v] ellos siendo

Keniston 25.393: Alf I,76,1 Los ojos parleros, las bocas
callando se hablaron (10-29)

[6r] como sy fuera uer a dios usiendo

Keniston 38.22: Laz 34.3 veo a deshora al que me matava
de hambre... volviendo y revolviendo, contando y tornando a
contar los panes (1-2)

[2v] se continuó después por Platon

[5v] como se dize por muchos.

Keniston 35.253: Len 34.5.5 Si os quiereis governar por mi,
haremos desta manera MejC387,8 mas se mueven por una misma
fuercá las limas que descriven mayores circulos Gra 99,26
resolutos a no mandarse por el Marques (2-2)

[9r] esto tanto espero que me sera concedido

[12v] espero que recebiremos una mas favorab防entencia

Keniston 28.265: Esperar in the sense of 'hope' is always
followed by the indicative in sixteenth century prose.

2.10 Syntax of the Adverb

[16r] por no hablar Ingles tanto bien

[53v] el animo tanto bueno

Keniston 39.843: ...tanto is used when the adverb is stressed.
Que 97a,23 se torno a Nopiesano tanto lleno de tristeza que
en todo el camino... a ninguno hablo palabra
2.11 Semantics

There occur a number of forms which indicate that the translator or scribe's knowledge of Spanish may have been imperfect to the extent of leading him to set up cognates that do not seem Spanish:

[3v] veneranda  venerable
[2v] policia  policy  See also [17v].
[9r] astronomical
[12r] pesando  peasing

Other deviations from Spanish structure involve the opposition between ser and estar:

[5v] de que son llenas las historias de las uidas de los Imperadores
[9v] en este genero fueron Orphee
[10r] quando son alegres
[11v] pues han sido muchos Excelentes poetas que nunca han uarsificado
[23r] aqui es el trabalo

Keniston 35.6: Cis 33,18 dice que sera aqui antes de pascua
Cor 64,30 Dios es sobre natura  Alf 1,114,4 Valgame Nuestra Señora, que sea comigo! This use of ser is diminishing in the sixteenth century, of the 105 counted examples, only twenty-five occur in the second half of the century. (21-105)

Keniston 35.61: [ser] with the force of impersonal hay.
Pen 45,29 algunas son que usan de su naturaleza flaca y debil
Abe 13 fue un caballero que se llamó Rodrigo de Narvaez  Zap 29,3
Fue un hombre en estos reinos ... a quien llamaron Elmicio  It will be observed that this use occurs normally when there is a relative clause modifying the predicate. (5-5)

Keniston 35.7: Alegre fue el buen Maestre con la respuesta (1-1)
Hit 27,8
Indications of the analysis of variations between the texts of the Defence and the Deffensa are that (1) the sources of the Deffensa and the Defence are not one and the same; and that (2) many linguistic segments of the Deffensa are more nearly parallel to English structure than they are to the norm of Castilian structure; nevertheless, patterns analogous to those found in the Deffensa do occur in sixteenth-century Castilian prose. For these two reasons and for external and historical reasons already mentioned these possibilities emerge: (1) Either an Englishman or a Spaniard could have produced the Deffensa; (2) Philip Sidney or any one of a number of his associates could have produced the Deffensa.
Notes: Chapter Two

1 Collins, Apologie for Poetrie, p. 63, n. 2 to p.1.
3 Bradley, p. 80.
4 Wallace, p. 106.
5 Underhill, p. 245-246.
6 Underhill, p. 243.
7 Underhill, p. 243.
8 Underhill, p. 244.
9 Underhill, p. 245.
10 Underhill, p. 165.
11 Underhill, p. 167.
12 Addleshaw, p. 359.
13 Wallace, p. 238-239.
14 Hayward Keniston, The Syntax of Castilian Prose. [Volume II].
The Sixteenth Century. (Chicago, 1937).
15 Vicente García de Diego, Manual de dialectología española
(Madrid, 1946), p. 316.
16 Carlos Martínez Vigil, Arcaísmos españoles usados en América
[s.f., s.a.], p. 71. García de Diego, p. 314.
17 Martínez Vigil, p. 116.
18 García de Diego, p. 314-315.
19 García de Diego, p. 318.
20 Martínez Vigil, pp. 42, 48, 49, 51, 52, 53, 72, 73, 74, 75, 76, 82, 83, 103, 124, 126.
21 Martínez Vigil, p. 44.
22 Martínez Vigil, p. 48.
23 Martínez Vigil, p. 102.

24 Martínez Vigil, p. 22.


26 García de Diego, p. 24.

27 Martínez Vigil, p. 55.


29 Martínez Vigil, p. 27.

30 García de Diego, pp. 314-315.

31 Martínez Vigil, pp. 45, 78, 79.

32 García de Diego, pp. 314-315.

33 García de Diego, pp. 314-315.

34 García de Diego, p. 318.

35 García de Diego, pp. 314-315.
DEFFENSA DE POESIA
Arrangement of Text

The text of the Deffensa appears in diplomatic edition on the right; a transcription of the diplomatic Noel Douglas edition of the Ponsonby Defence appears on the left. The footnotes to the Defence represent variations appearing in the J. Churton Collins edition of the Arber reprint of the Olney Apologia. Footnotes to the Deffensa show the parallel version appearing in the Ponsonby Defence and are merely an editorial device which anticipates published form. Chapter titles from the Deffensa have been extracted and set out as a table of contents preceding the text: The number appearing in brackets is the folio number from the Deffensa MS, i.e., [r] recto and [v] verso being added in each instance. In the case of the Defence page numbers are placed in square brackets at the end of each line which terminates a page of the Noel Douglas edition. The page numbers are arbitrary, there being only quarto signatures in the Douglas edition of the Defence.

The edition of the manuscript presented here is diplomatic; that is, for each phonemic symbol appearing in the manuscript there appears a phonemic symbol in the edition. Any alteration of the text would destroy the effective linguistic value which the document has. One type of alteration has been introduced, an edition which has to do with obvious omissions. The corrections are inserted in cases where the scribe has omitted segments of words at least one syllable in length. Segments omitted by the author or scribe are inserted between brackets [ ]. Almost all these omissions occur after hyphen. Apparent misspellings by the scribe are left unaltered, e.g., Arithmetica, as are abbreviations,
The editorial symbol "\( \hat{a} \)" represents the scribe's symbol in words such as \( \hat{a}t\). It definitely represents the Spanish phoneme /i/ but its distribution does not have positive correlation with any allophone of /i/. "I" appears in words such as \( \text{Iunto} \) and \( \text{Iamas} \), where "I" represents a phoneme that has become modern Spanish /x/. "I" also represents the /i/ phoneme in words where it occurs initially. In the English text of the Defence set opposite the Spanish of the Defensa square brackets contain ampersand and Greek script; the brackets in these cases do not indicate that the editor has supplied material to the text or that he has changed material in it.

The principal reason for preserving this text in diplomatic edition is that it presents an unusual amount of linguistic data from an informant who may well have been bilingual; this data occurs in an area and comes from a period in which such information is indeed scarce. This document will be valuable to the theorization of bilingualism at least on the phonemic level, that is, in describing structurally the interpretation of Spanish phonemes by a person who is possibly a speaker of English; it also furnishes some material for the comparison of English and Spanish systems of morphology and syntax. Any correction of the text would destroy the record we have here of the interpretation made by a possible speaker of English in the sixteenth century of Spanish linguistic segments.

It has been suggested to me that I normalize the punctuation of the manuscript; I had determined to refrain from doing this and continue to refrain from doing so in this edition. The reasons for not doing so are those given in support of a diplomatic edition: a normalized text is of little or no value for a structural linguistic analysis.
In the bound manuscript, material appearing on page [2] logically followed that of page [3]; materials were bound in reverse order, that is, page [2] followed page [3]. The pages of the manuscript now appear at the beginning of this edition in the following order: [1], [3], [2], [4], [5], and so forth. Each page of the manuscript has been set up as a page in the edition and retains in the edition the same format that it had in the manuscript.

The spelling for each item appearing in the index of this edition has been determined normatively from spellings of the author; here normalization is merely an economical device, it in no way alters the text. For reasons of consistency entries constructed by the editor to cover general subjects were cast in Spanish, e.g., all material referring to the author will appear under Autor; all that having to do with the date of composition of the manuscript text appears under the entry Fecha.
<table>
<thead>
<tr>
<th>Chapter</th>
<th>en que se propone de traer Razones eficaces en defensa dela Poesia</th>
<th>1r</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>que la poesía es la más antigua y la causa de todas las de mas ciencias</td>
<td>3r</td>
</tr>
<tr>
<td>3</td>
<td>que los filósofos y historiadores antiguos primero no osaron parecer al mundo sino debajo dela mascara dela poesía</td>
<td>2r</td>
</tr>
<tr>
<td>4</td>
<td>que entre todas las naciones tambien ahora adonde no florecen las letras o toda eso tienen alos poetas en grande estima</td>
<td>1r</td>
</tr>
<tr>
<td>5</td>
<td>que los Romanos dieron a los Poetas el celestial titulo y nombre de Vates</td>
<td>5r</td>
</tr>
<tr>
<td>6</td>
<td>que los Griejos dieron a los Poetas el excelente nombre de <em>polytv</em> que quiere decir hasedor</td>
<td>6v</td>
</tr>
<tr>
<td>7</td>
<td>de la discapicion dela Poesía según ARistoteles y delos tres generos de poetas y qual de ellos se puede llamar el verdadero poeta</td>
<td>9r</td>
</tr>
<tr>
<td>8</td>
<td>otra diuisión de los generos de Poetas, y que el Versificar no es dela essencia, sino un ornamento dela Poesía</td>
<td>1lr</td>
</tr>
<tr>
<td>9</td>
<td>del genero de los verdaderos poetas y que el ultimo fin de todas las ciencias es la accion y obra virtuosa</td>
<td>12r</td>
</tr>
<tr>
<td>10</td>
<td>que el filosofo moral engendra la accion virtuosa solo por preceptos y el Historiador solo por ejemplos</td>
<td>13v</td>
</tr>
<tr>
<td>11</td>
<td>que el poeta engendra la accion virtuosa por preceptos y ejemplos y por eso debe ser preferido ala de mas ciencias</td>
<td>15r</td>
</tr>
<tr>
<td>12</td>
<td>se responde a algunas raçones que se pueden alegar en favor del historiador</td>
<td>18v</td>
</tr>
<tr>
<td>13</td>
<td>que el poeta sino enseña mas, alomano mas mue mucho mas ala uirtd que el filosofo moral</td>
<td>22v</td>
</tr>
<tr>
<td>14</td>
<td>dos ejemplos delos marauillosos efectos de la Poesía</td>
<td>25r</td>
</tr>
<tr>
<td>15</td>
<td>dela poema pastora, elegiaca, Iambica, satyrica, comica y Tragica</td>
<td>26r</td>
</tr>
</tbody>
</table>

(74)
dela poema lírica y heroica y la conclusion de todo lo que se ha dicho en loor de la Poesia

se propone de responder a los argumentos demomento que se pretenden auzar contra la poesia y primero se responde a lo que se dice contra el mismo

se responde a lo que se dice que mejor pudiera el hombre gastar su tiempo en otras ciencias mas fructuosas que en la poesia

se responde a lo que se dice que la poesia es la madre de mentiras

se responde a lo que se dice que la poesia abusa a los ingenios de los hombres, criandolos a lo que son pecados y amores lascios

se responde a lo que se dice que antes que los poetas comenzaron a ser estimados los hombres no eran tan flojos y tenian todo su deleite en hazer cosas dignas de escriuirse y no en escriuir cosas dignas de hazerse

que la falta de merito en los poetas es la causa por que Inglaterra les es tan dura madrestra

se responde a lo que se dice que Platon desterro a los poetas de su republica y se conclue que no solo Platon sino muchos otros muy famosos en letras y armas les han estimado muchissimo

de la arte imitacion y exercicio y que el no usar de ellos aderechas es la causa de faltarse meritos a los poetas de Inglaterra

de muchos otros yerros que se cometen con sus comedias y tragedias en Inglaterra y tambié en sus liricos de cançiones y sonetas

de algunos errores que de ordin[ario] se cometen en usando mal de algunas figuras dela diction

y ultimo de la excelencia de la lengua Inglesa, de dos maneras que ay de uersificar, y la conclusion de este tratado
DEFFENSA DE POESIA
The defence of Poesie, by
Sir Philip Sidney Knight

(when the right vertuous E. VV. and I, were at the Emperours Court
togither, wee gaue our selues to
learne horsemanship of Ion Pietro
Pugliano, one that with great com-
mandation had the place of an Es-
quire in his stable: and hee accor-
ding to the fertilnes of the Italian wit, did not onely
affoord vs the demonstration of his practise, but
sought to enrich our mindes with the contemplati-
ons therein, which he thought most precious. But
with none I remember mine eares were at any time
more loaden, then when (either angred with slow
paiment, or moued with our learnerlike admirati-
on) hee exercised his speech in the praise of his fa-
cultie. He said soouldiers were the noblest estate of
mankind, and horsemen the noblest of soouldiers. He
said they were the maisters of warre, and ornaments
of peace, speedie goers, and

1 AN APOLOGIE FOR POETRIE
DEFFENSA DE LA POESIA

Capitolo primero en que se propone de traer Razones eficaçes en deffensa de la Poesia

Quando el uirtuosissimo N. y yo estuimos Iuntos en la corte del Imperador, pusimos cuidado en aprender al andar a cavalllo de Juan Pedro Pullano, hombre que con mucha alabansa suya, tenia el lugar y puesto de Cavallero en su cavalleria: y el, segun la fertilidad del ingenio Italiano no solo nos dio la demostracion de su practica, sino quiso enriquescer a nuestros entendimientos con la contemplacion de ella, la qual el pensaua ser preciosissima. Pero me acuerdo que con nada mis oydos en algun tiempo fueron tan cargados, como quando (o enoIando de la tardança del pagamento, o movido de nuestra aprendiz admiracion) el exercitaua su habla en locor de su facultad. Decia que el de los soldados era el mas noble estado del genero humano, y que el de los hombres de a cavalllo era el mas noble estado de los soldados. Deqia que eran los maestros de la guerra y el ornamento de la paz, ueloces en caminar y

1 E. W.
2 Ioni Pietro Pullano
3 one
4 He said soldiers were the noblest estate of mankind, and horsemen the noblest of soldiers.
strong abiders, trium-
phers both in Camps and Courts: nay to so unblees-
ued a point he proceeded, as that no earthly thing
bred such wonder to a Prince, as to be a good horse-
man. Skill of government was but a Pedantaria, in
comparison, then would he adde certaine praises by
telling what a peerlesse beast the horse was, the one-
ly serviceable Courtier without flattery, the beast of
most biewtie, faithfulness, courage, and such more,
that if I had not bens a pece of a Logician before I
came to him, I thinke he would have perswaded me
to haue wished my selffe a horse. But thus much at
least, with his no few words he draue into me, that
selfeloue is better then any guilding, to make that
seem gorgious wherein our selues be parties. Wher-
in if Pulianos strong affection and weake arguments
will not satisfie you, I wil giue you a nearer example
of my selffe, who I know not by what mischance in
these my not old yeares and idlest times, hauing slipt
into the title of a Poet, am prouoked to say somthing
unto you in the defence of that my vnseleccted voca-
tion, which if I handle with more good will, then
good

1 a horse
2 are
3 Pugliano his
Deffensa de
fuertes en pararse, Triunfadores así en los capos
como en las cortes: y no solo eso syno a tan in-
creíble punto procedía, que ninguna cosa en este sue-
lo hazia en tal manera maravillar a un Principe como
el ser buen hombre de a cauallo. el sauer gouernar era
un nada en su comparacion: entonces añadia ciertas fra-
es, en decir que animal tan sin par era el cauallo, el solo
cortesano de seruicio sin lisonya, el animal mas hermoso
mas fiel y mas ualeroso y otras semeliantes cosas, que sy
yo no uuiera sido un pedago de logico antes que uemiesse
a su escuela de el, creo que me uuiera persuadido desear
ser cauallo. mas esto tanto a lo menos con sus palabras
no pocas el fixo en my saber, que el amor propio es me-
ior que qualquiera doradura para hazer parescer
aquello sumptuoso en que nosotros mismos somos parte.
En lo qual sy la afijcion fuerte y los flacos argumentos del
Pullano no os satisfazen, yo os dare un exemplo mas allega-
do y cercano en mi mismo, quien no se por que desdicha
en esta my edad no uieIa y tiempo mas ocioso, auien-
do deslizado en el titulo de Poeta, soy provocado a dezir
os algo en defensa de aquella mya no escogida uocació;
de la qual sy trato con mas uoluntad que buenas
raçones

1 a Pedantería
2 Puliainos
3 good will
reasons, bear with me, since the scholler is to be pardoned that followeth the steps of his maister. And yet I must say, that as I haue more just cause to make a pittifull defence of poore Poetrie, which from almost the highest estimation of learning, is falne to be the laughing stocke of children, so haue I need to bring some more availeable proofes, since the former is by no man bard of his deservd credit, the silly later, hath had euene the names of Philosophers useed to the defacing of it, with great daunger of ciuil warre among the Muses. And first truly to all them that professing learning enuie against Poetrie, may justly be objected, that they goe very neare to vngratefulnesse, to seeke to deface that which in the noblest nations and languages that are known.

---

1 have just cause
raçones, sufranmelo, pues se ha de perdonar al
discipulo que sigue las pisadas de su maestro. y con
todo esto es menester que diga, que como tengo mas
Iusta causa de hazer una piadosa defensa de la
pobre poesia, la qual casi de la mas alta estima de
doctrina, ha caido a ser el Iuego de muchachos.
assì tengo menester de traer prueuas mas efica-
ges pues al primero (que es el hombre de a Cauallo)
nadie le va a la mano para tener su deuido credito,
al postrero pobresillo (que es el Poeta) para disacre-
ditarle y deshazerle, se han apruechado de los
nombres y authoridad aun de los mismos filo-
sfos, con grande riesgo de guerra ciuil entre las
musas

Cap. 2 que la poesia es
la mas antigua y la causa
de todas las de mas sciencias.

Lo primero uerdaderamente a todos los que
professando letras afian a la poesia se les puede
Iustamente oponer que se allegan y acercan
a la ingratiud, en querer deshazer aquello que en
las mas nobles naçiones y lenguas conocidas,
hath bene the first light giever to ignorance, and first nurse whose milke litle [ & ] litle enabled them to feed afterwards of tougher knowledges. And will you play the Hedge-hogge, that being receiued into the den, draus out his host? Or rather the Vipers, that with their birth kill their parents? Let learned Greece in many of his manifold Sciences, be able to shew me one booke before Musaeus, Homer, [ & ] Hesiod, all three nothing else but Poets. Nay let any Historie bee brought, that can say any writers were there before them, if they were not men of the same skill, as Orpheus, Linus, and some other are named, who hauing bene the first of that country that made penne deliuerers of their knowledge to the posteritie, nay justly challenge to bee called their Fathers in learning. For not only in time they had this prioritie (although in it selfe antiquitie be venerable) but went before them, as causes to draw with their charming sweetness

1 her
[3v] Deffensa de

ha sido el primer alumbrador de la ignorancia, y la primera ama cuya leche poco a poco les dio fuerzas para apacentarse después de más duras y dificultosas ciencias. ¿Y quieres vosotros hacer como el erizo, que siendo recibido dentro de la cueva hecha fuera suuesped? o más presto como las uiiuras que con su nacimiento matan a sus padres? la docta Grecia en alguna de sus muchas ciencias muestreme ay puede un libro antes de Musaeo, Homero, y Hesiodo todos tres no otra cosa sino poetas, o traygase alguna historia que pueda decir auer estado ally algunos Escripores antes de ellos. Sy no han sido hombres de su mismo arte, como Orphee, Lino y algunos otros que se nombran, los quales por hauer sido los primeros de aquella Patria que por escripto manifestaron su sauer a la posteridad, pueden Instamote pretender ser llamados sus padres en doctrina. Por que no solo en el tiempo han tenido esta precedencia (sy bien la antiguedad de suyo es ueneranda) mas iuan adelante de ellos como causas para atirar con su encantadora dulçura

1 little and little
2 drowe out
3 Let learned Greece... be able to shew me
4 Some other
5 that made penne deliuerers
the wild untamed wits to an admiration
of knowledge. So as Amphion, was said to move
stones with his Poetry, to build Thebes, and Orpheus
to be listened to by beasts, indeed stonic and beastly
people. So among the Romans, were Liuius, Andre-
nicus, and Ennius, so in the Italian language, the first
that made it aspire to be a treasure-house of Science,
were the Poets Dante, Bocace, and Petrarch. So in our
English, were Gower, and Chawcer, after whom, enco-
raged, delighted with their excellent foregoing,
others have followed to bewtify our mother toong,
as well in the same kind as other arts. This did so nota-
bly shew it self, yet the Philosophers of Greece durst not a
long time appear
dulgura de los fieros indomitos ingenios en admiración de la sciencia. de modo que Amphion se deía de mouer las piedras con su poesia para fabricar a Thebas y Orfheo de ser escuchado de las bestias, a la verdad hombres empedernidos y bestiales. Así entre los Romanos fueron Lyuio, Andronico y Ennio; y lo propio en la lengua Italiana los prime ros que la hicieron aspirar a ser una tesorería de Sciences han sido los poetas Dante, Boccacio y Petrarcha; y tambien en nuestra Inglesa fuere Gouero y Chaucero, después de los quales animados y deleytados con su excellent precedencia, otros han seguido para hermosear a nuestra lengua materna tanto en el mismo genero como en otras Artes

Cap. 3 que los Filofoś y hi--
storiadores antiguos primero
no osaron parescer al mundo
sino debaxo dela mascara dela

Poesia
Esto se muestra tan notablemente, que los filo--
osos de Grecia no osaron en mucho tiempo pa--

1 did shew
So Thales, Empedocles, and Parmenides, sang their natural Philosophie in verses. So did Pithagoras and Phocillides, their morall Counsels. So did Tirteus in warre matters, and Solon in matters of policies, or rather they being Poets, did exercise their delightfull vaine in those points of highest knowledge, which before them laie hidden to the world. For, that wise Solon was directly a Poet, it is manifest, having written in verse the notable Fable of the Atlantick Island, which was continued by Plato. And truly even Plato to whosoever well considereth, shall finde that in the body of his worke though the inside [S] strength were Philosophie, the skin as it were and beautie, depended most of Poetrie. For all stands upon Dialogues, wherein hee faines many honest Burgesses of Athens speak of such matters, that if they had bene set on the Racke, they would never have confessed them: besides his Poeticall describing the circumstances of their meetings, as the well ordering of a
Deffensa de

parecer al mundo sino debaxo de la mascara
de los poetas. Assi Thales, Empedocles y Parme--
nides cantaron su natural filosofia en versos
tambien Pythagoras y Phocilides sus consejos
morales; Tirteo ny mas ny menos en cosas de guer--
ra. y Solon en cosas de Policia, o antes ellos siendo
poetas excercitaron su uena deleytosa en estos
puntos de las mas altas scienccias que antes de ellos
fueron escondidos al mundo. por que auer sido
el Sauio Solon directamente poeta es manifiesto
hauiendo escrito en uerso aquella notable fabr--
la de la Isla Atlantica, la qual se continuó des--
pues por Platon. y uerdaderamente el mismo
Platon qualquiera que bien le considera, hallara
que en el Cuerpo de su obra aunque lo interior
y el uigor fuese filosofia; la tez (como deycir) y
la hermosura depende principalmente de la Poesia.
por que todo esta sobre dialogos en que finge muchos
horrados ciudadanos de Athenas hablar de tales
cosas, las cuales aunque se les diesse tormento Iamas
confessarian: allende del su poetico descriuir las cir--
cunstancias de Iuntarse; como el bien ordenar

1 So did Tirteus in warre matters
2 late hidden
3 For, that wise Solon was directly a Poet
4 the
5 depended
banquet, the delicacie of a walke, with enterlacing meere Tales, as Gyes Ring and others, which, who knowes not to bee flowers of Poetrie, did never walke into Appelles Garden. And euen Historiographers, although their lippes sound of things done, and veritie be written in their foreheads, have bene glad to borrow both fashion and perchance weight of the Poets. So Herodotus entituled his Historie, by the name of the nine Muses, and both he and all the rest that followed him, either stale, or usurped of Poetrie, their passionate describing of passions, the many particularities of battels which no man could affirme, or if that be denied me, long Orations put in the mouthes of great Kings and Captains, which it is certaine they never pronounced. So that truly neither Philosopher, nor Historiographer, could at the first have entered into the gates of popular judgements, if they had not taken a great pasport of Poetrie,
un banquete; la delicadeza de un passeo; con en-
tretexer meros cuentos, como el anillo de Giges y otros,
lo qual quien no sabe ser flores de la poesía nunca se
fue a passear dentro del Jardin de Apollo. y los mismos
historiadores, sy bien sus labios suenan de cosas he
chas y la verdad esta escrita en sus frentes, se hol-
garon de tomar prestado entrambos la forma y quiga
el peso delos poetas. Asii Herodoto intitulo su historia, del
nombre delas nueues Musas; y tanto el como todos
los de mas que le han seguido o hurtaron, o usur
paron dala poesía el su apasionado descriuir las
passiones, las muchas particularidades de battallas
que nadie pudo afirmar; y si esto se me niegue, las
largas oragiones puestas en boca de los grandes Re-
yes y Capitanes, las quales cierto es que nunca las
pronunciaron ellos. de manera que verdadeamete
my filosofos ny historiadores pudieron al principio
entrar dentro delas puertas del Iuizio popular sy
no uuieran tomado un grande passaporte de la Poesia.

Cap. 4 Que entre todas las naiones

tambiê agora adonde no floresgen las

letras có todo esso tienen alos poetas en

--- grande estima---
which in all nations at this day where learning flourisheth not, is plain to be seen: in all which, they have some feeling of Poetry. In Turkey, besides their languishing Divines, they have no other writers but Poets. In our neighbour Country Ireland where truly learning goes verie bare, yet are their Poets held in a devout reverence. Even among the most barbarous and simple Indians, where no writing is, yet have they their Poets who make [ & ] sing songs which they call Arentos, both of their Ancestors deeds, and praises of their Gods. A sufficient probability, that if ever learning come among them, it must be by having their hard dull wittes softened and sharpeed with the sweete delights of Poetrie, for vntill they finde a pleasure in the exercise of the minde, great promises of much knowledge, will little persuade them that know not the frutes of knowledge. In Wales, the true remnant of the auncient Brittons, as there are good authorities to

1 Aretyos
2 exercises
Deffensa de
Comprueba esta verdad lo que en todas las naciones hoy día, adonde no florecen las letras se use claramente: en todas las cuales tienen algún sentimiento de la poesía. En Turquía, fuera de sus legisladores theologos, no tienen otros escritores sino poetas. En nuestra sueñindada tierra Irlanda adonde a la verdad las letras van muy escasas, todavía a sus poetas se les tiene una devota reverencia. Y más que eso, entre los muy barbárinos simples Indianos adonde no se escriue todavía tienen sus poetas que hacen y cantan sonetos, que ellos llaman Arentos, así de las hasanas de sus antepasados como delas alauaneñas de sus Dioses. Probabilidad bastante que si en algún tiempo ha de auer letras y doctrina entre ellos es fuerza que sea por auer tenido sus duros y entorpecidos ingenios ablandados y aguzados con los suaves deleites de la poesía; porque hasta que hallen plazer en el excerçigio del entendimiento, las grandes promessas del mucho sauor, poco persuadiran eso, a los que no conocen los fructos de la ciencia. En Wallia el verdadero residuo de los antiguos Britanos como ay buenas authoridades para

---
1 lawgluing Diuines
2 in a
3 song
show, the long time they had Poets which they called Bardes:
so thorow all the doquests of Romans, Saxons, Danes, and Normans, some of whom, did seeke to ruine all memory of learning from among them, yet do their Poets even to this day last: so as it is not more notable in the soone beginning, then in long continu-
ing. But since the Authors of most of our Sciences, were the Romans, and before them the Greekes, let vs a little stand vpon their authorities, but even so farre as to see what names they haue giuen vnto this now scorned skill. Among the Romans a Poet was called Vates, which is as much as a diuiner, foreseer, or Prophet, as by his conioyned words Vaticinium, and Vaticinari, is manifest, so heavenly a title did that excellent people bestowe vpon this hart-re-
uishing knowledge, and so farre
Poesía

para mostrar el mucho tiempo que han tenido

poetas, los cuales ellos llaman Bardes, así por
todas las conquistas de los Romanos, Saxones,
Danos, y Normandos, algunos de los cuales han in-
tentado allí de deshacer y quitar toda memoria
de la doctrina y lengua con todo eso hasta oy día
duran sus poetas de suerte que no es más notable
en el comenzar temprano, que en el mucho durar

Cap. 5 que los Romanos dieron

a los Poetas el celestial título y

nombre de Vates

Mas pues que los autores de las más sciencias
mues ras han sido los Romanos y antes de ellos
los Griegos, estemos un poco sobre sus authori-
dades de ellos, tan solo, hasta uer que nombres
dieron a esta arte agora escarnescida. entre los
Romanos, el poeta se llamo VATES, que quiere
dezir agorero, quien anteve y adiuina, o prof-
feta, como por sus alustadas palabras Vatici-
nium y Vaticinari es manifiesto; tan
celestial título dieron aquella excelente gente
a esta sciencia robadora de corazones y tanto

1 did seek to ruine all memory of learning from among them
were they car-
ried into the admiration thereof, that they thought
in the chanceable hitting vpon any of such ver-
 ses, great foretokens of their following fortunes,
were placed. Whereupon grew the word of Sor-
tes Vergilianae, when by suddaine opening Virgil's
books, they lighted vpon some verse of his, as it
is reported by many,¹ whereof the Histories of the
Emperours lives are full. As of Albinus the Co-
governour of our Iland, who in his childhood met
with this verse Arma amens capio, nec sat rationis
in armis: and in his age performed it, although²
it were a verie vaine and godlesse superstition,, as
also it was, to thinke spirits were commanded by
such verses, whereupon this word Charmes deri-
ued of Carmina, commeth: so yet serueth it to shew
the great reuerence those wittes were hold in, and
altogether not without ground, since both by the
Oracles of Delphos and Sybillas prophesies, were
wholly deliuered in verses, for that same exquisite
observing of number and measure

¹ they lighted vpon any verse of hys making
² which, although
Deffensa de

fueron llevados en admiración de ella, que
pensaron consistir en el topar a caso con algunos tales versos, grandes señales de su uenidera suerte. sobre que nasció aquella\(^1\) palabra de sortes virgilianae quando por el repentino abrir del libro de Virgilio cayán sobre algun tal verso suyo. como se dice por muchos, de que son llenas las historias de las uidas de los Imperadores como de Ilbino el Gouernador de nuestra Iala, el qual en su niñez topó con este verso:

*Arma amens capio, nec sat roñis in Armis*

y siendo de edad\(^2\) lo cumplio, si bien fue una muy uana y impia superstigion, como tambien lo fue el pensar que los espiritus se mandaron y obede cían a tales versos,\(^3\) sobre que uiene esta palabra Inglesa charmes, dirivado de carmina;

assí con todo esso sirue para mostrar la grande reuenercia en que se tenian estos ingenios, y no de todo sin fundamento, pues assí los oracu-los de Delphos, como las profecías de las Sibillas totalmente se dieron en uersos; porque aquella esquisita observacion misma de numer y medida de

\(^1\) the  
\(^2\) in his age  
\(^3\) spirits were commaund by such verses
and that high flying libertie of conceit proper to the Poet, did seem to have some divine force in it. And may not I presume a little farther, to shew the reasonableness of this word Vatis, and say that the holy Davids Psalms are a divine Poeme? If I do, I shall not do it without the testimony of great learned me both auncient and moderne. But even the name of Psalms will speak for me, which being interpreted, is nothing but Songs: then that it is fully written in metter as all learned Hebritians agree, although the rules be not yet fully found. Lastly and principally, his handling his prophesie, which is meery Poeticall. For what else is the awaking his musical Instruments, the often and free chaunging of persons, his notable Prosopopeias, whë he maketh you as it were see God comming in his maiestie, his telling of the beasts, joyfulnessse, and hils leaping, but a heauenly poesie
Poesía
de palabras y aquél alto ulotante libertad de conceptos, \(^1\) propio a los poetas, \(^2\) parecía tener en sy alguna fuerça diuina. y no puedo yo pre—
sumir Ir un poco mas adelante, para mostrar
la razón de esta palabra, VAtes, y decir q
los Santos Salmos de Dauid \(^3\) son una poema
diuina? Sy lo hago, no lo hare sin el testimonio
de grandes letrados, assi antiguos como moder
nos. mas el mismo nombre de Salmos habla—
por my, que siendo interpretado, no es otra
cosa que cantos: después que son cumplidamen—
te escritos en metro, como todos los doctos hebre—
os en ello concordan, sy bien las reglas no son
aun de todo punto halladas. ultimamente y
principalmente el modo que trata de su profe
cia, que es mero poetico. pues que otra cosa es
el dispertar sus instrumentos musicos, el frequé—
te y libre mudar de personas, sus notables
prosopopeias, quando os haze como sy fuera
uer a dios ueniendo en su Magestad, su
contar del alegria delos animales y el saltar
delas montañas, sino una poesia celestial,

\(^1\) conceit
\(^2\) Poet
\(^3\) and say that the holy Dauids Psalms
wherin almost he sheweth himselfe a passionate lover of that vnspeakable and everlasting beauty, to be seen by the eyes of the mind, onely cleared by faith? But truly now having named him, I feare I seeme to prophane that holy name, applying it to Poetry, which is among vs throwne downe to so ridiculous an estimation. But they that with quiet judgements wil looke a little deeper into it, shal find the end [§] working of it such, as being rightly applied, deserveth not to be scourged out of the Church of God. But now let vs see how the Greekes haue named it,¹ and how they deemed of it. The Greekes named him[μουη这就],² which name, hath as the most excellent, gone through other languages, it commeth of this word

¹ the Greekes named it
² the Greeks called him a poet
³ thorough
en que casi se muestra a sí mismo un apasionado enamorado de aquella inefable y eterna hermosura, a ser vista solamente con los oíos del alma, aclarados y purificados por la fe. mas en verdad agora siendo nóbrado a el, temo que no paresco profanar aquel santo nombre aplicándolo a la poesía, la cual entre nos otros está abatida a tan ridícula estima. pero los que con luizio sossegado quieren mirar algo mas hondo en ella, hallaran el fin y la operación de ella ser tales, que siendo a derechas aplicada, no merece ser acotada fuera del templo de Dios.

Cap. 6. que los Griegos dieron a los poetas el excellent nombre de Ποιητής que quiere decir biasedor

Veamos pues agora como los Griegos la nombraron y qual la fuesaron. los Griegos llamaronle Ποιητής qual nombre como el mas excelente ha passado por otras lenguas. uiene de esta palabra

1 I fear I seem to prophane
101.

which is to make: wherein I know not whether by luck or wisdom, we Englishmen have met with the Greeks in calling him a Maker. Which name, how high and incomparable a title it is, I had rather were knowne by marking the scope of other sciences, the by any partial allegatio. There is no Art deliuered unto mankind that hath not the workes of nature for his principall obiect, without which they could not consist, and on which they so depend, as they become Actors [ & ] Plaiers, as it were of what nature will have set forth. So doth the Astronomer looke vpon the starrs, and by that he seeth set:downe:what order nature hath taken therein. So doth the Geometritian [ & ] Arithmititian, in theirdiuers sorts of quantities. So doth the Musitians in times tel you, which by nature agree, which not. The natural Philosopher thereon hath his name, and the (morrall Philosopher standeth vpon the naturall vertues, vices, or passions of man: and follow nature saith he therein, and thou shalt not erre. The Lawier saith what
Poema que es, hacer, en que no se cual, en por suerte, o por sabiduría, nosotros Ingleses hemos convenido con los Griegos en llamarle hacedor. el cual nombre quan alto y incomparable título es, mas quisiera que fuese conocido por observar los limites delas otras ciencias, que por alguna parcial alegación. no ay arte ninguna dada al genero humano que no tiene las obras de la naturaleza por su objeto principal, sin que, no pudieran consistir, y sobre que depienden tanto que vienen a ser actores y farsantes, como si lo fueran, del que naturaleza quiere publicar. assi el Astronomo mira las Estrellas, y por lo que use trata de la orden que naturaleza ha tomado en ello. assi hace el Geometrico y Arimeticco en sus diversas suertes de Cantidades. assi el Musico en los tonos, os dice quales naturalmente concuerdan, quales no. El Filosofo natural de esso tiene su nombre y el moral Filosofo esta sobre las naturales uirtudes, uigios y passiones del hombre: y seguid la naturaleza en ello (Diçe el) y no andareis errado. el legista dize lo que

1 as it were of what nature will have set forth.
2 times
men have determined. The Historian, what men have done. The Gramarian, speaketh only of the rules of speech, and the Rhetoritian and Logitian, considering what is nature will soonest prove, and persuade thereon, gives artificial rules, which still are compassed within the circle of a question, according to the proposed matter. The Phisitian way-eth the nature of mans body, the nature of things helpful, or hurtful unto it. And the Metaphisicke though it be in the second abstract Notions, and therefore be counted supernaturall, yet doth hee indeed build vpon the depth of nature. Only the Poet disdeining to be tied to any such subiectio, lifted vp with the vigor of his own invention, doth grow in effect into an other nature; in making things either better than nature bringeth forth, or quite a new, forms such as never were in nature: as the Heroes, Demigods, Cyclops, Chymeras, Furies, and such like; as he goeth hand in hand
Deffensa de

por hombres esta decisido y determinado. el Historiador lo que hombres han hecho. el Gramatico habla sobre las reglas de hablar. y el Retorico y Logico considerando lo que en naturaleza mas presto prueua y persuade sobre esso da reglas artificiales que siempre son incluidas dentro del circulo de una question, se gun la propuesta materia. el Medico ua ponderando la naturaleza del cuerpo humano, y la naturaleza de las cosas que lo ayudan y dañan. y el Metafisico, aunque esta en las segundas y abstractas notiones, y por esso es temido por sobre natural, todania de ueras el fabrica sobre la hondura dela naturaleza. solo el Poeta desdenando de ser atado a alguna tal suificacion, eleuado con el uigor de su propia inuencion, cresce en efeito en una otra naturaleza, haziendo cosas o meiores que la naturaleza las cria, o formando todo de nuevo tales cosas que nunca han sido in Rerum natura: como los Heroes, los Semidioses, Ciclopes, Chimeras, Furias y tales; de modo que ua mano a mano

1 onaly
2 in nature
with nature, not enclosed
within the narrow warrant of her gifts, but freely ranging within the Zodiack of his owne wit. Nature never set forth the earth in so rich Tapistry as diverse Poets haue done, neither with so pleasant rivers, fruitfull trees, sweete smelling flowers, nor whatsoever els may make the too much loued earth more louely: her world is brasen, the Poets only deliver a golden. But let those things alone and goe to man, for whom as the other things are, so it seemeth in him her uttermost cunning is imploied: [8] know whether she haue brought forth so true a lover as Theagenes, so constant a friend as Pylades, so valiant a man as Orlando, so right a Prince as Xenophons Cyrus, so excellent a man euery way as Virgils Aeneas. Neither let this be iestingly conceiued, because the works of the one be the essenciall, the other in imitation or fiction: for euery understanding, knowsthe skill of each Artificer standeth in that Idea, or fore conceit of the worke,

1 freely ranging onely
2 with pleasant rivers
3 cunning
4 for any understanding
[8r] Poesía

a mano con la naturaleza no incluso dentro del
estrecho poder de sus dones, sino libremente andan-
do dentro del Zodiaco de su propio ingenio. la na-
turaleza nunca mostró la tierra con tan ricos ta-
piços como lo han hecho diversos Poetas, y con rios
tan agradables, arboles fructuosos, Flores odoriferos,
y con cualquier otra cosa que puede hacer la
demasiado bien amada tierra ser más amable.
su mundo es de bronze, solamente los poetas lo dan
donado. mas dexemos a estas cosas, y uamos al
hombre, por quien como las otras son, así pa-
resce que en el, su estremo artificio esta empleado:
y saued sy ha producido tan uerdadero enamo-
rado como Theagones, tan constante amigo como
Pilades, hombre tan valeroso como Orlando,
Principe tan recto como el Ciro de Xenofonte, y un
baron por todas partes y excelente como el Enea
de Virgilio. ny se entienda esto burlando, por que
las obras de la una son essenciales, y dela otra
en Imitacion y ficcion: pues cada entendimiento
sabe, que el arte de cualquier artifice esta en
la Idea, o concepto que tiene antes dela obra:
and not in the worke itselfe. And that the Poet hath that Idea, is manifest, by delivering them forth in such excellencie as he had imagined them: which delivering forth, also is not wholly imaginatiue, as we are wont to say by the that build Castles in the aire: but so farre substantially it worketh, not onely to make a Cyrus, which had bene but a particular excellency as nature might haue done, but to bestow a Cyrus, vpon the world to make many Cyrusses, if they will learne aright, why and how that maker made him. Neither let it be deemed too fawcy a comparison, to ballance the highest point of mans wit, with the efficacie of nature: but rather give right honor to the heauenly maker of that maker, who hauing made man to his owne likeness, set him beyond and ouer all the workes of that second nature, which in nothing he sheweth so much as in Poetry; when with the force of a diuine breath, he bringeth things forth surpassing 1 her doings: with no small arguments

1 forth far surpassing
Deffensa de

y no en la misma obra. y que el Poeta tiene aquellas ideas se manifiesta, por el mostrarlas en tanta excelencia como las auia imaginado:

qual mostrar tambien no es del todo imaginatiuo, como se suele deçir por los que hazen castillos en el ayre, si no hasta tanto sustancialmente obra, no solo de hazer un Ciro, que esso no seria sino una excelencia particular como pudiera hazer la naturaleza, mas en dar un Ciro al mundo para hazer muchos Cyros, ey quieren aprender a derechos porque y como aquel HAsedor le hizo.

ny se piense ser una comparacion demasiado presumptuosa y arogante el balançar el mas alto punto del ingenio humano con la eficacia dela naturaleza, sino antes de se la deuida hon-

ra al diuino Criador de aquel Hasedor, que haziendo al hombre a su seamelança, le hizo exceder y sobrestar a todas las obras de aquella segunda naturaleza: lo qual en nada lo muestra tanto como en la Poesia, quando por la fuerça de un aliento diuino produce cosas que sobre puñan a las que ella hase; con no poco argu
to the incredulous of that first accursed fall of Adam, since our erected wit maketh vs know what perfectio is, and yet our infected wil keepeth vs fro reaching vnto it. But these argumēnts will by few be understood, and by fewer graunted: thus much I hope wil be gien me, that the Greeks with some probability of reason, gaue him the name aboue all names of learning. Now let vs goe to a more ordinarie opening of him, that the truth may be the more palpable: and so I hope though we get not so vnmatched a praise as the Etimologie of his names.
Poema

argumento para contra los incrédulos de aquel—
la primera maldita cayda de Adán, pues
nuestro levantado entendimiento nos hace
saber que cosa es perfección y no obstante esto
muestra voluntad inficionada nos detiene
para no alcanzarla. Pero pocos entenderán
estos argumentos y menos serán los que los con-
cederán: esto tanto espero que me será conghadido,
que los Griegos con alguna probabilidad de
razón le dio el nombre al Poeta sobre todos
los nombres de doctrina.

Cap. 7. De la descripción
dela Poesía según Aris-
stoteles y de los tres gene-
ros de poetas y qual de ellos
se puede llamar el uerda-
dero poeta

Agora uamos a un mas ordinario modo
de mostrarlo, para que la verdad sea mas
palpable; y así espero, sí bien no alcan-
amos una alabanza tan sin compara-
ción, como la etimología de sus nombres

1 arguments
will grant, yet his verie description which no man will deny, shall not justly be barred from a principall commendation. Poiesie therefore, is an Art of Imitation: for so Aristotle termeth it in the word ἑμνήσις, that is to say, a representing, counterfeiting, or figuring forth to speake Metaphorically. A speaking Picture, with this end to teach and delight. Of this have bene three generall kindes, the chiefe both in antiquitie and excellencie, were they that did imitate the vnconceivable excellencies of God. Such were David in his Psalmes, Salomon in his song of songs, in his Ecclesiastes and Proverbes. Moses and Debora; in their Hymnes, and the wryter of Iobs: Which beside other, the learned Emmanuell, [10] Tremelius, and F. Iunius, do entitle the Poeticall part of the scripture: against these none will speake that hath the holie Ghost in due holie reverence. In this kind, though in a full wrong diuinitie, were Orpheus, Amphion, Homer in his himnes, and maanie other both Greeke and

1 three seueral Kindes
2 and Franciscus Iunius
Deffensa de

otorga, todavia, su misma discripcion qual nadie niegare, no sera Iustamente deuedada de tener un loor principal. la Poesia pues, es una arte de imitacion: por que assi Aristoteles la llama en esta palabra Mimesis (esto es) un representar, contrahacer o figurar fuera, para hablar por metaphor, un retrato que habla afin de enseñar y deleytar. de esto auído tres suertes generales, el principal de--

fueron los que imitaron las incomprehensible exelencias de Dios, tales fueron, Davi

en sus Salmos, Salamon en su Cantico Can-
ticorum, en eclesiastes y proverbios; Moyses y Debora en sus hymnos y el escritor de Iob. la qual parte muchos hombres doctos intitula

la parte poetica dela sagrada escriptura. Con-

tra estos nadie hablara quien tiene la deui--
da Santa reuerencia al espiritu santo. En este genero aunque en una theologia todo erronea

fueron Orpheo, Amphion, Homero en sus hymnos, y muchos otros assi Grieos como

Romanos

1 the chiefe bothe in antiquitie and excellencie
2 Iobe: which beside other, the learned Emanuel, Tremelius, and F. Iunius, do entitle
3 of the scripture
Romanes. And this **Poesie** must be used by whosoever will follow S. Paules counsel; in singing Psalms when they are merry, and I know is used with the frute of comfort by some, when in sorrowfull panges of their death bringing simes, they finde the consolation of the neuer leauing goodnes. The second kind, is of them that deale with matters Philosophicall, either morall as *Tirteus, Phocilides, Cato*; or naturall, as *Lucretius, and Virgils Georgikes*; or Astronomicall as *Manilius and Pontanus*; or Historicall as *Lucan*: which who mislike the fault, is in their judgement quite out of tast, [&] not in the sweet food of sweetly uttered knowledge. But because this second sort is wrap-ped within the folde of the proposed subject, and takes not the free course² of his own inventio, whether they properly bee Poets or no, let Gramarians dispute; and goe to the third indeed right Poets, of whom chiefly this question ariseth: betwixt whom and these second, is such a kinde of difference, as betwixt the

---

1 follow S. James
2 the course
Poesía

Romanos. y de esta poesía se ha de usar quien quiere seguir el consejo de San Pablo en cantar psalmos cuando son alegres, y se que se usa có fruto de consuelo por algunos, cuando en las doloresas uascas de sus mortiferos pecados, hallan consolación de la munca perescedera bondad. el segundo genero es de los que tratan en materia filosofica, o que sea moral como Tirtėo, Phocilides, Caton; o que sea natural como Lucrecio, los Georgicos de Virgilio; o astronomico como Manilio y Pontano; o historicol como Lucano: lo qual a quien no agrada la culpa es de sus inicios del todo estragados y no del dulce maniar della sciencia dulcemente espressa. mas por que este segundo genero esta enbuelto dentro de los pliegues del propuesto suleto, y no toma el libero curso de su inuencion propria, si propiamente son poetas o no, disputenlo los Gramaticos. Y vamos al tercero que cierto son Poetas verdaderos, de quienes massimamente nasce esta question: entre los quales y estos segundos ay tal diferencia, como entre los mas
meaner sort of Painters, who counte

terfeyt onely such faces as are set before them, and
the more excelent, who hauing no law but wit, be-
stow that in colours vpon you, which is fittest for
the eye to see, as the constant, though lamenting
looke of Lucretia, when shee punished in her
selfe another's faulte: wherein hee painteth not
Lucretia whom he neuer saw, but painteth the out-
ward beuty of such a vertue. For these third be they
which most properly do imitate to teach[6] delight:
and to imitate, borrow nothing of what is, hath bin,
or shall be, but range onely reined with learned dis-
cretion, into the divine consideration of what may
be and should be. These be they that as the first and
most noble sort, may iustly be termed Vates: so these
are waited on in the excellentest languages and best
ynderstädings, with the fore described name of Po-
ets. For these indeed do meerly make to imitate, and
imitate
Defensa de

baxos pintores que imiten solamente tales

unas que se les pone adelante, y las mas

excelentes que no teniendo otra ley que el en

tendimiento, os da el retrato tal y con tales

colores, como mas cruel y mejor parece

ala vista, como el fixo aunque lastimoso

mirar de Lucrecia quando castigó en su mis-

ma el delito de otro: en que no pinta a Lucre-

cia a quien nunca vio, sino la hermosura

exterior del alma. Porque estos terceros

son los que mas propiamente imitan para

enseñar y daleytar: y para imitar no to-

man nada prestado de lo que es, ha sido, o se-

ra, sino andan a rienda suelta, guernados

con docta descripción a la divina considera-

gión delo que pudo ser y deue ser. Estos son

aquellos que como los primeros y mas nobles

se pueden justamente llamar Vates, y ade-

uinos,2 así a estos en los mas excelentes len-

guages y mas buenos ingenios quadra el ya

descripto nombre de poeta. por que estos cierto

hazen meramente para imitar y imitan

assí

1 what may be
2 may justly be termed Vates
both to delight [&] teach, and delight to move
men to take that goodnesse in hand, which without
delight they would flie as from a stranger; and teach
to make them know that goodnesse wherunto they
are moved: which being the noblest scope to which
ever any learning was directed, yet want there not
idle tongues to barke at them. These be subdivided
into sundry more speciall denominations. The most
notable be the Heroick, Lyrick, Tragick, Comick, Satyr-
rick, Eembick, Elagiack, Pastorall, and certaine others:
some of these being teamed according to the mat-
ter they deal with, some by the sort of verse they li-
ked best to write in, for indeed

1 sorts
assí para deleutar como para enseñar, y
deleytan para mouer a los hombres para
emprender aquella bondad, dela qual sin el
deleyte huyerian como de un forastero;¹ y en se-
ñan para haserles conocer aquella bondad
a que son movidos: lo qual, siendo la mas noble
mira a que Iamas fue endereçada alguna
doctrina, todavía no faltan lenguas ociosas
que les ladran

Cap. 8 otra division de

los generos de poetas, y que

el Versificar no es dela essen-
cia, sino un ornamento de

— la Poesia —

Estos se reparten otra uez en diversas
y mas particulares denominaciones. los
mas notables son los Heroicos, Liricos, Tra-
gicos, Comicos, Satiricos, Iambicos, Elegiacos,
Pastorales y algunos otros;² algunos de estos sien-
do llamados³ conforme a la materia de que
tratan, algunos por el genero del uerso en que
gustaron de escriuir; por que uerdaderamente

¹ which without delight they would flie as from a stranger
² certain others
³ rearmed
⁴ they liked best to write in
the greatest part of
Poets, haue appareled their poetical inventions, in
that numurous kind of writing which is called vers.
Indeed but appareled verse: being but an ornament
and no cause to Poetrie, since there haue bene many
most excellent Poets that never versefied, and now
swarme many versefiers that need never answer to
the name of Poets. For Xenophon who did imitate so
excellently as to give vs effigiem iusti imperii, the
pourtraiture of a iust Empyre vnder the name of Cy-
rus, as Cicero saith of him made therein an absolute
heroicall Poems. So did Heliodorus, in his sugred in-
vention of that picture of love in Theagenes [ & ] Cha-
riceae, and yet both these wrote in prose, which I
speake to shew, that it is not ryming and versing that
maketh a Poet, (no more then a long gown maketh
an Advocate, who though he pleaded in Armour,
should be

1 writ
Defensa de
la mayor parte de los poetas han uestido a sus
inuenciones poeticas de aquella numerosa
manera de escriuir que se llama uerseo; de uer-
ses solamente las han uestido, no siendo el uer-
seo sino solo un ornamento y no causa ninguna
dela Poesia, pues han sido muchos muy Excel-
entes poetas que nunca han versificado, y
agora enxambran muchos versificadores
que no tienen menester responder Iamas al nom-
brre de Poeta. Porque Xenophon quien tan
exultentemente imito como a darnos Effigie
Insti imperii el retrato de un Iusto Impe-
rio, debaxo del nombre de Cyro. como Ciceron
dice de el, hizo en ello una poema absolu-
tamente heroyca. assi hizo Heliodoro en su
aqucarada inuenciio de aquel retrato de
amor en Theagenes y Chariclea, y todavua
estos ambos a dos escriuieron en prosa: lo qual
digo para mostrar que no es el trouar de uer
sificar que hase al Poeta no mas que
una toga o ropa larga hase al auogado (el
qual aunque auogasse armado se llamaria auogado

1 and no cause to Poetrie
2 Poets
3 and
4 a long gown
5 should be
an Advocate and no soldier) but it is that
faining notable images of vertues, vices, or what els,
with that delightful teaching, which must be the
right describing note to know a Poet by. Although
indeed the Senate of Poets hath chosen verse as their
fittest raiment: meaning as in matter, they passed all
in all, so in manner, to go beyond them: not speaking
table talke fashion, or like man in a dreame, words
as they chanceably fall from the mouth, but peasing
each sillable of eache word by iust proportion, ac-
cording to the dignitie of the subject. Now therefore
it shal not be amisse, first to way this latter sort of po-
etrice by his worke, and then by his parts, and if in
auogado y no soldado) sino aquel fingir nota
bles Imagines de uirtudes, uilios o de qualquier
otra cosa con aquel deleitoso enseñar, que por
fuerça ha de ser la uerdadera nota que descr-
ive por donde se conosce el poeta. sy bien uerda-
deramente el senado delos poetas han elegido
al uerso como a su mas apto atauio y ornato:
entendiendo como en la materia passauan a todo
tenido, assi en el modo de passarlos: no hablado
como en la mesa se suele o como hombres en sue-
nos, palabras como a caso caen dela boca, sino
pesando cada silaba de cada palabra por una
justa proporcion, conforme alla dignidad del
sugeto.

Cap. 9 del genero de los
uerdaderos poetas y que
el ultimo fin de todas las
sciencias es la accion y
obra uirtuosa

Agora pues no sera malo, primero de
considerar este postrer genero de poetas por
sus obras y despues por sus partes; y si en

1 hath
2 peasing
3 poetrie
neither of these Anatomies hee be condemnable, I hope we shall obtaine a more fauourable sentence. This purifying of wit, this enriching of memorie, enabling of judgement, and enlarging of conceit, which commonly we call learning, under what name so euer it come forth, or to what immediate end soeuer it be directed, the finall end is, to lead and draw vs to as high a perfection, as our degenerate soules made worse by their clay-lodgings,\(^1\) can be capable of. This according to the inclination of man, bred many formed impressions. For some that thought this felicity principally to be gotten by knowledge, and no knowledge to be so high or heauenly,\(^3\) as acquaintance with the stars; gave the|selues to \textit{Astronomie}: others perswading the|selues to be \textit{Demygods}, if they knew the causes of things, became naturall and supernaturall \textit{Philosophers}. Some an admirable delight drew to \textit{Musickes}; and some the certaintie of demonstration to the \textit{Mathematicks}:

\(^{1}\) clayey lodgings

\(^{2}\) high and heavenly
Deffensa de
ninguna de estas anotomías no será de con-
denarse, espero que recibiremos una mas fa-
uorable sentencia. Este purificar del entendi-
miento, este enriquecer de la memoria, el habi-
llitar del Juicio, el ensanchar delos conceptos, que comunmente llamamos doctrina, debaxo
de cualquier nombre sale, o a cualquier fin
immediato se endereça, el ultimo fin es el guiar
y tirarnos a tan alta perfeçcion, como nuestras
degeneradas almas peoradas por sus posadas
de barro pueden ser capaces. Esto conforme
ala inclinacion del hombre cria muchas form-
adadas impressiones: por que algunos que pensaron
que esta felicidad se alcançaua principalmôte
por la Sciençia. y que ninguna sciençia era
tan alta y celestial como el conocimiento delas
estrellas, dieronse a la astrologia: otros persuadien-
dose de ser Semidioses, sy supiessen las causas
delas cosas han uenido a ser filosofos natura-
les y metafisicos: a algunos un admirable
deleyte les tyro a la musica: y a otros la cer-
tesa delas demostraciones, a la mathematica:

1 hee be condemnable
2 and enlarging of conceit
3 Astronomia.
4 naturall and supernaturall Philosophers
but all one and
other having this scope to know, [ɔ] by knowledge
to lift up the mind from the dungeon of the body,
to the enjoying his own divine essence. But when
by the balance of experience it was found, that the
Astronomer, looking to the stars might fall in a ditch,
that the inquiring Philosopher might be blind in himself,
[ɔ] the Mathematician, might draw forth a straight
line with a crooked hart. Then lo did proofs, the o-
uev. ruler of opinions make manifest, that all these are
but serving sciences; which as they have a private
end in themselves, so yet are they all directed to the
highest end of the mistress knowledge by ye Greeks
[Ἀρχιτεκτονική] which stands as I think, in the knowledge
of a man's self, in the Ethike and Politique consider-
ration, with the end of well doing, and not of well
knowing onely. Even as the Sadler's next ende is to
make a good Saddle, but his further Ende, to serve a
nobler facultie, which is

1 into
2 have each a
3 by Greeks called Architectonike
4 farther
Poesía

mas todos, los unos y los otros teniendo esta mira

de Sauer y por el Sauer de levantar el alma
de este calabozo del cuerpo al gozar de su propia
essenicia divina. mas empero quando por la ba-
lança dela experiencia se halla que el Astrono-
mo mirando a las estrellas pudiera caer en un
fosso; y que el inquisidor filosofo pudiera ser gie-
go en si mismo; y que el mathematico pudiera
tirar fuera una linea derecha con un corazón
tuerto: entonces e aqui la prueua, el sobrestan-
te delas opiniones ha manifestado que todas
estas no son sino sciencias servidoras, las qua-
les como tienen un fin proprio para su. assi to-
davia son endereçadas al mas alto fin y scien
cia señora, llamada por los Griegos Architec-
tonica.² la qual esta como yo pienso en
conocer se el hombre asy mismo en la ethica
y politica consideracion con el fin del bienha-
zer y no solamente de bien sauer. Justo como
el fin proximo del sillero es de hazer una bue-
na silla, pero su fin mas remoto es para ser-
uir a una facultad mas noble, que es la

1 scope
2 of the mistress knowledge by y Greeks [ἄρχιτεκτονική]
horsmanship, so the horse-
mans to sooldiery: and the soouldier not only to haue
the skill, but to performe the practise of a soouldier.
So that the ending end of all earthly learning, being
vertuous action, those skills that most serve to bring
forth that, haue a most just title to be Princes ower al
the rest: wherin if we ca shew, the Poet is worthy to
have it before any other competitors: among who
principally to challenge it, step1 forth the moral Phi-
losophers, whom me thinkes I see comming towards
me, with a sullain grauitie, as though they could not
abide vice by day-light, rudely cloathed, for to wit-
nesse outwardly their contempt of outward things,
with books in their hands

1 the Poets noblenes by setting before his other
Competitors, among whom as principall challengers step
Defensa de
cavallería: así el hombre de a caballo, a la sol
dadesca; y el soldado no solo para saber sino
también para hacer el ejercicio de soldado;
de manera que el último fin de toda doctrina
de este mundo siendo la acción y obra virtu-
osa, las ciencias que más sirven para engen-
drar esto, tienen un justísimo título de ser prin-
cipes sobre todas las demás: en lo cual, y po-
demos mostrarlo, el poeta meresce de tener este
título antes de cualesquier otros competidores

Cap.10. que el filósofo

moral engendra la acción

virtuosa solo por precept-
os y el Historiador solo

por ejemplos--

Entre los cuales principalmente para pre-
tenderlo sale fuera el moral filósofo, al qual
me paresce, que uno uenir hasia mi con una
gruedad pertinaz, como sino pudiese sufrir
el uigio en la luz del dia, toscamente vestido,
para atestiguar esteriormente su menos puição
de cosas exteriores, con libros en sus manos

1 being virtuous action
against glorie, whereto

against glorie, whereto

they set their names: sophistically speaking against

subtilitie, and angry with any man in whom they see

the foule fault of anger. These men casting larges as

they go of definitions, diuitions, and distinctions,

with a scornful interrogatiue, do soberly ask, whe-

ther it be possible to find any path so ready to lead a

man to vertue, as that which teacheth what vertue

is, [teacheth it not only by deliuering forth his ve-

ry being, his causes and effects, but also by making

knowne his enemie vice, which must be destroyed,

and his combersome servant passion, which must be

mastered: by shewing the generalities that contains

it, and the specialties that are derived from it. Lastly

by plaine setting downe, how it extends it selfe out

of the limits of a mans owne little world, to the go-

vernment of families, and maintaining of publike

societies. The Historian scarcely gives leisure to the

Moralist to say so much, but that he loaden with old

Mouse-eaten Records, authorising
Poesia contra la gloria, a los que ponen sus nombres, sofisticamente hablando contra la subtileza y arrados con cualquier hombre en que usen el feo uigio de la Ira. estos hombres hechando como van unas largas dedifiniciones, divisiones y distintiones con una pregunta llena de escarnio sobriamente preguntan, si es posible hallar alguna senda tan desbaraquada para guiar al hombre ala virtud, como aquella que enseña que cosa es la virtud, y la enseña no solo con mostrar su propia essencia, sus causas y efectos, sino también con dar a conocer su enemigo y contrario el uigio que es menester sea destruido, y su molesto criado la passion, conviene sea ucenida, mostrando las generalidades que la contienen y las particularidades que de ella se deducen y salen. Últimamente con mostrar claramente como se estiende fuera de los limites del microcosmo del mismo hombre para el gobierno de familias y para mantener amistades y conversacion publica. el Historiador a penas da lugar al moralista para decir tanto, si no le carga con registros viejos racionados, authorizan-
himselfe for the
most part vpon other Histories, whose greatest au-
thorities are built vpon the notable foundation
Heresay, having much ado to accord differing wi-
ters, [\&] to pick truth out of partiality: better acquain-
ted with a 1000. yeres ago, th\v with the present age,
and yet better knowing how this world goes, then
how his own wit runnes, curious for Antiquities,
and inquisitive of Nouelties, a wonder to yoong
folkes, and a Tyrant in table talke; denieth in a great
chafe, that any man for teaching of vertue, and ver-
tues actions, is comparable to him. I am Testis tem-
porum, lux veritatis, vita memoriae, magistra vitae, nun-
cia vetustatis. The Philosopher saith he, teacheth a dis-
putatiae vertue, but I do an active. His vertue is ex-
cellent in the dangerlesse Academy of Plato; but mine
sheweth forth her honourable face in the battailes
of Marathon, Pharsalia, Poictiers, and Agincourt. Hee
teacheth vertue by certaine abstract considerations;
but I omely bid you follow

1 foundation of Heare-say
2 I am Lux vitae, Temporum magistra, Vita memoriae,
Muncia vetustatis, [\& ] c.
Deffensa de
dose por la mayor parte sobre otras historias, cuya
mayor authoridad está fundada sobre el notable
fundamento del, auerse oyo, teniendo mucho q
hacer para concordar las diferencias de los escritores
y para coger la veridad fuera de la parcialidad;
teniendo mas conocidos las qien años atrás
que a esta era presente. y todavía mayor conociendo
como un este mundo, que como corre su propio
entendimiento; curioso por antigüedades y muy
inquisidor de novedades; la maravilla de los mos
cos y un Tyrano en la platica de sobremesa; nie
ga con grande cholera que alguno por enseñar
la virtud y las acciones virtuosas se a de compa
rar con el. iam testis temporum, lux uer-
ritatis, uita memorias, magistra uitas,
umplex uatustatis. El filosofo dige el, enseña
una virtud disputatiua, mas yo una actiua.
su virtud de el es excelente en la academia de
Platon, mas la mia nuestra su cara honrada
en las batallas de Marathon, Pharsalia, Poictiers
y Agincourt. El enseña la virtud por ciertas con-
sideraciones abstractas, mas yo solo os mando
seguir

1 Heresay
2 1000
3 dangerless Academy
the footing of them that
have gone before you. Old aged experience, goeth
beyond the fine witted Philosopher: but I give the
experience of many ages. Lastly, if he make the song
Booke, I put the learners hand to the Lute, and if he
be the guide, I am the light. Then would he allege
you innumerable examples, confirming storie by
stories, how much the wisest Senators and Princes,
have been directed by the credit of "istorie, as Bru-
tus, Alphonsus of Aragon, (and who not if need be.)
At length, the long line of their disputation makes a
point in this, that the one giueth the precept, [\&]\ the
other the example. Now whom shall we find, since
the question standeth for the highest forme in the
schoole of learning to be moderator? Truly as mee
seemeth, the Poet, and if not a moderator euem the
man that ought to carry the title from them both:
[\&] much more from all other seruing sciences.

1 conferring storie by storie
Poesía

seguir las pisadas de aquellos que os han ido adelante. La enenágida experiencia hace ventala al muy ingenioso filósofo;mas yo doy la experiencia de muchos siglos. Finalmente sý el hace el libro de cantar, yo pongo la mano del discípulo al laud, y si él es la guyá, yo soy la luz. entonces el os alegaría innumerables exemplos, confirmando historia por historias. Quanto los más saulos senadores y Príncipes han sido guyados y encaminados por el credito de la historia como Bruto, D. Alfonso de Aragó, (y quien no, sý es menester). Alfin la larga linea de sus disputas hase punto en esto, que el uno da el precepto y el otro el exemplo. Agora a quien hallaremos, pues la question esta por el mas alto grado en la escuela de la doctrina para ser el moderador? cierto a my paresger, el poeta, y sino el moderador la misma persona que deue llevar el título de ambos a dos y mucho más de todas las demas sciencias servidoras y subordinadas

Cap. 11. que el poeta engendra
la accion virtuosa por preceptos
y exemplos y por esso deue ser preferido alas de mas sciencias

1 haue been directed
2 serving sciences
Therefore compare we the Poet with the Historian, with the morall Philosopher: and if hee goe beyond them both, no other humaine skill can match him. For as for the divine, with all reverence it is euery to be excepted, not onely for hauing his scope as far beyond any of these, as Eternitie exceedeth a moment: but euem for passing ech of these in themselues. And for the Lawier, though Ius be the daughter of Justice, the chiefe of vertues, yet because he seeks to make men good, rather formidine paenae,\(^1\) then virtutis amore: or to say righter, doth not endeuer to make men good, but that their euill hurt not others, hauing no care so he be a good citizen, how bad a man he be. Therefore as our wickednes maketh him necessarie, and necessitie maketh him honorable, so is he not in the deepest truth to stand in ranck with these, who al endeuour to take naughtinesse away, and plant goodnesse euem in the secretest cabinet of our soules: and these foure are all than any way deale in the conside-

\[^1\] formidine poenae
Defensa de

Comparémos pues para este fin el poeta con el historiador y con el Filósofo moral; y el aventalía a entrambos ninguna otra ciencia humana le puede igualar, porque tanto al theólogo con toda reverencia siempre se ha de exceptuar no solo por tener sus limites aqueñando tanto a estos quanto la eternidad excede el momento, sino también por llevar aquel a cada una de estas mismas. Quanto al legista aunque íus, es la hilo de Iusticia la mas principal de las uirtudes; todavía por que el quiere hacer los hombres buenos mas presto Formidine Peneae, que Virtutis Amore, o por mejor dezir no forceñla para hacer los hombres buenos, si no, que su maldad no haga daño a otros, no cuydando otra cosa si no que sea buen ciudadano por mas mal hóbre que sea, por esso como muestra malignidad haze que el sea necesario, y la necesidad le haze homoso, assi uerissimamente el no deue de estar en la hilera de estos, los quales todos se forceñan para quitar la maldad y plantar la bondad en la mas secreta arquilla de nuestras almas: y estos quatro son todos los que por alguna uia tratan en la consideracion de

\[\text{1 therefore}\]
mens manners, which being the supreme knowledge, they that best breed it, deserve the best commendation. The Philosopher therefore, and the Historian, are they which would win the goale, the one by precept, the other by example: but both, not having both, doe both halt. For the Philosopher setting downe with thornie arguments, the bare rule, is so hard of utterance, and so mistie to be conceiued, that one that hath no other guide but him, shall wade in him till he be old, before he shall finde sufficient cause to be honest. For his knowledge standeth so vpon the abstract and general, that happie is that man who may understand him, and more happie, that can apply what he doth understand. On the other side, the Historian wanting the precept, is so tied, not to what should be, but to what is, to the particular truth of things, and not to the general reason of things, that his example draweth no necessary consequence, and therefore a lesse fruitfull doctrine. Now doth the peerlesse Poet performe both, for whatsoever the Philosopher saith should be done he gives a
Poesía

los costumbres y crianza de los hombres, lo cual siendo el supremo sauer, quien mejor lo engendra me resçe más alabanza. El filosofo pues y el historiador son los que quisieran llevar la palma, el uno por preceptos y el otro por exemplos: más entrambos no teniendo lo uno y lo otro todos dos coxean, porque el filosofo poniendo con argumentos espinosos las reglas sensillas, es tan duro en declararse y tan escuro para ser entendido que quien no tiene otra guya que el, podra uadear en tal pielago hasta enueiérsese antes de hallar bastante causa para ser en uirtud perfeto. por que esta sciençia esta tan sobre el abstracto y general que dichoso aquel quien la entiende y mas dichoso quien puede aplicar lo que entiende. De la otra parte el historiador, faltandole los preceptos esta tan atado, no a lo que deue ser sino a lo que es, a la verdad particular y no a la raçon general delas cosas, que su exemplo no trae consigo una conseqüencia necessaria y por eso es sciençia menos fructuosa. Agora el poeta sin par, cumple lo uno y lo otro: por que todo lo que el filosofo dice que se deue hazer, el da una

---

1 mens manners
2 examples
3 shall wade in him
4 honest
5 his
6 precept
7 to the particular truth of things, and not to the general reason of things
perfect picture of it by some one, by who he presupposeth it was done, so as he coupleth the general notion with the particular example. A perfect picture I say, for hee yeeldeth to the powers of the minde an image of that whereof the Philosopher bestoweth but a wordish description, which doth neither strike, pearce, nor possesse, the sight of the soul so much, as that other doth. For as in outward things: to a man that had never seen an Elephant, or a Rinoceros, who should tell him most exquisitely all their shape, cullour,\(^1\) bignesse, and particular marks, or of a gorgious pallace an Architecture, who declaring\(^2\) the full bewties, might well make the hearer able to repeat as it were by roat all he had heard, yet should never satisfie his inward conceit, with being witnesse to itselfe of a true lively knowledge: but the same \(\dagger\) as soon as he might see those beasts wel painted, or that house \(\dagger\) wel in modell, should straight-waies grow without need of any descrip-

\[\begin{align*} 1 & \text{ their shapes, cullour} \\ 2 & \text{ the Architecture, with declaring} \\ 3 & \text{ or the house} \end{align*}\]
Deffensa de

perfeta pintura de ello por alguno, por quien el
presupone auerse hecho, de modo que el Junta
la notion o precepto general con el exemplo particu-
lar. Una perfeta pintura (digo) por que el en
trega alas potencias del alma una imagen de
aquellos de que el filosofo no otorgo sino una discrip-
cion uerbal y de palabra, que hyiere, ny penetra
ny possee la uista del alma tanto como el otro, por
que como en cosas exteriores a un hombre que nunca
uwiera uisto al elefante ny al Rhinoceronte, quiès
le dixera esquisitamente todas las faiciones, bulto,
color, tamaño y señales particulares de ellos, o de
la Architectura de un sumptuoso palacio, quien
declarando la cumplida hermosura de ello, bien
pudiera hazer que el que le escuchara pudiesse
reptir, como si fuera de corazon todo lo que auia
oydo, todavia nunca satisfaria a su interior
concepto con ser a el mismo testigo de tener de ellos
un ueradero y uivuo conocimiento. mas el mis-
mo hombre, quanto presto pudiera uer una de
aquellas bestias bien pintada, o aquella casa bien
en modelo, luego sin tener menester alguna discrip-

1 a wordish description
2 an Elephant, or a Rhinoceros
3 all their shape, cullour, bignesse, and particular marks
4 or of a gorgious pallace an Architecture
5 who declaring the full bewties
6 a true lively knowledge
7 those beasts well painted
141

tion, to a iu
dicial comprehending of them, so no doubt the Philosopher with his learned definitions, be it of vertues or vices, matters of publike policy or privaut govern-
ment, replenisheth the memorie with many infalli-
ble grounds of wisdom, which notwithstanding lie darke before the imaginative and judging power, if they be not illuminated or figured forth by the spea-
king picture of θεσία. Tully taketh much pains, and many times not without Posticall helps to make vs know the force, love of our country hath in vs. Let vs but heare old Anchices, speaking in the middest of Troies flames, or see Vliisses in the fulness of all Calipsoes delightes, bewaile his absence from barrains and beggerly Ithecas. 1 Anger the Stoickes said, 2 was a short madness: let but Schooles bring you Ajax on a stage, killing or whipping sheepe and oxen, thin-
kings them the Army of Greekes, with their Chief-
taines Agamemnon, and Menelius: and tell me if you have not a more familiar insight into Anger, then finding

1 Ithaca
2 the Stoicks say
3 killing and whipping
Poesia

ción, uendría en un Iuisial comprehender de ellos.
así (sin duda) el filósofo con sus doctos definitiones,
sean de virtudes o de uigios, cosas de polípia públi-
ca o de gobierno privado, hince a la memoria
con muchos infalibles fundamentos de sabiduría,
los quales todavía se hechan en escuridad ade-
llante de la imaginativa y Iusgativa potencia, si
no estén iluminados y al claro figurados por el
hablante retrato dela poesia. Tullio toma grand-
trabajo y muchas vezes no sin ayudas poéticas,
para hazernos conocer la fuerza que en nosotros
tiene el amor dela patria: oygamos solamente
al viejo Anchises hablando en medio delas llamas
de Troya, o ueamos a Vlises en la abondancia de-
los deleýtes de Calipsoe lamentar por ser abente
dela esteril y mendiga Ithaca. la Ira (dixerons
los Stoysos) era un furor breue, Sophocles tray-
ga si quiere sobre el tablado a Aiax matando o
acorando oeuas y bueyes, pensandolos de ser el
armado de los Gríegos con sus generælas Agamenon
y Menelaos; y digame sy no tiene un mas fami-
liar conocimiento dela ira que no en hallando

1 to
in the schooleman his Genus and Difference.

See whether wisdom and temperance in Vlisses and
Diomades, valure in Achilles, friendship in Nisus and
Eurialus, euen to an ignorant man carry not an ap-
parent shining: and contrarily, the remorse of con-
science in Oedipus; the same repenting pride in Aga-
memnon; the selfe devouring crueltie in his father
Atreus; the violence of ambition in the two Theban
brothers; the sower sweetnesse of revenge in Medea;
and to fall lower, the Terentian Gnato, and our Cham-
cers Pander so exreest, that we now use their names,
to signifie their Trades: And finally, all vertues, vi-
ces, and passions, so in their owne naturall states,
laide to the view, that we seeme not to heare of
them, but clearly to see through them. But e-
uen in the most excellent determination of good-
nesse, what Philosophers counsaile can so readily
direct a Prince, as the feined Cirus in Xenophon,
or a vertuous man in all fortunes: as Aeneas in
Virgill, or a whole Common-wealth, as the Way

1. pride of Agamemnon
Deffensa de

con los hombres de escuela a su Genus y Difere-

ncia. mire sy la sauiduria y la temporâcia

en Ulisses y Diomedes, el valor en Achilles, la ami-

stad en Nyso y Erialo a un ignorante mismo

no trae un manifiesto resplandor: y al contrario

el remordimiento en Oedipo; la bien presto arre

pentida superbia en Agamenon; la crueldad

tragadora de sy misma en Atreo; la violencia de

la ambigion en los dos Thebanos hermanos; la amarga

dulçura dela uengança en Medea; y para caer

mas baIo, el Gnato Tereñiano y el alcahuete de

nuestro Chauçero tan bien espressados, que agora

usamos de sus nombres para significar sus officios.

y finalmente todas las uirtudes, uigios y passiones

tan al uino puestos adelante delos oíos, que no parece

que los oygamos sino claramente penetrar los con

la uista. mas tambien en la mas excelente deter

minacion de la bondad, que conseio de filosofo

puede tan presto dirigir a un principe como el fin-
gido Ciro en Xenophonte? o aun hombre uirtuo

so en qualquiera fortuna como el Enas de Vergilio?

o a una republica entera como la uia del Eutopia
Sir Thomas Moore's Eutopia. I say the Way, because where Sir Thomas Moore erred, it was the fault of the man and not of the Poet: for that Way of patterning a 'Common-wealth, was most absolute though hee perchaunce hath not so absolutely performed it. For the question is, whether the fained Image of Poetrie, or the regular instruction of Philosophie, hath the more force in teaching? Wherein if the Philosophers have more rightly shewed themselves Philosophers than the Poets, haue atteined to the high topp of their profession (as in truth Mediocribus esse poetis non Di, non homines, non concede-re columnae,) it is ( I say againe) not the fault of the Art, but that by fewe men that Art can be accomplisshed. Certainly euin our Saviour Christ could as well haue giuen the morall common places of vn-charitablenesse and humblenesse, as the divine narratation of Diues and Lazarus, or of disobedience and mercy, as that heavenly discourse of the lost childe and the gracious Father, but that his through searching wisedome, knew the estate of Diues burning

1 Poesie
2 obtained
Poesía
de Thomas Moro. digo, la uia, por que donde erró el Thomas moro fue la culpa del hombre y no del poeta: por que aquella uia de haber decha-
do de una republica fue muy absoluta, aunque quiga el no la cumplió tan absolutamente. por que la question es. sy la fingida imagen dela poesia, ó la re-
glar instrucción del filosofo, tiene mas fuerza para enseñar. en lo qual, sy los filosofos se han mostrado mas aderechas filosofos, que los poetas han llegado al mas alto colmo de su profession (como en verdad mediocribus esse poetis, non dyx non homi-
nas, non concessere columnae) esto es ( otra uez lo digo) no la culpa del arte, sy no que muy pocos pueden cumplidamente alcançar la perfección de aquella arte. Gierto nuestro Salvatoor Iesu Xpo ₁ tan bien pudo dar los comunes lugares morales de la sin Charidad y dela humildad como dio lo divina enarraçion de Diues et Lazarus, del Aí-
co y de Lazaro; ² y³ dela disobediençia y mieri cordia, como dio aquel celestial discurso del hillo prodigio y padre piadoso: sino que su todo sabidora sabiduria supo que el estado del rico ⁵ quemando en el

1 our Salvatoor Christ
2 as the divine narration of Diues and Lazarus
3 or
4 gracious
5 of Diues
hell, and of Lazarus in Abrahams bosom, would more constantly as it were, inhabit both the memori
rie and judgement. Truly for my selfe (as seems) I see before mine eyes, the lost childa disdainful pro-
digalitie, turned to enuy a Saines dinner: which by the learned Diuines are thought not Historical acts,
but instructing Parables. For conclusion, I say the Philosopher teacheth, but he teacheth obscurely, so as the learned onely can understand him, that is to say, he teacheth them that are alreadie taught. But the Poet is the food for the tendrest stomacks, the Poet is indeed, the right popular Philosopher. Thereof Esops Tale giue good proofe, whose prattie Alle-
gories stealing vnder the formall Tales of beastes, makes many more beastly then beastes: begin to hear the sound of vertue from those dumbe speakers.

1 Lazarus being in
2 my
3 make
4 these
infierno y de la zarzo en el seno de Abraham, mas
costamente, como fuera, moraría así en la mem-
oría como en el Rudio delos hombres. verdad-
ramente quanto a my, solo (me parece) adelante
de mis oíos la desenfada prodigialidad del perdido
hiló buevta a tener inuidia a la comida de un
cochino: los quales por los doctos Theologos no se pien-
san de ser actos históricos sino parábolas que enstru-
yen. Para concluir, digo, el filosofo enseña, mas
enseña oscuramente, tal que solos los doctos le pueden
entender, que quiere decir enseña a los que ya son
enseñados. mas los Poetas son el maniar delos mas
tiernos estomagos, el poeta cierto, es el veradero
popular filosofo, de lo qual las fabulas de Esopo
dan una buena prueua, cuyas bonitas alegorias
iendo hurtadamente debajo delos formales cuentos
de bestias, hase á muchos mas bestiales que las be-
stias, comenzar de oyr el son de la virtud por estos
animales mudos
Cap. 12. se responde a algunas
raçones que se pueden alegar
en favor del historiador--

1 the Poet
now may it be alleged, that if this imagining of matters be so fit for the imagination, then must the Historian needs surpasse, who bringes you images of true matters, such as indeed were done, and not such as fantastically or falsly may be suggested to haue bin done. Truly Aristotle himselfe in his discourse of Poesie, plainly determineth this questiō, saying, that Poesie is φιλοσοφωτροπος, and φιλοσοφωτροπος, that is to say, it is more Philosophicall and more then History. His reason is, because Poesie dealeth with θεολογία, that is to say, with the vniuersall consideration, and the Historie with θεοκαταγωγή, the particular. Now saith he, the vniuersall wayes what is fit to be said or done, either in likelihood or necessitie, which the Poesie considereth in his imposed names: and the particular onely marketh whether Alcibiades did or suffered this or that. Thus farre Aristotle. Which reason of his, as all his is most full of reason For indeed if the questiō were, whether it were better to haue a particular act truly or falsly set downe, there is no doubt which is to be chosen, no

1 more studiously than history
Mas agora se puede alegar que si esto imaginar de cosas sea tan apto para la imaginacion. enton-
ches por fuerza el historiador ha de sobrepular. el qual trae las imagines de cosas uerdaderas. quales uerda-
deramente se han hecho y no quales fantastica, o falsamente se pueden presuponer auerse hecho. Cier-
to Aristoteles mismo en su discurso de la poesia, lla-
namente ha resuelto esta question, en deçir que la poesia es Philosophoteron y Spoudaioteron.
que quiere deçir, es mas filosofical y mas que histo-
ria. su raçón de el es por que la poesia trata de Ca-
tholou, esto es, dela consideracion universal y la historia de Cathecaston la particular. agora dice el, las uias universal es que cosa se deue deçir o haser, en aparençia o en necessidad lo qual el poeta con-
sidera en sus nombres postisos, y el particular solo aduierte sy Alcibiades hiso ó padesçio esto o esto otro hasta aqui Aristoteles. la qual raçon suya de el, como todo lo suyo, es muy llena de raçon.
por que cierto sy la question fuese qual fuera melor un acto particular de ser uerdadera ó falsamente declarada, no se duda qual se auia de escoler no

1 the universal wayes
2 this or that
3 whether it were better to have a particular act truly or falsely set downe
more than whether you had rather have Vespasian's Picture right as he was, or at the Painter's pleasure nothing resembling. But if the question be for your own use and learning, whether it be better to have it set down as it should be, or as it was; then certainly is more doctrinable, the fained Cyrus in Xenophon, then the true Cyrus in Justin: and the fained Aeneas in Virgil, then the right Aeneas in Dares Phrygius: as to a Lady that desired to fashion her countenance to the best grace: a Painter shuld more benefit her to portrait a most sweete face, writing Canidia upon it, then to paint Canidia as she was, who Horace sweareth was full ill fauoured. If the Poet do his part aright, he will shew you in Tantalus Atreus, and such like, nothing that is not to be shunned: in Cyrus, Aeneas, Vlisses, each thing to be followed: where the Historian bound to tell things as things were, cannot be liberall, without hee will be Poeticall of a perfect patterne, but as in Alexander of Scipio himselfe, shew doings, some to be liked, some to be mislik'd; and

1 was foule and ill fauoured
mas que sy quisieredes mas presto el retrato de Vaspasiano Justo como era, que conforme alla voluntad del pintor, no semeña noble en nada. pero sy la quesion sea por nuestro uso proprio y doctrina, qual sera mejor que sea expressado como debia de ser, o como fue; entonces cierto es de mas doctrina el fingido Ciro en Xenophonote, que el verdadero Ciro en Iustino. y el fingido Eneas en Virgilio, que el verdadero Eneas en Dares Phrigio: como a una dama que deseara de assimilar su semblante a la mas buena gracia, un pintor la hisiera mas prouecho en hacerla un retrato de una cara graciosissima escriuyendo Canidia sobre ello, que en retratar a Canidia como era, la qual Horacio Iura que fue muy fea. y el poeta hase su oficio como deue no os mostrara en Tantalo, Atreo, y otros tales, nada que no sea de huyr, en Ciro, Eneas, y Ulisses todo de ser imitado: donde el historiador obligado de contar las cosas como fueron no puede ser liberal si no es poetico, de un perfecto deohado. Sino como en Alexandro y Scipion mismo de mostrar hechos algunos que agradan, otros que disgordan; y

1 Vespasians Picture right as he was, or at the Painters pleasure nothing resembling
2 or
then how wil you
discerne what to follow, but by your own discretion
which you had without reading Q. Curtius. And
whereas a man may say, though in universal considera-
tion of doctrine, the Poet prevaileth, yet that the
Historie in his saying such a thing was done, doth
warrant a man more in that he shall follow. The an-
swer is manifest, that if he stand upon that was, as
if he should argue, because it rained yesterday, there-
fore it should raine to day, then indeede hath it
some advantage to a grosse conceit. But if hee
knewe an example onely enforces a conjectured
likelihood, and so goe by reason, the Poet doth so
farre exceed him as hee is to frame his example
to that which is most reasonable, be it in warlike,
politike, or private matters, where the Historian in
his bare, was, hath many times that which we call
fortune, to ouerrule the best wisedome. Manie
times he must tell events, whereof he can yeeld no
cause, or if he do, it must be
entonces como podreis hochar de uer, que se ha de
imitar, sy no por nuestra propia discreción la qual
haueis temido sin uer leido a Q. Curtio, y adó-
de se puede decir aunque en la universal conside-
raçion dela doctrina, el Poeta preualesce, todaui
la historia en decir tal cosa se hizo, assigura mas
a un hombre en lo que ha de seguir. la respuesta es
clara, por que sy se esta sobre lo que ha sido, como
si quisiera arguir porque ha lluuido ahier, por
eso deuiera de llouer oy, entonces sy ua decir la
verdad tiene alguna uentaIa para con un hombre
grossero y de tosco entendimiento. mas si el sabe
que un exemplo informa: una semeIanza conlec-
turada, y assy se uaya con la razón, el poeta le
lleua tanta uentaIa, quanto ha de fabricar y for-
mar su exemplo con lo que esta mas llegado a la
razon, sea en cosas militares, politicas ó priuadas,
adonde el historiador en su sensillo (ha sido) tie-
ne muchas ueses lo que llamamos la fortuna para
enseñorear a la mejor sabiduria. muchas ueses
es menester que cuente acaescimientos, de que no sa
sabra dar la causa, y si lo hase es menester

1 then indeede hath it some aduantage to a grosse conceit
2 onely enforces
3 hee is to frame
poetically. For that a fain-

ned example hath as much force to teach, as a true

e
e
ex

ple (for as for to move, it is cleare, since the

fained may be tuned to the highest key of passion)

let vs take one example wherein an Historian and a

Poet did concurre. Herodotus and Justin doth both
testifie, that Zopirus, King Darius faithfull servuant,
seeing his maister long resisted by the rebellious Ba-

bilonians, fained himselfe in extreme disgrace of his

King, for verifying of which, he caused his owne

nose and eares to be cut off, and so flying to the

Babylonians was receiued, and for his knowne va-

lure so farre credited, that hee did finde means
to deliuer them over to Darius. Much like mat-
ter doth Livy record of Tarquinius, and his sonne.

Xenophon excellently faineth such an other Strata-
geme, performed by Abradates in Cyrus behalfe.

Now would I faine knowe, if occasion be presen-
ted vnto you, to serue your Prince by such an ho-

nest dissimulation, why you do not as well learne

it of Xenophons fiction, as of the others verities: and

truly so much the better, as you shall saue your nose

by the

1 wherein a Poet and a Historian do concur
Deffensa de

que sea poéticamente, para esto un ejemplo fingido
 tiene tanta fuerza para enseñar, como el verdadero
(por que quanto al mouer, esta claro, pues el fingido
puede ser torcido a la mas alta clauila dela passion).
tomemos un exemplo en que concurrieron el historia-
dor y el poeta. Herodoto y Justino entrambos ates-
tiguan, que Zopiro el fiel criado de Dario, uiendo
que resistieron mucho tiempo a su amo los rebeldes
de Babilonia, se fingio ser en la estrema disgraçıa
de Su Rey, y por ucerificar esto se hizo cortar a
sy mismo las narizes y las oreıñas; y assy huyendo
a los Babilonios fue de ellos receuido, y por su co-
nosidio ualor tan acreditado, que halló modo de
entregarlos a Dario. muy semeıante cosa escribe
Liuio de Tarquinio y su hiIo. Xenophonre excel-
temente fingio otra tal estratagema que hiso Abru-
dates, por parte de Ciro. agora dessea sauer si
se os ofreciesse la occasion de seruir a nuestro Rey
por tal dissimulacion honesta, porque no selo apre-
dreis tanto bien dela fiction de Xenophonre. co-
mo dela verdad delos otros: y cierto tanto me-
Jor que uendreis a saluar las narizes con la
mercancıa

1 For that a fained example hath as much force to teach,
as a true example (for as for to moue, it is cleare, since the fained
may be tuned to the highest key of passion) let us take one example

2 means

3 faineth
bargaine. For Abradates did not counterfeyt so farre. So then the best of the Historian is subject to the Poet, for whatsoever action or faction, whatsoever counsaile, pollicie, or warre, stratageme, the Historian is bounde to recite, that may the Poet if hee list with his imitation make his owne; bewtifying it both for further teaching, and more delighting as it please him: hauing all fro Dante his heue to his hell, vnder the authority of his pen. Which if I be asked what Poets have don so? as I might wel name some, so yet say I, ¹ and say again, I speake of the Art and not of the Artificer. Now to that which commonly is attributed to the praise of Historie, in respect of the notable learning, is got by marking the successse, as though therein a man shuld see vertue exalted, ² vice punished: truly that commendation is peculier to Poetrie, and farre off from Historie; for indeed Poetrie euer sets vertue so out in her best cullours, making fortune her well-way-ting handmayd, that one must needs

¹ yet say I
² farre of from
Defensa de mercancía, por que la dissimulación de Abradates no llega a tanto. assi pues lo mejor del historiador esta sujeto al poeta por que qual quiera accion ó faccion, qualquier consejo, policia, o ardid de guerra que el historiador esta obligado a recitar, esto puede el poeta si quiere con su imitacion hacer suyo; hermoseandolo assi para mas enseñar como para mas deleitar como fuere servido: teniendo todo desde el Cielo hasta el infierno de Dante debajo de su pluma. lo qual sy se me pregüte que poetas lo han hecho, como bien pudiera nombrar algunos,todavia digo y redigo, que hablo de la arte y no del artifice. .Agora aUs que comunemente se atribuye al lloor dela historia. en respeto dela notable doctrina que se halla en notar el successo delas cosas, como sy en esso el hombre uiesse la virtud ensalzada y el uicio castigado: cierto esta alabanza es particular dela poesia, y lexos dela história; por que deueras la poesia siempre muestra la uirtud assi atauiada en sus mejores colores haseando a la fortuna ser su muy servidora criada, que es fuerça que el hombre se

1 by the bargain
2 the successe
be enamoured

of her. Well may you see Vlisses in a storme and in other hard plights, but they are but exercises of patience [ ] magnanimity, to make the shine the more in the neare following prosperitie. And of the contrary part, if euill men come to the stage, they euer goe out (as the Tragedie writer answered to one that misliked the shew of such persons) so maniled as they liitle animate folkes to follow them. But the Historie beeing captiued \(^1\) to the trueth of a foolish world, is many times a terror from well-doing, and an encouragement to vnbridled wickednes. For see we not valiant Milciades \(^2\) rot in his fetters? The iust Phocion and the accomplished Socrates, put to death like Traytors? The cruel Seuerus liue prosperously? The excellent Seuerus miserably murthe-red? Sylla and Marius dying in their beds? Pompey and Cicero slain then when they wold haue thought exile a happinesse? See we not vertuous Cato druen to kill himselfe, and Rebell Caesar so advanced, that his name yet after

\(^1\) the Historian beeing captiued
\(^2\) Miltiades
Defensa de

enamore de ella. bien podreis uer a Vlasses en una
tempestad y otros duros trances, mas no son sino
exercicios de su paciencia y magnanimidad, para
hazerlas reluzir mas en la prosperidad que luego
después le seguí. Y al contrario sy los hombres
malos uienen en el tablado, siempre salen fuera
(como el tragico respondio a uno, a quien disagrado
la muestra de tales personages) tan maniatados
que poco animo dan alas gentes de seguir y imi-
tarlos. mas la hystoria siendo captiuada a la
verdad del loco mundo muchas ueces es un ter-
ror al bien hazer, y da animo alla disenfrenada
maldad. por que no uemos al ualeroso Milciades
pudrir en sus esposas? al Justo Phocion, y al cum
plido Socrates hechos morir como traydores? al
cruel Seuerno uuir en prosperidad? Al excelénte
seuero miserablemente muerto a trayción?1 a
Silla y Mario muriendo en sus casas? a Pom-
peio y Ciceron matados entonges, quando tendría
al distierro por feligidad?2 no uemos al uirtuoso
Caton forçado de matar a sy mismo, y al rebelde
Cesar tan exaltado, que su nombre am después de

1616

1 miserably murdered
2 when they would have thought exile a happiness
1600. year[a]'s lasteth in the highest honor? And marks but even Caesar's own words of the forenamed Sylla, (who in that onely, did honestly to put downe his dishonest Tyrannie) Letters ras nesciuit: as if want of learning caused him to doe well. He ment it not by Poetrie, which not content with earthly plagues, deviseth new punishments in hell for Tyrants: nor yet by Philosophy, which teacheth Occidentes esse, but no doubt by skill in History, for that indeed can afford you Cipssius, Periander, Phalaris, Dionisius, and I know not how many more of the same kennell, that speed well enough in their abominable injustice of usurpation. I conclude therefore that he excelleth historie, not onely in furnishing the minde with knowledge, but in setting it forward to that which deserves to be called and accounted good: which setting forward and moving to well doing, indeed setteth the Lawrell Crowne upon the Poets as victorious, not onely of the Historian, but over the Philosopher, howsoever in teaching it may be questionable.

1 Occidentes
2 your
3 or
4 Poet
1616 años dura en el mas alto honor? y note solamente las palabras del mismo Caesar del dicho Silla (que en eso solo hizo honestamente en escribir su dishonesta Tyrania) *Literas nescuitt* como sy la falta de letras le hizo hacer bien. no lo entendió por la poesía, la qual no se contenta con los castigos de este suelo, mas imuneta nuevas penas y tormentos en el infierno para los Tyranos y aun por la filosofía, que enseña *occidentes esse*, mas sin duda lo entendió por la Sciencia de las historias, porque estaneramente puede dar os Cipselo, Periander, Phalanis, Dionisio, y no se que tantos otros de la misma ralea, que les ha ido assaz bien en su abominable injusticia dela usurpación. concluyo pues que auentala ala historia; no solo en prover el alma de scientia, mas también en incitarla a lo que merece ser llamado y estimado bueno; qual incitar y mouer al bien hazer, realmente pone la corona de laurel en la cauca del Poeta como al Victorioso, no solo sobre el historiador sino también sobre el filosofo, como quiere que en el enseñar puede hauer question.

1 1600
2 which not content with earthy players
3 Occidentes esse
4 Phalaris
5 and I know not how many more
For suppose it be granted, that which I suppose with great reason may be denied, that the Philosopher in respect of his methodical proceeding, teach more perfectly than the Poet, yet do I think, that no man is so much, as to compare the Philosopher in moving with the Poet. And that moving is of a higher degree than teaching, it may by this appear, that it is well nigh both the cause and effect of teaching. For who will be taught, if he be not moved with desire to be taught? And what so much good doth that teaching bring forth, (I speak still of moral doctrine) as that it moveth one to do that which it doth teach.

For as Aristotle saith, it is not, but must be the fruit: and how can be without being moved to practise, it is no hard matter to consider. The Philosopher sheweth you the way, hee enformeth you of the parti-

1 proceeding, doth teach
2 and the effect
3 can not
Deffensa de

Cap. 13 que el poeta sino enseña mas, almenos mue-

ue mucho mas alla uirtud

que el filosofo moral--

Mas presuponga que sea dado lo que yo pien-

so con grande razon puede ser negado, que el filosofo en respeto de su proceder methodico, ense-

ña mas perfectamente que el poeta, todavia pienso que nadie es tanto Philo-Philosoph: y amador della filosofia. como a comparar el filosofo con el poeta en el mouer. y que el mouer es grado mas alto que el enseñar, por esto se puede hechar de uer, que es cases lo uno y lo otro la causa y el efeto del enseñar. por que quien querra ser enseñado, sy no esta mouido con el desseo de ser enseñado? y que tanto bien haze a quel enseñar (hablo siempre della doctrina moral) como que mueue alla persona a haser lo que enseña. por-que como dice Aristoteles, no es gnosis y speculacion si no Praxis, la practica que ha de ser el fructo, y como Praxis puede ser sin ser mouido alla practi-

caca, no es cosa dificil de considerar. El filosofo os muestra el camino, os enforma delas parti-

cularidades

1. And that mouing is of a higher degree than teaching
2. it may by this appeare
3. that it is well nigh both the cause and effect of teaching
4. it is not[yenom] but[practic] must be the frunte
5. enformeth
cularities, as well of the tediousnes of the way, as of the pleasant lodging you shall have when your journey is ended, as of the many by turnings that may divert you from your way. But this is to no man but to him that will read him, and read him with attentive studious painfulness, which constant desire, whosoever hath in him, hath already past halfe the hardnesse of the way: and therefore is beholding to the Philosopher, but for the other halfe. Nay truly learned men have learnedly thought, that where once reason hath so much ouer-mastered passion, as that the minde hath a free desire to doo well, the inward light each minde hath in it selfe, is as good as a Philosophers booke, since in Nature we know it is well, to doo well, and what is well, and what is euill, although not in the wordes of Art which Philosophers bestow vpon vs: for out of naturall conceit the Philosophers drew it; but to be moued to doo that which wee know, or to be moued with desire to know. Hoc opus, hic labor est. Now therein of all Sciences I speake still of humane (and according to the

1 seeing
cularidades así del fastidio del Camino, como del agradable posada que aseis de tener después de aca bada la Iornada, como de las muchas sendas des uíaderas que os pueden divirtir de nuestro cami-no, mas esto no es para nadie sino para quien lo quiere leer, y que le lee con atento estudioso traba-lo, qual constante deseo quien lo tiene, ya ha pas-sado la mitad del fastidio del camino, y por esso no esta obligado al filosófo sino por la otra mitad. así verdaderamente hombres doctos doctamente han pensado, que quando una ues la razón aya tanto enseñorea-do alla passion, que el alma tiene libre deseo de hazer bien, la luz interior que en sy tiene el entendimiento de cada uno, estan bueno como un libro de filosófo, pues naturalmente sabemos que es bueno el hazer bien, y lo que es bueno y lo que es malo, sy bien no en las palabras y términos del arte, los quales dan los filosofos: por que delos conceptos naturales los filosofos los han saccado—mas el ser mouido a hazer lo que sabemos, o ser mouído con desseo de sauer Hoc opus hic labor est. aquí es el trabajo. agora en esso de todas las scien-cias (hablo siempre delas humanas y segun el

---

1 that may diuert you from your way
2 since in Nature we know it is well, to doo well
3 to know. Hoc opus hic labor est. Now therin
humane conceit)¹ is our Post the Monarch. For hee doth not onely shew the way, but giueth so sweete a prospect into the way, as will entice anie man to enter into it: Nay he doth as if your journey should lye through a faire vineyard, at the verie first, giue you a cluster of grapes, that full of that taste, you may long to passe further. Hee beginneth not with obscure definiti-
ons, which must blurre the margent with interpre-
tations, and loade the memorie with doubt-
fulnesse: but hee commeth to you with words set in delightfull proportion, either accompanied with, or prepared for the well enchanting skill of Musicke, and with a tale forsooth he commeth unto you, with a tale, which holdeth children from play, and olde men from the Chimney corner; and pretending no more, doth intend the winning of the minde from wickednes to vertue; even as the child is often brought to take most wholesome things by hiding them in such other as haue a pleasante taste: which if one should begin to tell them the nature of the Alloes or Rhabarbarum.

¹ conceits
² at the first
Deffensa de
concepto humano) nuestro poeta es el Monarca:
por que no solomuestra el camino, mas da tan dulce y agradable prospeto y uísta el camino, que provoca a qualquiera de entrar en él. ansi, hase como si nuestra Iornada estuuiessse por una muy hermosa uíña, al principio os da un raçimo de uvas para que lleno de aquel gusto se os antoie de passar mas adelante. no comienza con escuras difiniciones que es menester haser burrones en la margen con la interpretacion, y cargar a la memoria con grandes dudas: mas os uiene con palabras puestas en una deleytosa proporcion. o acompañadas o preparadas por la bien encantadera Sciençia de la musica y con un cuento, por cierto os uiene con un cuento, que detiene a los muchachos del juego, y alos uieios del Canton dela Chimenea; y no pretendiendo mas, propone el ganar la alma de la malignidad para la uirtud; Justo como el niño se trae a tomar cosas muy saludables, con esconderlas en otras tales que tienen gusto agradable, que sy uno comengaše a deiirles la naturalencia del Alloes, o Rhabarbarum que auian

1 with doubtfulnesse
2 either accompanied with, or prepared for the well enchanting skill of Musicke
3 is often brought to take most wholesome things
they should receive, would
sooner take their physic at their ears than at their
mouth, so is it in men (most of which, are childish
in the best things, til they be cradled in their graves)
glad they will be to heare the tales of Hercules, Achilles,
Cyrus, Aeneas, and hearing them, must needs
heare the right description of wisdom, value, and jus
tice; which if they had bene barely (that is to say
Philosophically) set out, they would sweare they be
brought to schoole againe; that imitation whereof
Poetrie is, hath the most convenieniec to nature of al
other; insomuch that as Aristotle saith, those things
which in themselves are horrible, as cruel batailles,
unnatural monsters, are made in poetical imitation,
delightfull. Truly I haue knowne men, that even
with reading Amadis de gaule, which God knoweth,
wanteth much of a perfect Poesie, haue found their
hearts moved to the exercise of courtesie, liberali
tie, and especially courage. Who readeth Aeneas car
rying

1 valure
Poesía

auian de tomar, ellos mas presto tomarían su
medicina por los oydos que por la boca. asi ua
con los hombres (cuya mayor parte niñean
en las melores cosas, hasta que son puestos en la
cuna de su sepultura) se holgaran de oyr los
cuentos de Hercules, Achilles, Ciro y Eneas, y
oyendo los, es fuerça que oyxan la verdadera
discripción de la sabiduria, valor, y Justicia,
los quales si fuesen sensillamente (esto es) fi-
losificamente espresentados y declarados, jurarian
que los lleuyan a la scuela otra uex. aquella
imitacion de que es la poesia, tiene la mayor
comueniencia con la naturalëça de qualquiera
otra: entretanto que, como dice Aristoteles, aquellas
cosas que de suyo son horribles como batallas
cruelas; monstros sin naturaleza, son hechos en
la imitacion poetica deleitosos. cierto conosçi
hombres que con el solo leer Amadis de Gaule,
que Dios sabe, falta mucho de una perfeta poe-
sia, han hallado sus corazones movidos al
exercicio dela curtesia, liberalidad, y princi-
palmente del valor. quien lee a Eneas lleuado
old Anchises on his backe, that wisheth not it were his fortune to performe so excellent an Act? Whom doth not those words of Turnus moue, (the Tale of Turnus having planted his image in the imagination) fugientem haec terra videbit? V (queadeone mori miserum est? Wher the Philosophers as they think scorne\(^1\) to delight, so must they be content little to moue; sauing wrangling whether Virtus be the chiefe or the onely good; whether the contemplative or the active life do excell; which Plato \(\&\) Boethius\(^2\) well knew: and therefore made mistresse Philosophie verie often borrow the masking raiment of Poesie. For even those hard hearted euill men who thinke vertue a schoole name, and know no other good but indulgere genio, and therefore despise the austere admonitions of the Philosopher, and feele not the inward reason they stand vpon, yet will be content to be delighted, which is all the good, fellow Poet

\(^1\) they scorne
\(^2\) Boethius
al viejo Anchises a cuestas, que no dessea que fussese su ventura de hazer un acto tan excelen-
ta? a quierno no mueuen estas palabras de Turno (el cuento de Turno auiendo ya plantado su
retrato en la imaginañion) Fugientem hasc
terra uidebit? usque adeone mori
miserum est? Adonde los filosofos (como a
ellos paresce) desdãñan y escarnesen de delayer-
tar, assi es menester que se contenten de mover
poco; saluo el contrastar sobre sy la uirtud es el
principal o el solo bien; qual es menester que se contenten de mueer ap
c sapiencia o la actiu; lo que Platon y Boecio
bierno supieron; y por eesso hisieron a la señora Filo-
sofia muchas uezes tomar prestado los uestidos
de mascara de la poesia. por que los mismos hombres
malos de corazón endurescido, que tienen a la
uirtud por palabra de escuela y no conocen á
otro bien que Indulgere genio; y por eesso
menosprecian la austera admonicion del filosofos,²
y no sienten la raçõ intrínseca sobre que esta:³
con todo eesso se contentaran de ser deleytados,
que es todo lo que el buen compañero del poeta

1 they think scorne to delight
2 of the Philosopher
3 and feele not the inward reason they stand vpon
seems to promise; and so steale to see the form of goodness, (which seene, they cannot but loue) are themselves be aware, as if they tooke a medicine of Cheries. Infinit proofes of the straunge effects of this Poeticall invention, might be alleaged: onely two shall serue, which are so often remembred, as I thinke all men know them. The one of Menemus Agrippa, who when the whole people of Rome had resolutely diuided themselves from the Senate, with apparent shew of utter ruine, though he were for that time an excellent Orator, came not among them vpon trust either of figurative speeches, or cunning insinuations, and much lesse with farre fet Maximes of Philosophie, which especially if they were Pla
tonike, they must have learned Geometrie before they could well haue conceiued:

1 trust of figurative
Poesía

parece de prometer, y así a hurtadillos van uien-
do la forma de la bondad (a la cual uista no pueden dexar de amar, antes que ellos mismos en ello aduieren, como si uieran tomado una medicina de gerezas

Cap. 14. dos ejemplos de los
marañillosos efectos de la

Poesía

Infinitas pruevas delos marañillosos efectos de esta invención poética se pudieran alegar, dos solo serían que tantas uezes se traen ala memoria, que creo todos las saben. la una de Menenio Agrippa, al qual quando todo el pueblo romano resolutamente se dividieron del senado con evidente muestra de estrema ruyna, aunque fue por aquel tiempo un Excelente orador, no uino entre ellos sobre la confiança de un hablar figurativo o artificioso insinuarse y ganarles, y mucho menos con las leyes deducidas maximas dela filosofía, las quales particularmente sy fussen Platonicas, sería menester que uisessen aprendido la Geometría antes que las pudiessen bien entender

1 Menenio Agrippa
2 or cunning insinuations
but forsooth, he behausth himselfe like a homely and familiar Poet. He telleth them a tale, that there was a time, when all the parts of the bodie made a mutinous conspiracie against the belly, which they thought devoured the fruts of each others labour: they concluded they would let so unprofitable a spender starue. In the end, to be short, for the tale is notorious, and as notorious that it was a tale, with punishing the belly they plagued themselves; this applied by him, wrought such effect in the people, as I never red, that onely words brought forth: but then so suddaine and so good an alteration, for upon reasonable conditions, a perfect reconcilement ensued. The other is of Nathan the Prophet, who when the holie Dauid, had so farre forsaken God, as to confirm Adulterie with murther, when he was to do the tendrest office of a friend, in laying his owne shame before his eyes; sent by God to call againe so chosen a servant, how doth he it? but

1 ever
mas por cierto, el se unio como un simple y familiar poeta. cuentales un cuento, que auia un tiempo, quando todas las partes del cuerpo hisieron una con[1]ura amotinadora contra la barriga, la qual pensauan que tragaua los fructos delo trabajos de cada una, concluyeron que dexarian a un miembro tan inutil morir de hambre. en fin, para abreuiarlo, (por que el cuento es notorio, y tan notorio es que fue cuento) con castigar a la barriga castigaron a sy mismos; esto por el aplicado, hizo tal efecto en el pueblo, como nunca he leydo que palabras solas ayan producido sino entonces, una tan repentina y tan buena alteracion y mudanza; por que sobre raconables condiciones se seguiuo una perfeta reconciliacion. la otra es del profeta Nathan, el qual, quando el Santo David unio tanto dexado a Dios, como de confirmar el adulterio con homicidio, estando para hacerle el mas tierno officio de un amigo, en poniendo a su uerguenc;a propia delante de sus o[1]os; enbiado por dios para llamar otra vez a un tan elegido siervo, como lo hase? Sinó con
by telling of a man
whose beloved lambe was vngratefully taken from
his bosome. The Application most diuinely true,
but the discourse it selfe fained; which made Dauid
(I speake of the second and instrumental cause) as
in a glasse see1 his owne filthinesse, as that heavenly
Psalme of mercie well testifieth. By these therefore
examples and reasons, I thinke it may be manifest,
that the poet with that same hand of delight, doth
draw the mind more effectually then any other Art
dothe. And so a conclusion not vnfitly ensue, that as
vertue is the most excellest resting place for al world-
ly learning to make his end of, so Poetry being the
most familiar to teach it, and most Princely to move
towards it, in the most excellent worke, is the most
excellent workeman. But I am content not onely
to decipher him by his workes (although workes
in commendation and dispraise,

1 glasse to see
Poesía

con contarle de un hombre, cuyo amado corde
rillo fue ingrata mente llevado de su seno. la apli-
ca ción muy de una mente verdadera, mas el dis
curso mismo fingido; lo cual hizo a David (hablo
de de la causa segunda y instrumental) como en
un espejo ver a su propia fealdad y delito, como
aquel celestial psalmo del Misere re, bien ates-
tigu a. por estos pues ejemplos y razones, pienso
que puede ser manifiesto, que el poeta con aquella
misma mano de deleyte, tira el alma con mayor
efica cia que no hace ninguna otra arte. Y así
una conclusion no discordante sigue; que como
la virtud es el mas excelente lugar de reposo para
toda mundana doctrina de hacer de ella su fin,
así la poesía siendo la mas familiar para ense-
ñarla, y la mas principal para mover hazia ella,
es el mas excelente artifice.

Cap. 15 dela poema pastoral,
elegiaca, iambica, satyrica, com-
ica y Tragica

Pero me contento no solo de de c yfrar la poesía por
sus obras (aunque las obras en alabanza y dislooor

1 him
must ever hold a high authority, but more narrowly will examine his parts, so that (as in a man) though altogether may carry a presence full of majesty and beauty, one perchance in some defectuous piece we may find a blemish. Now in his parts, kindes, or species, as you list to taste them, it is to be noted, that some Poesies have coupled together two or three kinds, as the Tragicall and Comicall, wherein is risen the Tragicomical, some in the manner have mingled prose and verse, as Sanazara and Boetius; some have mingled matters Heroical and Pastorall, but that commeth all to one in this question, for if scattered they be good, the conjunction cannot be hurtfull: therefore perchance forgetting some, and leaving some as needlesse to be remembered. It shall not be amisse, in a word to cite the speciall kindes, to see what faults may be found in the right use of them. Is it then the Pastorall Poems which is miscalled? (For perchance where the hedge is lowest they will soonest leap over) is the poore pipe disdained, which sometimes

1 find a blemish
2 as Tragicall and Comicall
3 some in the like manner
Defensa de

por fuerza siempre han de tener una alta autoridad) sino mas estrechamente quiero examinar sus partes, de manera que (como un hombre)\(^1\) y bien todo junto puede llevar una presencia llena de majestad y hermosura, quizás en alguna defectuosa parte podemos hallar falta en el. agora a cerca de sus partes, generos, ó especies, como las quiero nombrar, es de notar, que algunas Poesias han luntado dos otros generos, como el Tragico y comico, de que ha venido el tragicomico; algunos en el modo han lunto la prosa y el verso, como Sanazaro y Boecio, algunos han mezclado cosas heroicas y pastorales; mas todo uiene a uno en esta questhon, porque su separados son buenos, el luntarlos no puede ser dañoso: por eso olvidando a algunos y dexando a otros como no naessarios de ser mentados, no sera malo en una palabra de citar alos generos particulares, para ver que faltas se pueden hallar en el verdadero uso de ellos. Es pues la poema pastoral que disagrada? (por que por uentura adonde es mas bajo el uallado, por ally mas presto le saltaran) la pobre Campana sy esta desdeñada, que algunas vezes

\(^1\) as in a man
times out of Maellbeus mouth
can shew the miserie of people, vnder hard Lords
and rauening soldiers? And again by Titerus, what
blessednesse is derived, to them that lie lowest, from
the goodnesse of them that sit highest? Sometimes
vnder the prettie tales of Woollues and sheepe, can
enclude the whole considerations of wrong doing
and patience; sometimes shew that contentions for
trifles, can get but a trifling victory, wher perchance
a man may see, that euem Alexander [&] Darius, when
they straue who should be Cocke of this worldes
dunghill, the benefit they got, was, that the afterli
uers may say, Haec mami [&] victum frustra contende
re Thirsim. Ex illo Coridon, Coridon est tempore nobis.
Or is it the lamenting Elegiack, which in a kinde
heart would moone rather pittie then blame, who
bewailleth with the great Philosopher Heraclitus,
the weaknesse of mankinde, and the wretched-
ess of the world: who surely is to bee praised
either for compassionate accompanying iust

1 or
2 contention
Poesía

ueces fuera de la boca de Melibeo puede mostrar
la miseria delas gentes debaxo de duros Señores
y de soldados rapaces? y otra vez por Tytiro, que
bienauenturanza les viene a los que se hechan mas
baxo, dela bondad delos que se assientan mas alto?
algunas ueces debaxo de los bonitos cuentos de lobos
y cueiras, puede incluynr la total consideracion del
Infuriar y dela paciencia; algunas ueces muestra
que las contenciones por Iuguetes, no pueden alcanzar
sino la uictoria de Iuguetes; a donde quiza un hom-
bre puede uer, que el mismo Alexandro y Dario
quando contrastaron qual auia de ser el gallo del
miladar de este mundo, el beneficio que hallaron,
 fue, que los que despues de ellos uienen pueden decir
haec memini et uictum frustra conten
dere Thirsim. Ex illo coridon cori
don est tempore nobis. O es el lastimoso
elegiaco, que en un corazon benigno mas presto mo-
ueria compassion que culpa? el qual lamenta con
el grand filosofo Heraclito, la flaquesa del genero
humano y la miseria del mundo: quien cierto es
de loar se o por el piadoso acompanar las Instas
causes of lamentations, or for rightlie painting out how weake be the passions of woefulnesse? Is it the bitter but wholesome Lambick, who rubbes the galled minde, in making shame the Trumpet of villanie, with bolde and open crying out against naughtinesse? Or the Satirick who Omne vafer vi-
tium ridenti tangit amico, who sportingly, neuer leauseth, till he make a man laugh at folly; and at length ashamed, to laugh at himself; which he cannot auoyde, without auoyding the folly? who while Circum praecordia ludit, giueth vs to feele how many headaches a passionate life bringeth vs to? Now when all is done, Est Vlubris animus si non non deficit sequus. No perchance it is the Comick, whom naughtie Play-makers and stage-keepers, haue iust-
ly made odious. To the arguments of abuse, I will after answer, onely thus much now is to be said, that the Comedy is an imitatio of the comon errors of our life, which he representeth in the

---

1 vntil
2 argument
3 I will answer after
Deffensa de

causas de lamentaciones, o por el debuxar a
derechas quan flacas son las passiones dela tri-
steza. es el amargo, pero saludable Iambico que
friega ala dissolvida consciencia en haser la uer-
guenc¡a ser trompeta de la uillaqueria, con atreui-
da y abierta exclamacion contra la maldad?
es el Satyrico, el qual Omne uafer uicium
ridenti tangit amico, que en modo de hol-
garse nunca acaba hasta haser el hombre reirse
de la locura, y al fin tener verguenc¡a de reir de
sy mismo; lo qual no pude esuir sin esuir la
locura? que mientras Circum praeordia
ludit, nos hase sentir, quantos dolores de cabeza
nos traen una vida apassionada? como quando
todo se acaba. Est ulubris, animus si
nos non deficit aequus. no, quiqua que es
el Comico, a quien, los que hasen malas comedi
as y los malos farsantes con razon han hecho odioso.
a los argumentos del abuso yo respondere desp-
ues, solamente esto tanto agora se ha de de{ir, que
la comedia es una imitation delos comunes errores
de nuestra vida, los quales ella representa en la
mas
most ridiculous

scornful sort that may be: so as it is impossible that
any beholder can be content to be such a one. Now
as in Geometrie, the oblique must be knowne as well
as the right, and in Arithmetick, the odd as well as
the euen, so in the actions of our life, who seeth not
the filthinesse of euill, wanteth a great foile to per-
ceive the bewtie of vertue This doth the Comaedie
handle so in our private and domesticall matters, as
with hearing it, wee get as it were an experience
what is to be looked for of a niggardly Demee, of a
craftie Daunus, of a flattering Gnato, of a vain-glori-
ous Thrase: and not onely to know what effects are
to be expected, but to know who be such, by the
signifying badge giuen them by the Comaedient.
And litle reason hath any man to say, that men learne
the euill by seeing it so set out, since as I said before,
there is no man liuing, but by the force truth hath in
nature, no sooner seeth these men play
Poesía

mas ridícula manera y más llena de escarnio que puede ser: de modo que es imposible que alguno de los miradores se pueda contentar de ser tal. 

agora como en la Geometría, es menester conocer el obliquo tanto bien como el recto, y en la Arithmetica, tanto bien nones como pares, así en las dicciones de nuestra uida, quien no uee la fealdad del río, le falta grand trecho para percebir y hacer de uer la hermosura dala uirtud. esto trata la comedia de tal manera en nuestras particulares y domesticas cosas que con oyr le hallamos. como si fuera, una experiencia delo que se ha de esperar de un miserable Demea, de un astuto Da-río, de un lisonjero Gnato, de un una glorioso Thraío: y no solo saber que efectos se han de esperar, mas también conocer quienes son tales por el blason que los significa. Lo qual 1 les dio el Comediante. y poca razón tiene alguno para decir, que los hombres aprenden el mal por uerlo representado, pues como dixe antes no ay hombre uino, por la fuerza que la verdad tiene en la naturaleza, no mas presto uee a estos hombres representar

1 giuen them
but wisheth them in Pistrinum, although perchance
the sack of his owne faults lie so behinde his backe,
that he seeth not himselfe to dance the same measure:
whereto yet nothing can more open his eies, than to
see his owne actions contumibly set forth. So that
the right vs of Comedie, will I thinke, by no bodie
be blamed; and much lesse of the high and excellent
Tragedie, that openeth the greatest wounds, and
sheweth forth the Wlers that are couered with Tis-
see, that maketh Kings feare to be Tyrants, and Ty-
rants manifest their tyrannicall humours, that with
sturring the affects of admiration and Comsration,
teacheth the uncertaintie of this world, and vpon
how weak foundations gildeden roofes are builded:
that maketh vs know, *qui scaeptra saevis duro imperio
regit, Timet timentes, metus in authorem redit.* But
how much it can move, Plutarch yeildeth a notable
testimonie of the abhominable Tyrant Alexander
Pheraeus, from whose eues a Tragedie well made and
represented, drew abundance of

1 himselfe daunce
Deffensa de

sus partes, que no los dessea uer moler en el pri-
strino o molina.\(^1\) sy bien quipa, el Sacco de sus pro-
prias faltas esta tan atras de sus espaldas, que no
ueen a sy mismos baylar el mismo bayle: para lo qual
toda/uia nada puede tanto abrirles los ojos, como uer
to a sus propias acciones dispiciadamente representados.
de modo que el verdadero uso dela Comedia (yo pien-
sou) no sera de nadie culpdo; y mucho menos de la
alta y Excelente tragedia, que discubre las mas gran-
des heridas, y muestra las llagas que son cubiertas
de brocado,\(^2\) que hase a los Reyes temer de ser Tyranos,
y a los Tyranos de manifestar sus tyranicos humores,
que con mouer los afectos dela admiracion y co-
miseracion enseña la incertidumbre de este mundo,
y sobre que flacos fundamentos los techos dorados
se fabrican: que nos haze sauer \textit{Qui sceptr\aeaeus duro imperio regit, timet tim-
entes metus in authorem redit}. Pero

quanto puede mouer, Plutarcho da un notable
testimoni del abominable Tyrano Alexandre

Phereo, de cuyos ojos una tragedia bien he-
cha y representada, hiso salir abundancia de

\(^{1}\) in Pistrinum
\(^{2}\) Tissue
teares, who without all pittie had murdered infinite numbers, and some of his own blood; so as he that was not ashamed to make matters for tragedies, yet could not resist the sweet violence of a Tragedie. And if it wrought no further good in him it was, that he in despight of himself, withdrew himself from hearkening to that which might mollifie his hardened heart. But it is not the Tragedie they do dislike, for it were too absurd to cast out so excellent a representation of whatsoever is most worthy to be learned. Is it the Lyricke that most displeaseth, who with his tuned Lyre and well accorded voice, giueth praise, the reward of vertue, to vertuous acts? who giueth moral preceptes and naturall Problemes, who sometime raiseth vp

1 sometimes
lagrimas, el qual sin todo genero de piedad, hizo
matar a trayccion muchissimos, y entre ellos al
gunos de su propia sangre: de manera que aquel
que no tenia verguença de dar la materia para
tragedias, todavia no pudo resistir a la dulce
violencia de una tragedia, y sino obro en lo ade
lante mas bien en el. fue, que el en dispecho de sy
mismo, se retiro para no oyr aquello que pudo
ablandar su endurescido corazon, mas no es la
tragedia que les disagrada, por que assi seria de-
massiado disuario, hechar fuera tan Excelente
representacion de todo quanto es dignissimo de
ser aprendido.

Cap. 16. dela poema lirica y
heroica y la conclusion de
todo lo que se ha dicho en
loor de la Poesia——

Es pues el lirico que da mas disgusto? el qual
con su acordada lyra, y bien entonada uoz,
da loores (el premio de la uirtud) a los actos
virtuosos, el qual da preceptos morales y pro-
blemas naturales, el qual algunas ueces leuanta
his voyce to
the height of the heauens, in singing the laudes
of the immortal God? Certainly I must confesse
mine owne barbarousnesse, I neuer heard the old
Song of Percy and Douglas, that I found not my
heart moued more then with a Trumpet; and
yet is it sung but by some blinde Crowder, with
no rougher voyce, then rude stile: which being
so euill apparellled in the dust and Cobwebbes of
that vncliuill age, what would it worke, trimmed
in the gorgious eloquence of Pindare? In Hunga-
rie I haue seene it the manner at all Feastes and o-
ther such like meetings, to haue songs of their ance-
stors valure, which that right souldierlike nation,
think one of the chiefest kindlers of braue courage.
The incomperable Lacedemonians, did not onelie
carrie that kind of Musicke euer with them to the
field, but euin at home, as such songs were made,
so were they all content to be singers of them: when
the lustie men were to tell what

1 other such meetings
2 to be the singers
su uoz a la altura de los Cielos en cantar las laudas del imortal dios? cierto es menester que confiesse mi propria barbariedad, ¿Iamas he oydo el Soneto viejo de Perseo y Douglas, que no he hallado a my corazón mas mouido que con una trompeta; y aun no se canta sino por algun ciego ministral, ny con uoz mas ronco, que con rudo estilo: lo qual siendo tan mal vestido en el poluo y telaraña de aquella barbaria edad, que obraria y estuiesse adornado con la sumptuosa eloquencia de Pindaro? en Hungaria lo he uisto ser custumbre en todas las fiestas y otras talesHintas de regocijo, guer sonetos del valor de sus antepassados, lo qual aquella, que es una naçión muy ala soldadescapiensa de ser uno de los mas principales atizado- res para un brauo y bizarro animo. los incomparables Lacedemonios no solo llevaron aquella suerte de musica consigo al campo, mas tambien en casa como tales sonetos se hazian, assy todos se contentaron de estar los cantando: quando los hombres gallardos auian de contar lo que

---

1 one of the chiefest kindlers of braue courage
2 that kinde of Musicke euer with them to the field
they did, the old men what they had done, and the young what they would doo. And where a man may say that Pindare many times praiseth highly Victories of small moment, rather matters of sport then vertue, as it may be answered, it was the fault of the Poet, and not of the Poetrie; so indeed the chief fault was, in the time and custome of the Greeks, who set those toys at so high a price, that Phillip of Macedon reckoned a horse-race wonne at Olympus, among his three fearfull felicities. But as the unimitable Pindare often did, so is that kind most capable and most fit, to awake the thoughts from the sleepe of idleness, to embrace honourable enterprises. Their rests the Heroicall, whose verie name I thinke should daunt all backbiters. For by what conceit can a tongue bee directed to speake euil of that which draweth with him no lesse champions then Achilles, Cirus, Aeneas, Turnus, Tildeus, Rinaldo, who doeth not onely teache and moue to a truth, but teacheth and moueth

1 matters rather
2 there
3 it
que harían, los uieios lo que auian hecho, y
los moços lo que auian de hazer. y donde un
hombre puede dazer, que Pindaro muchas uezes
altamente alaba uictorias de poco momento,
mas presto cosas de passatiempo que de uirtud,
como se puede responder que fue la culpa del Po-
eta y no de la poesía, assy en uerdad la prin-
pal culpa fue en el tiempoy costumbre de los griegos,
que pusieron a estos uiguetes en tan alto pre-
cicio, que Phelipe de Macedonia contó a una
carrera uencida en Olimpo entre sus tres medro-
sas felicidades. mas como el Inimitable Pindaro
muchas uezes hizo, assi es aquel genero mas ca-
paz y el mas apto, para dispertar los pensamiento-
tos del sueño del oció para abraçar las hon-
radas empresas. Resta el heroico cuyo nom-
bre solo, me parece, deuría de abatir la presumpción
de todos los detractores. pues por que concepto pue-
de ser endereçada una lengua para hablar mal
de aquel quien tira y trae consigo no menores
mantenedores que Achiles, Ciro, Eneas, Turno,
Tydeo, Rinaldo; quien no solo enseña y mueue
a una uerdad, mas enseña y mueue
the most high and excellent truth: who maketh magnanimity and justice, shine through all miste fearfulness and foggie desires. Who if the saying of Plato and Tully bee true, that who could see vertue, would bee wonderfullie rauished with the loue of her bewtie. This man setteth her out to make her more louely in her holliday apparrell, to the eye of anie that will daine, not to disdaine vntill they vnderstand. But if any thing be alreadie said in the defence of sweete Poetrie, all concurrith to the maintaining the Heroicall, which is not onelie a kinde, but the best and most accomplisht kindes of Poetrie. For as the Image of each Action stirreth and instructeth the minde, so the loftie Image of such woorthies, moste en-flameth the minde with desire to bee woorthie; and enformes with counsaile how to bee woorthie. Onely let Aeneas bee worn in the Ta-blet of your memorie, how hee gouerneth him-selfe in the ruine of his Countrey, in the preser-ving his olde Father, and carrying away his re-ligious Ceremonies, in obeying Gods Commaun-ment, to leaue

1 obeying the Gods
Deffensa de

a la mas alto y Excellence verdad; quien hace
a la magnanimidad y Justicia reluzir por to
dos los abollados temores y oscuros desesos. y
sy el dicho de Platon y de Tullio es verdad,
qui n pudiera uer la virtud seria maravillo-
samente enamorado de ella, este hombre la
muestra para hazer la mas amable en su ues
stido de fiesta, al ojo de cualquiera que sera
servido de no desdenarla hasta entenderla. mas
si ya se ha dicho alguna cosa en la defensa de
la dulce Poesia, todo concurra para mantener
Al heroico, que no solo es un genero, mas el
mejor y el mas principal genero de la poesia. por-
que como la imagen de cada Idea mueve y en-
seña al entendimiento, assi la atiu imagen
de tales valores enflama al alma con deseo de
ser valorosa, y la enforma con consejos como ha
de ser valorosa. lleuese solamente Eneas en
uestro librillo de memoria, como se gouierna
en la ruyna de su patria, en preservar a su uielo
padre, y llevar con sigo sus religiosas ceremonias,
en obedecer al mandamento de dios con dexar

___________________________ a Dido

1 Action
Dido, though not onlie all passionate kindnesse, but euen the humane consideration of vertuous gratefulnesse, would have craued other of him: how in stormes, how in sports, how in warre, how in peace, how a fugitive, how victorious, how besieged, how besieging, how to straungers, how to Allies, how to enemies, how to his owne. Lastly, how in his inwarde selfe, and howe in his outward gouernment, and I thinke in a minde moste\textsuperscript{1} prejudiced with a prejudicating humour, Hee will bee founde in excellencie fruitefull. Yea as Horace saith, Melius Chrisippo Crantore: but truly I imagine it falleth out with these Poet-whippers, as with some good women who often are sicke, but in faith they cannot tel where. So the name of Poetrie is odious to them, but neither his cause nor effects, neither the summe that contains him nor the particularities descending from him, give any fast handle to their carping dispraise. Since

\footnote{not}
Dido, (aunque no solamente toda apasionada benignidad mas la misma consideracion humana de la virtuosa gratitud, otra cosa uiiiera requerido de él, como en tempestades, como en holganzas, como en la guerra, como en la paz, como fugitivo, como victorioso, como cercado, como cercando, como a extrangeros, como a sus aliados, como a sus enemigos, como a los suyos, finalmente como en su mismo interiormente, y como en su gobierno exterior, y pienso que en un Animo muy perturjicado con algun humor per-

(tomado Horacio) melius crisippo et cantore. pero verdaderamente imagino que acontece a estos agotadores de poetas, como a algunas buenas mujeres, que muchas vezes estan infirmas, mas, a la verdad, no saben adonde tienen la infirmidad; asi el nombre de la poesia es a ellos odioso, pero ni su causa ny efectos, ny la suma que la contienen, ni las particula

ridades que descienden de ella, no les da algun fuer-
to aydiero para sus moldeadores disloores. Agora

1 Melius Chrisippo [5] Cantore
then Poetrie is of all humane learnings the most ancient, and of most fatherly antiquity, as from whence other learnings have taken their beginnings; Since it is so vniuersall, that no learned nation doth despise it, nor barbarous nation is without it; Since both Romane [Gr] Grecke gave such divine names vnto it, the one of prophesying, the other of making; and that indeed that name of making is fit for him considering, that where all other Arts retain themselves within their subject, and receive as it were their being from it. The Post one-ly, onely bringeth this own stuffe, and doth not learn a Conceit out of a matter, but maketh matter for a Conceit. Since neither his description, nor end, containing any euill, the thing described cannot be euill; since his effects be so good as to teach goodnes, and delight the learners of it; since therein (namely in morall doctrine the chiefe of all knowledges) hee doth not onely farre passe the Historian, but for instructing is well nigh comparable to the Philosopher, for moving, leaueth him behind him. Since the ho-ly scripture (wherein

1 no
2 as
3 nor his end contayneth any euill
4 and to delight
5 Philosopher, and for
Deffensa de

pues que la poesía de todas las disciplinas humanas es la más anciana y de la más paterna antigüedad como aquella de donde otras disciplinas han tomado su principio. pues es tan universal que ninguna nación docta la menosprecía, ny barbará está sin ella, pues los romanos y los griegos le han dado nombres tan diuinos, el uno de profetizar el otro de hazer, y que de ueras aquel nombre de hazer es apto para el, considerando que donde todas las demás artes se retienen dentro de su sujeto y reciben, como si fuera, su ser de ello. solo el poeta trae sus cosas proprias, y no aprende un concepto de la materia, más hase la materia para un concepto. pues ny su discipcion ny fin no continiendo algun mal, lo que esta discripto no puede ser malo; pues sus efectos son tan buenos como a enseñar la bondad y deleitar los discípulos con ello; pues en esto (nombradamente en la doctrina moral, la más principal de todas las doctrinas) no solo excede mucho al historiador, mas para instruir es casi igual al filósofo, para mouer le lleua mucha ventaJa. pues la sagrada escriptura (en que
there is no uncleanness hath whole parts in it Poeticall, and that euen our Saviour Christ vouchsafed to use the flowers of it: since all his kindes are not onely in their united formes, but in their seuered dissections fully commendable, I thinke, (and thinke I thinke rightly) the Lawrell Crowne appointed for tryumphant Captaines, doth worthily of all other learnings, honour the Poets triumph. But because we haue eares as well as toongs, and that the lightest reasons that may be, will seeme to weigh greatly, if nothing be put in the counter-balance, let vs heare, and as well as we can, ponder what objections be made against

1 tryumphant  

2 objections may bee
que no ay fealdad ninguna tiene en sy enteras partes poéticas, y que el mismo nuestro salvador Christo se siruió usar de sus flores; pues todos sus generos no solo en sus formas unidas, mas en sus repartidas divisiones, son muy dignas de alabarse, yo pienso (y creo que pienso la verdad) que la corona de laurel estatuida para los capitanes triumfadores, merescidamente de todas las demas ciencias honra al triunfo del poeta.

Cap. 17. se propone de responder a los argumentos de momento que se pretenden auer contra la poesia y primero se responde a lo que se dice contra el mismo.

Mas agora por que tenemos también cre-

las como lenguas, y que las mas ligeras razó-

nes que pueden ser, pareceran de pesar mucho sy ninguna cosa se pone en la otra balança para contrapesar las, oygamos y ponderemos lo mejor que podemos, que objectiones se hacen contra
this Art, which may be woorthie either of yeelding, or answering.
First truly I note, not onely in these [Post-ha
ters, but in all that kind of people who seek a praise,
by dispersing others, that they do prodigally sped
a great many wandering words in quips and scoffes,
carping and taunting at each thing, which by stur-
ing the spleene, may staie the braine from a through
beholding the worthinesse of the subject. Those
kind of obiections, as they are full of a verie idle ea-
siness, since there is nothing of so sacred a maiestie,
but that an itching toong may rub it selfe vpon it, so
deserue they no other answer, but in steed of laugh-
ing at the ieast, to laugh at the ieaster. We know a
playing wit can praise the discretion of an Asse, the
comfortablenes of being in debt, and the iolly con-
modities of being sicke of the plague. So of the con-
trary side, if we will turne Ouida verse, Vt lateat vir-
Defensa de esta arte, las cuales puedan ser dignas o de con cederse, o de responder a ellas. primeramente, pues aduerto, no solo en estos misomusoi, que aborresgen a los poetas, mas en toda aquella suerte de gentes que buscan sus ala banzas por el menosprecio de otros, que ellos prodigamente gastan grand numero de palabras erradizas en motes y musas, amordazando y apodando a cada cosa, lo qual con mouer el baco, puede impedir el seso, de no aduertir totalmente en la dignidad del suleto. este genero de objeciones como son llenas de una muy occiosa facilidad (pues no ay nada de tan sacra ma gestad, que una lengua llena de comecan, no puede refregarse sobre ella: assi no merecen otra respuesta, que en lugar de reirse de la burla reirse del burlador. Sabemos que un entendimiento holgazan, puede loar a la discre- cion de un asno, al consuelo de ser endeudado, y a las loganas comodidades de ser infirmo de la peste. assi al contrario, si queremos boluer el uerso de ouidio Vt lateat Vir tus
tus, proximitate mali, that good lye hid, in nearnesse of the euill. Agrippa will be as mery in shewing the vanitie of Science, as Erasmus was in the commen-ding of folly: neither shall any man or matter, escape some touch of these smiling Raylers. But for Eras-mus and Agrippa, they had an other foundation then the superficial part would promise. Marry these o- ther pleaasunt fault-finders, who will correct the Verbe, before they understand the N outrage, and con-fute others knowledge, before they confirme their owne, I would haue them onely remember, that scoffing commeth not of wisedome; so as the best title in true English they get with their meriments, is to be called good foolses: for so haue our grave forefathers euer tearmed that humorous kinds of iesters. But that which giueth greatest scope to their scorning humor, is ryming and versing. It is alrea
die said ( and as I thinke truly said) it is not ryming

1 humors
tus proximitate mali, que lo bueno
se esconda con la uezindad del malo. Agr
ippa sera tan alegre en mostrar la uanidad
dela sciençia, como lo ha sido Erasmo en ala-
bar la locura; ny ningun hombre ny materia
podra escapar de no ser tachado de estos que sonrie-
ndose amordazan, pero quanto a Erasmo y
Agrippa tenian otro fundamento de lo que
1
prometia y mostrava la parte superficial mas
estos otros donosos motaIadores, que quieren
corregir al uerbo antes que entienden el nom
bre, y confutar la sciençia agena antes de
confirmar la suya, solo quisiera que ellos
se acordassen, que el moffar no uiene de sa-
biduria, de modo que el meIor titulo que en
buen Ingles alcançan por sus burlas, es de
ser llamados buenos locos; pues assy nue-
stros graues antepassados siempre llamaron
aquella antoxadiza suerte de burlones
pero aquello queda mayor trecho a sus
humores excarnisadores, es el trobar y
uersificar ya se ha dicho (y como pienso se
ha dicho con uerdad) que no es el trobar

1 would promise
and versing that maketh Poesie: One may be a Poet without versing, and a versefier without Poetrie. But yet presuppose it were inseparable, as indeed it seemeth Scalliger judgeth truly, it were an inseparable commendation. For if Oratio, next to Ratio, Speech next to Reason, be the greatest gift bestowed upon Mortalite, that cannot bee praiselasse, which doth most polish that blessing of speech; which considereth each word not onely as a man may say by his forcible qualitie, but by his best measured quantity: carrying eu en in themselues a Harmonie, without perchance number, measure, order, proportion, be in our time growne odious. But laie aside the iust praise it hath, by being the onely fit speech for Musicke, (Musicke I say the most diuine striker of the senses) Thus much is undoubtedly true,
y versificar que hace la poesía: uno puede de ser poeta sin versificar y ser versifico sin poesía. Mas aún, supuesto que fuera inseparable (como verdaderamente parece que Scaligero Iusga bien) cierto sería un loor inseparable. Por que su oratio después de ratio, la habla después de la razón, es el mayor don que se ha dado a la mortalidad, no puede dejar de ser loable aquello que hace más polida esta bendición de la habla; que considera cada palabra, no solamente (como se puede decir) por su forzosa calidad, si no por su mas bien medida cantidad: llevando aun en su misma una armonía, salvo que por ventura numero, medida, orden, proporción, en nuestro tiempo ha venido a ser odioso. Pero dexemos el isto loor que tiene, por ser el unico hablar conueniente y adaptado para la musica (la musica digo la que mas diuinamente hiere alos sentidos). Esto tanto sin alguna duda es verdad que

1 that
that if reading be foolish without remembering, memorie being the onely treasure of knowledge, those words which are fittest for memory, are likewise most convenient for knowledge. Now that Verse far exceedeth Prose, in the knitting vp of the memorie, the reason is manifest, the words (besides their delight, which hath a great affinitie to memorie) being so set as one cannot be lost, but the whole worke failes: which accusing it selfe, calleth the remembrance back to it selfe, and so most strongly confirmeth it. Besides one word, so as it were begetting an other, as be it in rime or measured verse, by the former a ma shall haue a neare gesse to the follower. Lastly even they that haue taught the Art of memory, haue shewed nothing so apt for it, as a certain roome divideth into many places, well thoroughly knowne: Now that hath the verse in effect perfectly, euery word hauing his natural seat, which seat

1 treasurer
2 one word cannot
3 accuseth
que su la lectura es loca sin la memoria, siendo
la memoria el único tesorero de la ciencia, estas
palabras que son más aptas para la memoria,
son también las más convenientes para la scien-
cía. agora que el verso excede mucho a la prosa, en el
añadir la memoria, la razón es manifiesta, las pala-
bras (allende de su deleite que tiene grande affi
nidad con la memoria, siendo de tal manera pue-
stas, que no se puede perder una sin que falte toda
la obra: la cual acusando a su misma reuoca
la memoria en su, y de esta manera muy fuerte
mente la confirma. fuera de que una palabra
de tal manera, como si fuera, engendrandola
otra, sea en metro o en verso medido, que por
la que va adelante, un hombre tendrá un buen
lino y confitura dela que sigue. finalmente,
aun aquellos mismos que han enseñado el arte
de la memoria, no han mostrado nada tan apto
para ella, como una cierta estancia diuidida en
muchos lugares muy bien conocidos: agora esto
en efeto tiene el verso perfetamente, cada palabra
teniendo su natural assiento lo qual assieto

1 a neare gease to the follower
must needs make

the word\(^1\) remembred. But what needes more in a

thing so knowne to all men. Who is it that euer was

scholler\(^2\), that doth not carry away som verses of Vir-
gil, Horace, or Cato, which in his youth hee learned,

and eue to his old age serue him for hourly lessons;

as Percontatorem fugito nam garrulus idem est, Dum tibi
quisq; placet credula turba sumas. But\(^3\) the fitnes it hath

for memorie, is notably prooued by all deliuerie of

Arts, wherein for the most part, from Grammer, to

Logick, Mathematickes, Phisick, and the rest, the Rules

chiefly necessaie to be borne away, are compiled in

verses. So that verse being in it selfe sweet and order-

ly, and being best for memorie, the onely handle of

knowledge, it must be in iest that any man aan speak

against it.

\(^1\) words

\(^2\) was a scholler

\(^3\) lessons? But
[3lv] Deffensa de por fuerça hace acordar de la palabra.

pero que es menester más en cosa a todos tan conocida? quien es que algun tiempo ha sido estudiante que no se acuerde de al
gun verso de Virgilio, Horacio, o Catón lo qual aprendió en su mocedad y aun hasta su vejez por horas le sirue de leccion? 1 como

Percontatorem fugito nam ga-

rulus idem est. Dum sibi quis

que placet credula turba sumus.

mas quanto está acomodado para la

memoria notablemente se prueba por
todos los tratados2 de las artes, en los quales por la mayor parte, desde la gramática a

la logica, mathematica, fisica y las demas,

las reglas principalmente necesarias para lle-
uarse en la memoria, son recopiladas en versos.

de modo que el verso siendo de suyo dulce y ordenado, y siendo lo mejor para lamemo-

ria el único asidero dela sciençiia, es menester que sea burlando y no deueras3 que

alguno hable contra ello.

1 for hourely lessons
2 delinuerie
3 it must be in iest
Now then goe we to the most important
imputations laid to the poore Poets, for ought I can
yet learne, they are these: First, that there boeing
manie other more frutefull knowledges, a man
might better spend his time in them, then in this.
Secondly, that it is the mother of lyes: Thirdly, that
it is the nurse of abuse, infecting vs with many pesti-

tent desires, with a Sirens sweetnesse, drawing the
minde to the Serpents taile of sinfull fancies;¹ and
herein especially Comedies giue the largest field to
eare,² as Chawcer saith, how both in other nations and
in ours, before Poets did soften vs, we were full of
courage giue to martial exercises,

¹ fancy
² erre
Cap. 18. se responde al que se dice que mejor pudiera el hombre gastar su tiempo en otras ciencias más fructuosas que en la poesía. 

Agora pues nos vamos a las más importantes imputaciones y objeciones que se les imputan y se hacen contra los pobres poetas, por lo que yo pude hasta agora saber son estas. lo primero a saber muchas otras más fructuosas ciencias, mejor pudiera el hombre gastar su tiempo en ellas que en esta. lo segundo que es la madre de mentiras. lo tercero, que es la ama del abuso, inficionandonos con muchos pestilenciales deseos, con la suavidad de una Sirene tirando el alma a la serpentina cola de nuestras fantasías llenas de pecado. y en esto especialmente las comedias dan el más ancho campo al cuido, como dice Chaucero quanto así en la nuestra, antes que los poetas nos han ablandado, estuamos llenos de corage y valor dados a excercijos militares.

1 the most important imputations laid to the poore Poets
2 eare
3 we were full of courage giue to martial exercises
the pillers of man-
like libertie, and not lulled a sleepe in shadie idlenes,

with Poets pastimes. And lastly and chiefly, they cry
out with open\(^1\) mouth as if they had ouershot Robin-
hood, that Plato banished them out of his Common-
wealth. Truly this is much, if there be much truth
in it. First to the first. That a man might better spend
his time, is a reason indeed; but it doth as they say,
but petere principium. For if it be, as I affirme, that
no learning is so good, as that which teacheth and
moueth to vertue, and that non can both teach and
moue thereto so much as Poesie, then is the conclu-
sion manifest; that incke and paper cannot be to a
more profitable purpose imployed. And certainly
though a man should graunt their first assumption,
it should follow (mee thinks) very vnwillingly, that
good is not good, because better is better. But I still
and utterly deny,

\(^1\) with an open
Deffensa de
los pilares de la libertad baronil, y no arullados
y adormaçidos en la sombrosa ociosidad con
los passatiempos de los poetas. ultimamente y
principalmente bozean con boca abierta, como si
cion flechar con el arco uvieron sobrepulido a
Robinhood,1 que Platon los disterró de su repu-
publica. cierto mucho es esto ay ay mucha verdad
en ello. primero al primer argumento, que el
hombre melior pudiera gastar su tiempo, es
una razón por cierto, mas no hase (como diçan)
sino, Petere principium. por que ay es
como yo afirme, que ninguna disciplina es
tan buena, como aquella que enseña y mue-
ue ala virtud, y que ninguna puede assy enseñar
como mouer a ella tanto como la poesia, enton-
ces la conclusion es manifiesta, que tinta y pa
pel no pueden ser empleadas a proposito mas
prouechoso. Y cierto aun que un hombre concediesse
la primera assumption y parte de su argumento2
sigueria (me paresce) de muy mala gana, que
lo bueno no es bueno, por que lo que es melior es
melior: mas yo siempe y totalmente niego

1 as if they had ouershot Robinhood
2 though a man should graunt their first assumption
that there is sprung out of earth a
more fruitfull knowledge. To the second therfore,
that they should be the principall lyers, I answere
Paradoxically, but truly, I think truly: that of all wri-
ters vnder the Sunne, the Poet is the least lyer: and
though he wold, as a Poet can scarcely be a lyer. The
Astronomer with his cousin the Geometrician, can
hardly escape, when they take vpon them to mea
sure the height of the starres. How often thinke you
do the Phisitians lie, when they auerre things good
for sicknesses, which afterwards send Charon a great
number of soules drownd in a potion, before they
come to his Ferrie? And no lesse of the rest, which
take vpon them to affirm. Now for the Poet, he no-
thing affirmeth, and therefore neuer lieth: for as I
take it, to lie, is to affirm that to bee true, which is
false. So as the other Artistes, and especially the Hi-
storian, affirming
Poesía

[36r]

Poesía

auer salido de la tierra una ciencia mas
fructuosa que la poesía

Cap. 19. se responde a lo que
se dice que la poesía es la
madre de mentiras

Al segundo pues argumento que son los pri-
cipales mentirosos: yo respondo paradoxica-
mente, mas de ueras pienso, con uerdad, que de to-
dos los escritores debajo del sol el poeta es el menos
mentiroso y aunque quisiera, en quanto y como poeta,
a penas puede ser mentiroso. El Astronomo con su pri-
mo el Geometrico dificilmente pueden escapar, quan-
do se encargan a medir la altura de las estrellas.
quantas vezes piensas que mienten los medicos qua-
ndo afirman cosas ser buenas para la infirme-
dad, que después embia a Charonte grande nu-
mero de almas anegadas en una purga antes que
llegan a su barca. y no es nada menos de los de mas
que presumen afirmar. Agora quanto al poeta
no afirma nada y por eso nunca miente: por que
a my uer, el mentir es afirmar ser aquello uer-
dad que es falso de manera que los otros arti-
istas y especialmente el historiador afirmando
manie things, can in the clowdie knowledge of mankinde, hardly escape from manie lies. But the Poet as I said before, neuer affirmeth, the Poet neuer maketh any Circles about your imagina-
tio, to coniure you to beleue for true, what he writeth: he citeth not authorities of other histories, but euë for his entrie, calleth the sweete Muses to inspire vnto him a good inuention. In troth, not laboring to tel you what is, or is not, but what should, or should not be. And therefore though he recount things not true, yet because he telleth them not for true, he li-
eth not: without we will say, that Nathan lied in his speech before alleaged to Daud, which as a wicked man durst scarce say, so think I none so simple, wold say, that Esope lied, in the tales of his beasts: for who thinketh that Esope wrote it for actually true, were wel worthie to haue his name Cronicled among the beasts he
Deffensa de muchas cosas en la nublada sciencia del genero humano, dificilmente puede escapar de muchas mentiras. mas el poeta como dixe antes, nunca afirma, el poeta nunca haze algunos circulos al deredor de nuestra imagacion, para confurar cs a creer por verdadero lo que el escreue; no cita las authoridades de otras historias, ny haze mas que Iusto a la entrada y principio, llam a las dulces musas para que le inspiren alguna buena inuençion. en uerdad no travaLa para deger lo que es ó no es, syno lo que deue, o no deue ser. y por esso aunque el cuenta cosas non uerdaderas toda uia por que no las cuenta por uerdaderas, no miente: sy no queremos deger, que Nathan mentio en su para bola y platica antes alegada con Dauid, lo qual como un hombre maligno a penas osaria deger, assi pienso no auer nin guno tan simple que diria que Esopo mentia en los cuentos de sus Bestias: por que quien piensa que Esopo los escriuia por actualmente uerdaderos, seria tambien digno de tener a su nombre registrado en las cronicas entre aquellas bestias de que el escreue

1 but euë for his entrie
writeth of. What childe is there, that com-
ming to a play, and seeing Thebes written in great let-
ters vpon an old doore, both beleue that it is The-
bes? If then a man can arrие to the childes age, to
know that the Poets persons and dooings are but
pictures, what should be, and not stories what haue
bin, they will neuer giue the lie to things not Affir-
matiuely, but Allegorically and figuratiuely writ-
ten; and therefore as in historie looking for truth,
they may go away full fraught with falshood: So
in Poesie, looking but for fiction, they shall use the
narration but as an imaginatiue groundplat of a
profitable inuention. But hereto is replied, that the
Poets giue names to men they write of, which ar-
gueth a conceit of an actuall truth, and so not be-
ing true, prooueth a falshood. And dooth the
Lawier lye, then when vnnder the names of John of
the Stile, and John of the Nokes, hee putteth his
Case? But that is easily answered, their naming
of men, is but to make

1 that
2 they go
3 looking for
4 groundplot
5 John a stile and John a noakes
escribe, que niño ay, que ueniendo a una comedia y uiendo Thebes, escrito en letras goticas sobre una puerta vieJa, cree que es Thebes? sy pues un hombre puede llegar a la edad de un niño, para conocer que las personas y acciones delos poetas no son sino pinturas de lo que deve ser, y no historias de lo que ha sido, nunca dis-mentira nY dara la mentida a cosas no afirmadasmente sino alegoricamente y figuradamente, escritas, y por eso como en las historias buscando uer-dades, pueden Irse muy fletados y cargados de falsedades: asI en la poesia no buscando sino las figiciones, usaran de la enarracion solamente como de una imaginada plataforma de una prouechosa inuen?on, mas a esto se replica, que los poetas dan nombres a las personas de quien escriuen, lo qual arguye un concepto de una uerdad actual, y asi no siendo uerdad uiene a ser falsidad. y el Jurista sy miente2 quando debaxo delos nombres de Juan de Stilo y Juan de Noques pone su caso? mas aquellos facilmente se responde, su nombrar á hombres es para haser.

1 full fraught with falsehood
2 And dooth the Lawier lye
their picture the more liuely, and not to build anie Historie. Painting men, they cannot leaue men namelesse: wee see, wee cannot plaie at Chestes,¹ but that wee must giue names to our Chessemen; and yet mee thinkes he were a verie partial Champion of truth, that would say wee lyed, for giuing a peece of wood the reverende title of a Bishop. The Poet nameth Cyrus and Aeneas, no other way, then to shewe what men of their fames, fortunes, and estates, should doo. Their third is, how much it abuseth mens wit, training it to wanton sinfullnesse, and lustfull loue. For indeed that is the principall if not onely abuse, I can heare alleadged. They say the Comedies rather teach then reprehend amorous cœceits.

¹ Chess
Deffensa de
su retrato mas uiuo y no para fabricar alguna historia. pintado hombres no les pueden dexar
sin nombres: uemos que no podemos Lugar al axe
dres 1 sin que nos sea menester dar nombres a
los trebeLos; y todasia me paresce que seria un
muy parcial mantenedor de la uerdad quien
nos dismenteria por dar a una pieçacuia de le
" el grandioso titulo de Rey. el poeta nombra
a Ciro j Eneas por ninguna otra uia que para
mostrar lo que hombres de su fama, fortuna, y
estado de ellos, deurian de hazar.

Cap. 20. se responde a lo que
se dice que la poesia abusa
a los ingenios de los hombres,
criandolos a loganos peca
dos y amores lasciuos

Su tercero argumento es, quanto abusa a
los ingenios de los hombres criandolos para loga
nos pecados y amores lasciuos. por que en uerdad
este es el principal, si no es el unico abuso, que pue-
do oyr alegado. ellos diçen que las comedias
antes enseñan que no reprehenden a los conceptos
amorosos

1 chestes
2 wood
They say the Lirick is larded with passionat Sonets, the Elegiack weeps the want of his mistresse, and that euen to the Heroical, Cupid hath ambitiously climed. Alas Loue, I would thou couldest as wel defend thy selfe, as thou canst offend others: I would those on whom thou doest attend, could either put thee away, or yeeld good reason why they keepe thee. But grant loue of bewtie to be a beastly fault, although it be verie hard, since onely man and no beast hath that gift to discern bewtie, graunt that louely name of loue to deserue all hatefull reprochers, although euen some of my maisters the Philosophers spent a good deale of their Lampoyle in setting foorth the excellencie of it, graunt I say, what they will haue graunted, that not onely loue, but lust, but vanitie, but if they list scurrilitie, possesse manie leaues of the Poetes booke, yet thinke I, when this is graunted, they will finde their sentence may with good manners put the last words foremost;
amorosos, ellos dicen que el Lírico está lardeado
con sonetos apassionados, el Elegiaco llora la au-
sencia de su Dama, y que al mismo heroico, Cu-
pido ambiciosamente ha subido. Ay amor, des-
seara que pudierases tanto bien defender a ty mismo,
como puedes ofender a otros: oxala aquellos a quien
sirues pudiesen o dispedirte o dar buena razón por
que te tienen mas demos, que el amor dela her-
mosura sea una bestial falta, si bien esto es muy
duro y dificil, pues solo el hombre y no bestia nin-
guna tiene aquel don de dícernir y conocer ala
hermosura; demos que aquel amable nombre del
amor merece todas las reprehensiones odiosas,
sy bien los mismos mis señores filósofos han gastado
buena parte del oleo de sus lamparas en mostrar
la excelencia de ello; demos (digo) lo que ellos quie-
ren que sea dado que no solo el amor mas la la
sciuiia y logania, la uanidad, y si quieren la
uellaqueria, posseen muchos hoIos en los libros
delos poetas, con todo eso pienso yo quando esto
se conçeá, hallaran que se sentencia pueda cö
buen comedimiento poner las postreras palabras primer

---

1 although it be verie hard
2 no beast hath that gift to descerne bewtie
3 that not onely loue, but lust, but vanitie, but if they
list sorrilitie
4 leaues
and not say, that Poetrie abuseth mans
wit, but that mans wit abuseth Poetrie. For I will
not denie, but that mans wit may make Poesie,
which should be [poesia], which some learned haue
defined figuring foorth good things to be [poesia],
which doth contrariwise infect the fancie with vn-
woorthie objectes, as the Painter should glue to
the eye either some excellent perspective, or some
fine Picture fit for building or fortification, or
containing in it some notable example, as Abra-
ham sacrificing his sonne Isaack, Judith killing Ho-
lofernes, Dauid fighting with Golias, may leaue those,
and please an ill pleased eye with wanton shewes
of better hiddn matters. But what, shal the abuse of a
thing, make the right vse odious? Nay truly though
I yeeld, that Poesie may not onely be abused, but that
being abused by the reason of his sweete
Deffensa de

y no deçir que la poesia abusa al ingenio del hombre, sino que el ingenio del hombre abusa la poesia, por que no niegare yo, que el ingenio del hombre puede hazer una poesia que deuria ser ricastice, lo qual algunos letrados han difinido ser figurar cosas pfetas y buenas, para ser Phantastice, que es al contrario, inficionar a la fantasia con indictos y mals obietos. como el pintor que deueria presentar a los ojos alguna excelente perspectiva, o alguna linda pintura acomodada para fabricar o fortificar, o conteniendo en sy algun notable exemplo, como Abraham sacrificando a su hillo Isaac, Judith matando á Holofernes; Dauid combatiendo con Golias, puede dexar a todo esto, y agradar a unos ojos de mal gusto con muestras loçanas de unas cosas que melor estarian escondidas. mas que? el abuso de una cosa sy ha de hazer odioso el verdadero uso de ello? no cierto; aunque concedo que la poesia no puede ser abusada, mas que siendo abusaria, a causa de su dulce incantadora
force, it can do more hurt then anie other armie of words: yet shall it be so farre from concluding, that the abuse should give reproach to the abused, that contrarywise, it is a good reason, that whatsoever being abused, doth most harme, being rightly used (and upon the right use, each thing receiveth his title\textsuperscript{1}) doth most good. Do we not see skill\textsuperscript{2} of Phisicke the best rampire\textsuperscript{3} to our often assaulted bodies, being abused, teach poysone the most violent destroyer? Doth not knowledge of Law, whose end is, to euens\textsuperscript{6} right all things, being abused, grow the crooked fosterer of horrible injuries? Doth not (to go to the highest) Gods word abused, breede heresie, and his name abused, become blasphemie? Truly a Needle cannot do much hurt, and as truly (with leave of Ladies be it spoken) it cannot do much good. With a sword thou maist kill thy Father, and with a sword thou maist defende thy Prince and Countrey: so that,

\begin{enumerate}
\item each thing conceiueth his title
\item see the skill
\item rampire
\end{enumerate}
Poesía

incantadora fuerza puede hacer más daño

que algún otro ejercicio de palabras, todavía

aun será tan lejos de concluir que el abuso aisi

de dar reprehensión al abusado, que al con-

trario es buena razón que cualquiera cosa sien-
do abusada hace más daño, siendo a derechas

y rectamente usada (y del derecho y recto

uso cada cosa recibe su título) hace más bien. no

uemos la ciencia de la medicina, el mayor repa-

ro de nuestros cuerpos muchas veces atacados,

siendo abusada enseña la poción el más violento
distruidor? la ciencia de las leyes cuyo fin es

rectificar y ajustar todas las cosas, siendo abusada, no

huele a ser el más aso abrigo de horribles injuriias?

siendo abusada (para ir a lo más alto) la pa-

labra de Dios, no engendra la herejía, y su diu-

no nombre abusado no huele a ser blasfemia?

Cierto una aguja no puede hacer mucho daño

y tan cierto es (con licencia de las damas se diga)

que no puede hacer mucho bien. con una espada

puedas matar a tu padre y con una espada

puedas defender á tu Rey y patria. de modo

1 then and other arms of words
2 yet shall it be so farre from concluding.
3 being rightly used
4 and upon the right use
5 ramper
their calling Poets, fathers of lies, they said nothing, so in this argument of abuse, they prove the commendation. They alledge herewith, that before Poets began to be in price, our Nation had set their hearts delight upon action, and not imagination, rather doing things worthie to be written, the writing things fit to be done. What that before time was, I think scarcely Spinx can tell: since no memerie is so ancient, that hath not the precedens of Poesie. And certain it is, that in our plainest homelines, yet never was the Albion Nation without

1 Poets the Fathers
2 say
3 hath
4 not upon imagination
5 that hath
que como en su llamar a los poetas padres de
mentiras no dixeron nada, assy en su argu-
mento del abuso prueuan su alabanga.

Cap. 21. se responde a lo que

se diga que antes que los poetas
comencaron a ser estima-
dos los hombres no eran tan

tan flojos y tenian todo su deleyte

en hacer cosas dignas de escri-

uirse y no en escriuir cosas

dignas de hazerse ---

Alegan tambien que antes que los poetas
comencaron a proclamarse, nuestra nacion te-
nian puesto el deleyte de sus coracones sobre
la accion y no sobre la imaginacion, mas
presto haziendo cosas dignas de escriuirse que
escriviendo cosas dignas de hazerse. qual fue
aquel tiempo antes, pienso que apenas Sphi-
mx lo sabra decir, pues no ay memoria tan
antigua, de que la poesia no tiene procedencia. 2

Y cierto es que en nuestra mas llana simplici-
dad, aun nunca fue la nacion de Albion sin.

---

1 What that before time was
2 that hath not the precedens of Poetrie
3 yet neuer was
Marry this Argument, though it be leuiled against Poetrie, yet is it indeed a chain-shot against all learning or bookishnes, as they commonly term it. Of such mind were certaine Gothes, of whom it is written, that hauing in the spoile of a famous Cittie, taken a faire Librarie, one hangman belike fit to execute the frutes of their wits, who had murthered a great number of bodies, woulde haue set fire in it.

No said an other verie grauely, take heed what you do, for while they are busie about those toyes, wee shall with more leisure conquere their Countries.

This indeed is the ordinarie doctrine of ignorance, and many words sometimes I haue heard spent in it: but because this reason is generally against all learning, as wel as Poetrie, or rather all learning but Poetrie, because it were too large a digression to handle it, or at least too superfluous, since it is manifest that all gouernment of

1 on
2 these
3 handle, or
Poesía

la poesía. Pero este argumento sy bien esta asseg-1
rado contra la poesía, todauia de ueras es un ti-2
ro de balas encadenadas contra toda doctrina,
y el mucho darse el hombre a leer o estudiar en
sus libros, de tal animo fueron algunos Godos de
quienes se escriue, que auiendose hallado en el Sac-3
co de una famosa Ciudad una hermosa libreria,
un uerdugo, paresce que fue, hombre adaptado
para executar todo mal pensamiento, cuya
ualentia excercitaua en muchos cuerpos muer-4
tos) quiso pegar fuego en ella. no, dixo un otro5
muy mesurado, mira lo que hazes, por que mien-
tras ellos estan ocupados en estas niñerías, nos
otros tendremos mas lugar para conquistar su
patria, esto uerdaderamente es la doctrina de
la ignorancia, y he oydo muchas uezes gastarse
muchas palabras en ello: mas por que esta razón
es generalmente contra toda doctrina tambien
como contra la poesía, o antes contra toda doctr-
ina sy no es la poesía, pues seria una digression
muy larga de tratar de ello, o alemenos muy su-
perflua, siendo manifiesto que todo el gouierno de la

1 though it be leuiled
2 against all learning or bookishness
3 one hangaman belike fit to execute the frutes of their wits,
who had murthered a great number of bodies
4 an other
5 leisure
6 their Countries
7 as wel as Poetrie
8 because it ware too large a digression
to handle it
action is to be gotten by knowledge, and knowledge best, by gathering many knowledges, which is reading; I only with Horace to him that is of that opinion, Iubio stultum esse liberter: for as for Poetrie it selfe, it is the freest from this objection, for Poetrie is the Companion of Campes. ¹

I dare undertake, Orlando Furioso, or honest king Arthur, will never displease a soldier: but the quidcitie of Ens [ & ] Prima materia, will hardly agree with a Corcelot. And therefore as I said in the beginning, euen Turkis and Tartars, are delighted with Poets. Homer a Creeke, flourished, before Greece flourished: and if to a slight conjecture, a conjecture may bee opposed,² truly it may seem, that as by him their learned me toke almost their first light of knowledge, so their active men, received their first motions: of courage. Onely Alexanders example may serve, who by Plutarche is accounted of such vertue, that fortune was not his guide, but his footstool, [45]

¹ companion of the Campes.
² opposed
Deffensa de

action se ha de hallar por la sciençia, y la sciençia bienissime,\(^1\) por colegir muchas sciençias, que es leyendo; yo solamente con Horacio, al que es de tal opinion, Iubeo stultum esse libenter.

por que quanto alla poesia misma, es la mas libre de esta obiection de todas, pues que la poesia es la companiera delos campos.\(^2\) Yo me eso de encargar que Orlando furioso, ny el honesto Rey Arthuro, nunca disgustara al soldado: mas la quididad de Ens y Materia prima, dificilmente se concordara con el cosselete. y por eso como dice al principio, los mismos Turcos y tartaros se deleytan con la poesia. Homero el Griego florescia antes que florescia la Grecia: y si a una no fundada conlectura otra conlectura se puede oponer,\(^3\) en verdad puede parescer, que como por el, sus hombres doctos tomaron casi su primera luz dela sciençia, assi por el, sus hombres actiuos han recibido sus primeros movimentos\(^4\) de valor. Solo el exemplo de Alexandro bastara, el qual de Plutarcho es tenido de tal uirtud, que la fortuna no fue su guya si no su peana, cuyos

\(^1\) and Knowledge best
\(^2\) Camps
\(^3\) apposed
\(^4\) motions
237. whose Acts speake for him though Plutarche did not: indeede the Phaenix of warlike Princes. This Alexander, left his Schoolemaister liuing Aristotle behinde him, but tooke dead Homer with him. Hee put the Philosopher Callisthenes to death for his seeming philosophicall, indeed mutinous stubborneesse, but the chiefe thing hee was euer heard to wish for, was, that Homer had bene alius. Hee well founde hee receiued more brauerie of minde by the paterne of Achilles, then by hearing the definition of fortitude. And therefore if Cato misliked Fuluius for carrying Ennius with him to the field, It may be answered, that if Cato misliked it, the Noble Fuluius liked it, or else he had not done it; for it was not the excellent Cato Wticensis, whose authoritie I would much more haue reuerenced: But it was the former, in truth a bitter punisher of faultes, but else a man that had neuer sacrificed to the Graces. Hee misliked and cried out against all GREEKE learning, and yet being foure score yeares olde beganne to learene

1 he euer was heard
2 neuer wel sacrificed
3 upon
4 eighty
Poesia
cuyos hechos hablan por él aunque no lo dixera
Plutarcho de ueras, el Phoenix de los princi
pes belicosos. este Alejandro deu x a su ay1 Aristo
teles viuo de tras de sy, mas lleuò a Homero
muerto consigo. hizo morir al filosofo Calistenes
por su aparente filosofica que a la uerdad era
amotinadora pertinacia, pero la cosa principal
que siempre se le oyo desear, fue, que estuviessa
viuo Homero. el bien hallo que recebia mas bi
saria de animo por el dechado de Achilles, que
por oyr la definicion de la fortaleza. y por esso sy
a Caton disgusto Fuluio por aue lleuado a Ennio
consigo en campaña, se puede responder, que si esto
disgusto a Caton, el noble Fuluio gusto de ello, de
otra manera no lo uiviera hecho. porque no fue
el Excelente Caton uticensis cuya authoridad yo
uiviera mucho mas reuerenciado: pero fue el pri
mero, cierto un amargo castigador de faltas, mas
fuera de esso un hombre que nunca aua sacrifi
cado alas grazias poetica. el aborrega y bozea-
ua contra toda la doctrina de Grecia, y con todo esso
siendo de la edad de sessenta anvs comenz a pren-

1 for his seeming Philosophicall, indeed mutinous stubbornnesse
2 brauerie
3 but else a man
4 to the Graces
5 and yet being foure score yeares olde
it, be-
like fearing that Pluto understood not Latine. Indeed the Roman lawes allowed no person to bee
carried to the warres, but hee that was in the soldiers Role. And therefore though Cato misliked
his unmustred person, he misliked not his works.
And if hee had, Scipio Nasica (judged by common
consent the best Roman) loved him: both the other
Scipio brothers, who had by their vertues no lesse
surnames then of Asia and Africke, so loved him,
that they caused his bodie to be buried in their Sep-
culture. So as Catoes authoritie¹ being but against
his person, and that answered with so farre grea-
ter then himselfe, is herein of no validitie.

¹ So as Cato his authoritie
Deffensa de

la\(^1\) como se temiera que Pluton no enten-
dia latin. verdaderamente las leyes delos Romanos
no aprobaron ny aceptaron\(^2\) a persona ninguna de ser llevada
da la Guerra sino aquel que era escripto en el Cathalo-
o los soldados. Y por eso se a

Caton disagradaua su persona de el por no
hauer passado muestra, le agradaron sus obras
y quando no, Scipion Nasica (Iusgado por comun
consentimiento el optimo Romano ) le queria bien:
entrambos los otros dos Scipiones hermanos, a qui-
es por su uirtud se les dieron por sobrenombres
no menos que de Asia y de Africa, tanto bien
le querian, que hizieron enterrar a su cuerpo en
su propria sepultura. de manera que la author-
edad de Caton no siendo si no contra su persona,
y a ello suiviendo respuesto con otra authoridad
muito mayor que de el, en esto no es nada ualida.

Cap. 22. se responde a lo que se
dige que Platton destero a los poetas
de su republica y se conclue que no
solo Platton sino muchos otros muy
famosos en letras y armas les han esti-
mado muchissimo

---

1. leerne
2. allowed
3. and that answered with so farre greater then himselfe
But

now indeede my burthen is great, that ¹ Plato his name is laide vppon mee, whom I must confesse of all Philosophers, I haue euer esteeemed most wor-thie of reverence; and with good reason, ² since of all Philosophers hee is the most Poeticall! yet if hee will defile the fountaine out of which his flowing streams haue proceeded, let vs boldly examine with what reasons hee did it. First truly a man might maliciously object, that Plato being a Philosopher, was a naturall enemy of Poets. Forindeede after the Philosophers had picked out of the sweete misteries of Poetrie, the right discerning true points of knowledge: they forthwith putting it in methode, and making a Schoole Art of that which the Poets did onely teach by a diuine delightfulnes, beginning to spurne at their guides, like vngratefull Prentices, were not content to set vp shop for themselues, but sought by all meanes to discredit their maisters,

¹ now Plato

² with great reason
Mas agora en verdad el peso es grande, pues me cargan con el nombre de Platon, a quien, es manester que lo confiesse, he estimado siempre de todos los filósofos ser el mas digno de reverencia, y eso buena razón, pues de todos los filósofos es el mas poético. Con todo eso, y el quiere contaminar la fuente de donde sus fecundos arroyos proceden, es bien que examinemos con qué razones lo ha hecho. Lo primero verdaderamente un hombre pudiere maliciosamente oponer, que Platon siendo filósofo fue enemigo natural delos Poetas, por que ala verdad después que los filósofos unieron cogido de los dulces misterios de la poesía, los verdaderos y elegantísimos puntos para degernir y conocer a derechas la ciencia, 2 ellos luego poniendo en método, y haziendo una arte de escuela de lo que los poetas solamente enseñaron por un deleite divino, comenzando de tirar coches 3 a sus guyas, como ingratos aprendices, no se contentaron de poner tienda para sy mismos, mas buscaron portodas maneras de disacreditar, a sus amos y maestros que fueron los poetas; 4 mas

1 flowing streames
2 the right discerning true points of Knowledge
3 spurne
4 but sought by all means to disacredit their maisters
which by the force of delight being barred them, the lesse they could overthrow them, the more they hated them, For indeed they found for Homer, seuen Cities strange who should haue him for their Cittizen, where many Cities banished Philosophers, as not fit members to lieue among them. For onely repeating certaine of Euripides verses, many Atheniens had their liues saued of the Sira-cusans, where the Atheniens themselves thought many Philosophers vnworthie to liue. Certaine Poets, as Simonides, and Pindarus, had so preuailed with Hiero the first, that of a Tyrant they made him a just King: where Plato could do so little with Dionisius, that he himselfe of a Philosopher, was made a slave. But who should do thus, I confesse should requite the objections made against Poets, with like cauillations against Philosophers: as likewise one should do, that should bid one read Phaedrus or Simposium in Plato, or the discourse of loue in Plutarch, and see whether any Poet do authoritie abomina-

1 when
Deffensa de

esto por la fuerça del deleyte siemdoles uedado,
quanto menos les pudieron uencer y disbaratar
tanto mas dieron en aborregarlos. Porque de
ueras hallaron que por Homaro, siete ciudades
contrastaron qual le hauian de tener por ciuda-
dano, abonde muchas Ciudades desterraron a los
filosofos, como a miembros no idones de uiiuir
entre ellos. por el solo repetir ciertos uersos de Eu
ripidos, los Siracusanos saluaron la uida a
muchos Athenienses, donde los mismos Athe-
nienses pensaron a muchos filosofos ser indignos
de uiiuir. Alguns poetas, como Simonedes y Pindaro,
tanto han preualecido con Hiero el primero, que
de un Tyrano le hisieron un Rey Iusto: a donde
Platon pudo tan poco con Dionisio que el mismo
de filofo fue hecho esclavo. mas quien lo hisie-
ra, confieso que recompensaria las obiecciones
hechas contra los poetas, con semeiantes calumni-
as contra los filosofos: como tambien haria, qui-
dixera que se leyasse a Phedro o Symposio en
Platon, o el discurso delos amores de Plutarcho,
y uasase, sy algun poeta Authoriza al abominar
ble

1 the lesse they could ouerthrow them, the more they hated them
ble filthiness as they doo. Againe, a man might aske, out of what Common-wealth Plato doth banish them, in sooth, thence where he himselfe alloweth communitie of women. So as belike this banishment grew not for effeminate wantonnesse, since little should Poetical Sonnets be hurtful, when a man might haue what woman he listed. But I honor Philosophicall instructions, and blesse the wits which bred them: so as they be not abused, which is likewise stretched to Poetrie. S. Paul himselfe sets a watch-word Philosophie, indeed vpon the abuse. So doth Plato vpon the abuse, not vpon Poetrie. Plato found fault that the Poettes of his time, filled the worlde with wrong opinions of the Gods, making light tales of that unspotted essence, and therfore wold not haue the youth depraued with such opinions: heerein may much be said; let this suffice. The Poets did not induce such opinions, but did imitate those opinions alreadie induced. For all the Greeke stories can well testifie, that the verie religio of that time,
Poesía

bile fealdad como lo hacen ellos. Otra vez, un hombre pudiera preguntar, de que republica los desterra Platon, por cierto, de aquella adonde el mismo aprueba la comunidad de mugeres. de modo que parece que este distierro no nacio por la efemina logania, pues poco pudrian dañar los sonetos Poéticos, quando un hombre pudiera aüer la muger que quisiera. mas yo reueerengo a las instructiones filosoficas, y bendigo a los ingenios que los cria, con tal que no sean abusadas, lo qual tambien se estienie a la Poesia. San Pablo mismo pone un nombre de guardia sobre la filosofia, esto es sobre el abuso. asi haze Platon sobre el abuso y no sobre la poesia.

Platon culpaau que los poetas de su tiempo, alenar las erroneas opiniones de los dioses, haseiendo cuertos liuanos de aquella imaculada essencia; y por esto no quaria que la Iuuentud fuese deprauada con tales opiniones: aqui se puede dezir mucho; esto baste. los poetas no han induzido tales opiniones, si no imitaron a tales opiniones ya induzidas. por que todas las historias Griegas bien pueden atestiguar, que la religion misma de aquel tiempo

1 a watch-word
vpon many, and many fashioned Gods: Not taught so by Poets, but followed according to their nature of imitation. Who list may read in Plutarch, the discourses of Isis and Osiris, of the cause why Oracles ceased, of the divine providence, [&] see whether the Theology of that nation, stood not vpon such dreams, which the Poets indeede superstitiously observed.

And truly since they had not the light of Christ, did much better in it, then the Philosophers, who shaking off superstition, brought in Atheisme. Plato therefore, whose authoritie, I had much rather iustly costume,\(^1\) then vniustly resist: ment not in generall of Poets, in those words of which Iulius Scaliger saith; Qua aut-\(^2\) thoritate barbari quidam atq; hispidi abuti velint ad poe-\(^3\) tas ë rep. Exigendos. But only ment to drive out those wrong opinions of the Deitie; wherof now with-\(^4\) out further law, Christianitie hath

---

\(^1\) conster

\(^2\) \(\text{e\_republica\_exigendos}\).
Defensa de

esta una sobre muchos y muchas faiciones de dioses: no enseñados por los poetas mas seguidos con forme a su natural imitación. quien quisiera puede leer in Plutarchos los discursos de Isis y Osiris, de las causas por que cessaron los oráculos, de la providencia divina, y usar como la Theologia de aquella nación estaba fundada sobre tales Suenos, lo qual los poetas qüe super-
sticiosamente observaron. y realmente pues no tenían la lumbr de Christo, hisieron en ello mucho mejor que los filosofos, los quales dishechando de su la superstición, induzieron el Atheismo y negamiento de Dios. 2 Platon pues (a cuya authoridad mucho mas quisiera Justamente explicar, 3 que injustamente resistirla) no entendio en general de los poetas, en aquellas palabras delas ques Iulio Scaligero dice, Qua authority bar-
bare quidam atq; insipidi abuti uelint
ad poetas e republica exigendos, 4 mas
solamente su intento fue para hechar fuera 5 aquellas opiniones erroneas dela deidad: de la qual Agora sin mas ley la Christianidad ha quitado

---

1 their nature of imitation
2 brought in Atheisme
3 cōsture
4 Qua authority barbari quidam atq; hispidi abuti uelint ad
poetas e; rep. Exigendos.
5 but only meant to drive out
taken away all the hurtful belief, perchance as he thought nourished by then esteemed Poets. And a man need go not further then to Plato himselfe to knowe his meaning; who in his dialogue called Ion, giueth high, and rightly, divine commendation vnto Poetrie. So as Plato banishing the abuse, not the thing, not banishing it, but giuing due honour to it, shall be our Patron, and not our adversarie. For indeed, I had much rather, since truly I may do it, shew their mistaking of Plato, vnder whose Lyons skinne, they would make an Aslike braying against Poesie, then go about to ouerthrow his authoritie; whome the wiser a man is, the more just cause he shall finde to haue in admiration: especially since he attributeth vnto Poesie, more then my selfe do; namely, to be a verie inspiring of a divine force, farre aboue mans wit, as in the forenamed Dialogue is apparent. Of the other side, who would shew the

1 by the then
2 to
3 vnto
Poema

quitado toda la creencia dañosa, quizás como el pensamiento, alimentada por aquellos estimados poetas. Y un hombre no ha menester ir más lexos que el mismo Platón para saber su sentido: el cual en su diálogo llamado Ion, da alta y justamente alabanza a la poesía, de modo que Platón distancando el abuso, no la cosa misma, y no la distanciando si no dando la su debida honra, ha de ser nuestro padrón y no nuestro adversario. Por que cierto mucho más quisiera, pues con verdad lo puedo hacer, mostrar que Platón aya sido de ellos mal entendido, dobaxo de cuyo piel de león querian hacer un rebusmar de asnos contra la poesía, que querer disbaratar y enojar a su autoridad; a quien quanto más sabio es un hombre tanto mas hallara Justas causas para tenerle en admiración: principalmente pues atribuye a la poesía mas que yo mismo; nombradamente, de ser Justo un inspirar de una fuerza divina, pasando mucho al entendimiento humano, como en el ya dicho diálogo es evidente. 

de la otra parte quien quisiera mostrar las

1 then go about to overthrow
2 iust cause
3 to be a verie inspiring of a diuine force
honours have

bene by the best sort of judgements graunted them,
a whole sea of examples woulde present themselves; Alexanders, Caesar, Scipio, all favourers of Poets; Laelius, called the Romane Socrates himself a Poet; so as part of Neautontimoroumenon in Terence, was supposed to bee made by him. And even the Greeke Socrates, whom Apollo confirmed to bee the only wise man, is said to have spent part of his olde time in putting Esopes Fables into verses. And therefore full suill should it become his scholler Plato, to put such words in his maisters mouth against Poets. But what needs more? Aristotles writes the Arte of Foesie, and why, if it should not bee written? Plutarche teacheth the use to bee gathered of them, and how, if they should not bee reade? And who readeas Plutarches either Historie or Philosophie, shall finde bee trimmeth both their garments with gardes of Foesie. But I list not to defend Foesie with the helpe of his underling Historiographie. Let it suffice to haue

1 need

2 her
Deffensa de grandes honras que los maiores Luisios les ayan dado a los poetas, un mar entero de exemplos se le presentaria adelante; Alexandros, Cesares, Scipiones, todos fauorescidores delos poetas: Lelius llamado el Romano Socrates, el mismo poeta; de modo que parte de Heauton Tim-roumenon en Terencio, se imagino de ser hecho de el, y el mismo Griego Socrates, a quien Apollo confirmo de ser el unico sabio, se diçe de hauer gastado parte de su edad uelha en po- niendo en uerso las fabulas de Esopo, y por eso muy mal paresceria en su discipulo Platon, de poner tales palabras en la boca de su maestro contra los poetas. Pero que es menester mas? Ari- stoteles escriue el arte de la poesia, y porque, sy no se deuiera escriuir? Plutarcho enseña el uso y fructo que se ha de coger de ellos, y como, sy no se deuiera leerlos? y quien lee las historias y la filosofia de Plutarcho, hallara que adorna los uestidos de entrambos con la guarnicion dela poesia. mas no quiero defender la poesia, con el ayuda de su inferior la historiographia. baste hauer mostrado

1 would present themselues
2 Heautontimoroumenon
3 part of his olde time
shewed, it is a fit soyle\textsuperscript{1} for praise to dwell upon; and what dispraise may set upon it, is either easily overcome, or transformed into just commendation. So that since the excellencies of it, may bee so easily and so justly confirmed, and the lowe creeping objections so soone trodden downe, it not beeing an Art of lyes, but of true doctrine; not of effeminatenesse, but of notable stirring of courage; not of abusing mans wit, but of strength thening mans wit; not banished, but honored by Plato; \textsuperscript{[50]}

Let us rather plant more Lawrels for to ingarland the\textsuperscript{2} Poets heads (which honor of being Lawreate, as besides them onely triumphant Captaines were, is sufficient authoritie to shew the price they ought to bee held\textsuperscript{3} in) then suffer the ill favoured breath of such wrong speakers once to blow upon the cleare springs of Poesie.

\textsuperscript{1} Let it suffice that it is a fit soyle

\textsuperscript{2} our

\textsuperscript{3} had
mostrado que es un solar Idoneo, sobre que apo-
ya y mora la alabanza: y cualquier dislloar q
se le impone, o es fàcilmente disbaratado, o transfor-
mado en Iusto loor. de manera, pues las excelenias
de ella tan fàcilmente y Iustamente pueden ser
confirmadas, y lo uil de sus objecciones 2 tan presto
atropellados, no siendo una arte de mentiras, si
no de uerdadera doctrina; no de hazer effemina
do, sino de despertar notablemente y eleuar
el valor; 3 no de abusar, sino de coroborar y es-
forçar el entendimento humano; no desterrado, si
no reuerengiado de Platon: antes plantemos mas
laureles para poner guyrnaldas en las cabeças de
los poetas (qual honra de ser laureados, como fuera
de ellos solo lo han sido Capitanes triumfadores,
es bastante authoridad para mostrar el preço
en que se auian de tener) que permitir al feo
y corrupto aliento de tales InIuriadores bahear
una uez sobre las claras fuentes della poesia

Cap. 23. que la falta de merito
en los postes es la causa por que
Inglaterra les es tan dura
madrastra ---

1 it is a fit soyle for praise to dwell
2 and the lowe creeping obliqueons
3 but a notable stirring of courage
4 not of abusing mans wit, but of strength thening mans wit
But since I have runne so long a Carrier in this matter, me thinkes before I giue my penne a full stoppe, it shall be but a little more lost time, to enquire why England the Mother of excellent mindes should be growne so hard a stepmother to Poets, who certainly in wit ought to passe all others, since all onely pro- ceedes from their wit, beeing indeed makers of themselues, not takers of others. How can I but exclaime. Musa mihi causas memoria quo immune laeso, Sweete Poesie that hath su ciently had Kings, Emperours, Senatours, great Captaine, such as besides a thousandes others, David, Adrian, So- phocles, Germanicus, not onelie to fauour Poets, but to bee Poets: and of our nearer times, can present for her Patrons, a Robert King of Scicill, the great King Fraunce of Fraunce, King James of Scotland; such Cardinalls as Bembus, and Bibiena; such fa- mous Preachers and Teachers, as Beza and Me- lanchthon; so learned Philosophers, as Fracasto- rius,
Deffensa de

Mas pues ha currido tan larga carrera en esta materia, me parece antes de parar del todo a my pluma, no será sino un poco mas tiempo perdido. de inquerer por que Inglaterra la madre de Excelentes ingenios, ha uenido a ser tan dura madrestra para los poetas, los quales cierto en entendimiento deuan de passar a todos los otros, pues todo procede solo de su entendimiento, siendo realmente hazedores de lo suyo y no tomadores delo ageno. como puedo yo dexar de exclamar, Musa mihi causas memora quo numine laeso? la dulce poesia que antiguamente ha tenido Re yes, Emperadores, Senadores, grandes Capitanes, tales fuera de mil otros 1 como David, Adriano, Sophocles, Germanico, no solo para favorescer a los poetas, sino de ser poetas; y de nuestros tiempos mas modernos, puedo presentar por sus padrones un Roberto Rey de Sicilia, el grand Rey Francisco de Francia, el Rey Jacobo de Escocia; tales Cardenales como Bembo y 2 Bibiena; tan doctos filosofos como Fracastorio y Scaligero

1 such as besides a thousands others
2 such Cardinalls as Bembus, and Bibiena; such famous Preachers and Teachers, as Beza and Melanchthon
and Scaliger; so great Orators, as Pontanus, and Muræus; so piercing wits, as George Buchanan; so grave Counsellors, as besides many, but before all, that Hospitall of France; then whose I think that Realmes never brought forth a more accomplished judgement, more firmly built upon virtue: I say these with numbers of others, not only to read others Poëties, but to poetise for others reading; that Poëtie thus embraced in all other places, should only finde in our time a hard welcome in England. I think the verie earth laments it, and therefore deckes our style with fewer Laurels then it was accustomed. For heretofore, Poets have in England also flourished: and which is to be noted, even in those times when the Trumpet of Mars did sound lowdest. And now that an over faint quietnesse should seeme to strowe the house for Poets. They are almost in as good reputation, as the Montebanckes at Venice. Truly
y Scaligero; tan grandes Oradores como Pontano
y Moreto; tan penetrativos ingenios como Geor-
ge Buchanan; tan graves consejeros como fue-
ra de muchos, mas antes de todos, a qual Hospital
de Francia, de quien pienso que aquel regno nun
ca produjo un Indio mas complido, mas fuerte
y constantemente fabricado sobre la virtud: Digo
estos con grand numero de otros no solo para leer
las poesias agora, mas para postizar para la
leyenda de otros; que la poesia en esta manera
abracada y estilizada en todas las otras partes,
hallase solamente en nuestros tiempos en Inglaterr-
a tan mal acogimiento. pienso que la misma
terra lo lamento y por eso adorna a nuestro
suelo con menos laureles de lo que solia. por que
antes de agora los poetas florescieron tambien
en Inglaterra: y lo que es de notar, en aquellos
mismos tiempos quando la trompeta de Harte
sonaba mas alto. y que agora una demasiado
floxa quitad parese ase arar do sal la casa
de los poetas, que esten en menos reputacion
1
que los montebancos de venecia. Verdaderame-
nte

1 And now that an ouer faind quietness should seem to
strow the house for Poets:. They are almost in as good reputation,
as the Mountebanks at Venice.
even that, as of the one side
it giueth great praise to Poesie, which like Venus (but
to better purpose) had rather be troubled in the net
with Mars, then enjoy the homely quiet of Vulcan.
So serveth it for a piece of a reason, why they are lesse
gratefull to idle England, which now can scarce en-
dure the paine of a penne. Vpon this necessarily fol-
loweth, that base men with seruill wits undertake it,
who think it enough if they can be rewarded of the
Printer: and so as Epaminandas is said with the honor
of his vertue to have made an Office, by his exerci-
sing it, which before was contemptible, to become
highly respected: so these men no more but setting
their names to it, by their own disgracefulness, dis-
grace the most gracefull Poesie. For now as if all the
Muses were got with childe, to bring forth bastard
Poets: without any commission, they do passe over
the Bankes

1 poste
Deffensa de esto mismo, como de una parte da grand loor a la poesia, la qual como uemos (mas a melior proposito) antes queria tener el fastidio de ser enredada en una red con Marte, que de gozar de una quietud simple y floxa con Vulcano. así sirue por alguna parte de razón en darla causa por que son menos gratos a la ociosa Inglaterra, que agora a penas puede sufrir el trabajo de una pluma de escriuir. de aquy necessariamente sigue, que hombres baños de entendimiento seruili la emprenden, a los quales les basta sy pueden ser premiados del estampador. y como se dice de Epaminondas, que con la honra de su uirtud, hizo a un officio, que antes fue en menos precio, por exercitar lo el, venir a ser altamente respetado: así estos hombres no más que poniendo sus nombres a ella, con su propia disgracia, disacreditan y affrentan a la mas gracios a poesia. por que agora como si todas las musas fuesen preñadas, para parir bastardos poetas; sin alguna comission curren la poeta sobre las montañeras

1 even that  
2 the homely quiet of Vulcan  
3 by their own disgracefulness, disgrace the most gracefull
of Helicon, till they make the Readers more 'warie then Post-horses: while in the mean
time, they Queis meliore luto finxit praecordia Titan,
are better content to supresse the out-flowings\textsuperscript{1} of theire wit, then by publishing them, to be accounted
Knights of the same order. But I that before ever I
durst aspire vnto the dignitie, am admitted into the
companie of the Paper-blurrers, do finde the verie
true cause of our wanting estimation, is want of de-
sert, taking uppon vs to be Poets, in despite of Pallas.
Now wherein we want desert, were a thankwoor-
theie labour to expresse. But if I knew I should have

\textsuperscript{1} out-flowing
montañeras de Helicona, hasta que hanse a
los lectores mas cansados que cavallos de posta:
mientras en el interim, aquellos Queis
melior luto finxit precordia Titan\(^1\).
mas se contentan de abatir y encubrir lo fecundo
que mana fuera de sus entendimientos,\(^2\) que
con publicarlo,\(^3\) de ser tenidos por Cavalleros dela
misma orden y habito,\(^4\) mas yo que antes de
atreverme Iamas de aspirar ala dignidad soy
admirado en la compania delos borradores de
papel, hallo que la verdadera causa de faltarnos
la estimacion, es por faltarnos el merescimiento,
presumiendo de ser poetas en dispacho de
Pallas.

\textit{Cap. 24. de la arte imitacion
y exercicio y que el no usar
de ellos aderechas es la causa
de faltarse meritos a los poetas
de Inglaterra --- ---
Mas agora aquello en que nos falta el merito, seria trabajo digno de agradecerse, el declararlo. y yo lo supiera me uuiera

\(^1\) they Queis meliore luto finxit prae cordia Titan
\(^2\) are better content to suppress the outflowings
\(^3\) then by publishing them
\(^4\) of the same order
mended my selfe, but as I never desired the title, so have I neglected the means to come by it, only over-mastered by some thoughts, I yielded an inc- kie tribute unto them. Marrie they that delight in Poesie it selfe, should seek to know what they do, and how they do: and especially looke themselves in an vnflattering glasse of reason, if they be enclinable unto it. For Poesie must not be drawne by the eares, it must be gently led, or rather it must lead, which was partly the cause that made the auncient learned affirme, it was a divine gift [k] no humane skil; since all other knowledges lie readie for anie that have strength of wit: A Poet no industrie can make, if his owne Genius be not carried into it. And therefore is an old Proverbe, Orator fit, Poeta nascitur. Yet con- confesse I alwaies,

1 But I as I

2 it is an
Deffensa de

amendado a my mismo, mas como nunca
he desseado el títuio assy me discuye del
modo de alcançarlo, solo uncido de algunos pensamientos, les entregue un tributo de
tynta. mas los que se deleytan en la poesía mis-
ma deurian querer saber lo que hazen y co-
mo lo hazen, especialmente mirar a sy mismos
en un espejo de raçón que no adula, sy son
inclinables a ello o no. Por que la poesia
no se ha de tirar por las oreías, es menester
guyarla con blandura, o antes ella debe
ser la guya, lo qual parte fue la causa que
hizo a los doctos antiguos afirmar que fue
un don de Dios, y no alguna scienza hu-
mana,1 pues todas las demás sciençias estan
apareladas para todos los que tienen vigor
y fuerça de entendimiento; mas que uno
sea poeta por ninguna industria se puede
hazer, sy por su proprio Genio y natura-
leça no sea llevado a ello.2 y por esso ay
un refran antigü3 orator fit, poeta
nascuir. todaui yo confiesso siempre

1 Æ no humane skil
2 A Poet no industrie can make, if his owne Genius
be not carried into it.
3 And therefore is an old Proverbe
that as the fertilest ground must be manured, so must the highest flying wit have a Dedalus to guide him. That Dedalus they say both in this and in other, hath three wings to beare it selfe vp into the aire of due commendation: that is Art, Imitation, and Exercise. But these neither Artificiall Rules, nor imitative paternes, we much comber our selues withall. Exercise indeed we do, but that verie fore-backwardly; for where we should exercise to know, we exercise as having knowne: and so is our braine deliuered of much matter, which never was begotten by knowledge. For there being two principall parts, Matter to be expressed by words, and words to expresse the matter: In neither, wee use Art or imitation rightly. Our matter is, Quodlibet, indeed though wrongly performing, Ouida Verse.
Poesía

que como el mas fertil terreno ha menester
ser labrado y cultivado,1 assi es menester que
el ingenio que uola mas alto, tenga un Dedalo
para guyarlo. aquel Dedalo se dice assi en
esto como en otras cosas, de tener tres alas para
lleuarle en alto en el ayre de la deuida ala-
bança: que son Arte, Imitacion, y Exercicio. 
mas nos otros ny con estas reglas artificiales
my padrones de imitarse, no nos damos mucho
fastidio.2 el Exercicio verdaderamente haze-
mos, mas ello muy al reues; por que donde
deuiamos exercitarnos para saber, nos exerci-
citamos como si uiusremos ya sabido,3 y assy
nuestro qelebro ha parido mucha materia
que nunca fue engendrada por Scienqia. por
que auiendo dos partes principales, la materia
para ser declarada por palabras, y las pala-
bras para declarar la materia: en ninguna
de las dos usamos del arte ny de la imitacion
aderechas. nuestra materia verdaderamente
es, Quodlibet. aun que malcompliendo con
el uerso de Ouidio.

1 must be manured
2 But these neither Artificiall Rules, nor
imitatium paternés, we much comber our selves withall.
3 we exercise as hauing Knowne
Quicquid conabor dicere, Ver-
sus erit: neuer marshalling it into anie assured ranck, that almost the Readers cannot tell where to finde themselves. Chawcer undoubtedly did excellent-
ly in his Troilus and Creseid: of whom trulie I knowe not whether to meruaile more, either that hee in that mistie time could see so clearly, or that wee in this cleare age, goe so stumblingly after
him. Yet had hee great wants, fit to be forgi-
uen in so reuerent an Antiquitie. I account the Mirrour of Magistrates, meetly furnished of beu-
tiful partes. And in the Earle of Surreis Lirickes,
manie things tasting of a Noble birth, and wor-
thie of a Noble minde. The Sheepheards Kal-
lender, hath much Poetrie in his Egloges, indeed
woorthie the readings, if I be not deceiued. That same framing of his style to an olde rusticke lan-
guage, I dare not allow: since neither Theocritus in Greeke, Virgill in Latine, nor Sanazara in Ita-
lian, did affect it. Besides these, I doo not

1 an
2 walk
3 reuerent antiquity
4 doe I not
Deffensa de

Quicquid conabor dicere versus erit\(^1\)

Iamas poniendo la en orden en alguna asegurada hilera,\(^2\) que apenas los lectores saben adonde hallarse. Chaucero sin duda hizo Excelentemente en su Troylo y Cresseyda: de quien cierto no se qual se ha de maravillar mas ó que el, en aquel anublado tiempo pudo uer tan claro, o que nos otros en esta edad clara, uamos tanto tropeçando tras de el.\(^3\) toda uia el tenía muchas faltas, que eran de per donarsele en tan venerable antiguedad. Yo estimo al espejo de los magistrados, ser asi razonablemente proveido de hermosas partes, y en los lyricos del Conde de Surrey ay muchas cosas que saben a un noble linage, y son dignas de un animo noble. El calendario de Ios pastores tiene mucha poesia en sus Eglogas, realmente (sy yo no me engano) digna de leerse. aquel formar su estilo a un antiguo rustico lengua\(\text{\^{e}}\) no me atrevo de aprouarlo: pues ny Teocrito en griego, ny Virgilio en latin, ny Sannazaro en Italiano, no lo usaron fuera de estos no me acuerdo

\(^{1}\) Quicquid conabor dicere, Versus erit:
\(^{2}\) neuer marshalling it into anie assured ranck
\(^{3}\) goe so stumblingly after him.
remember to have seen, but few (to speak boldly) printed, that have poetical sinnewes in them. For proofs whereof, let but most of the Verses bee put in prose, and then ask the meaning, and it will bee found, that one Verse did but beget an other, without ordering at the first, what should bee at the last, which becomes a confused masse of words, with a tingling sound of ryme, barely accompanied with reasons. Our Tragidies and Comedies, not without cause cryed out against, observing rules neither of honest civilitie, nor skilfull Poetrie. Excepting Corboducke, (againe I say of those that I have seen) which notwithstanding as it is full of stately speeches, and wel sounding phrases, clyming to the height of Seneca his style, and as full of notable morallitie, which it dooth most delightfully teach, and so obtaine the verie ende of Poesie. Yet in truth, it is verie defectious in the circumstaunces, which greeues mee, because it might not remaine as an exact moddell of all Tragidies. For it is

1 reason

2 nor of skilfull
acuerdo de aver visto sino pocas poesías (para hablar osadamente) estampadas, que tienen

en sy nuevos poéticos, por prueua de esto, pongan

se en prosa los mas de los versos, y después pi-

dase el sentido, y se hallará que un verso no hizo

si no engendrar al otro, sin ordenar al principio

lo que auia de ser al ultimo, lo qual viene a ser

una massa confusa de palabras, con un retintin

de metro a secas acompañado con razón. mes-

stras tragedias y comedias no sin causa se ha

esclamado contra ellas, no obseruando reglas ny

de la honesta ciuilidad, ny dela docta poesia. sal-

uo a Oorboduque (otra uez digo delas que

yo he uisto) la qual no obstante, como esta llena

de palabras altiuas, y frases que bien suenan,

subiendo al altiuez del estilo de Seneca, assi esta

llena de notables moralidades; las quales ense-

ñan con muchissimo deleyte, y de esta manera

alcanza el verdadero fin dela poesia. todauia

cierto, es muy defetuosa en las circumstancias, lo

que me pesa, para que pudiera quedar por un

perfecto dechado de Tragedias; por que tiene

1 stately speeches
2 height
3 notable moralitie, which it dooth most
delightfully teach
4 because it might not remaine as an
exact moddell of all Tragidies
faultie both in place and time,
the two necessarie Companions of all corporall
actions. For where the Stage should alway re-
present but one place, and the uttermoste time
presupposed in it, should bee both by Aristotles
precept, and common reason, but one day; there
is both manie dayes and places, inartificially ima-
gined. But if it bee so in Gorboducke, howe much
more in all the the rest, where you shall haue A-
sia of the one side, and Affricke of the other, and
so manie other vnder Kingdomes, that the Play-
er when he comes in, must euer begin with telling
where he is, or else the tale will not be conceiued.
Now you shall have three Ladies walke to gather
flowers, and then we must beleeue the stage to be a
gardin. By and by we heare newes of shipwrack in
the same place, then we are too blame if we accept
it not for a Rock. Upon the back of that, comes out
a hideous monster with fire and smoke, and then the
miserable beholders are bound
Deffensa de

errores assi del tiempo como del lugar, los dos compañeros forçosos de todas las acciones corporales. Porque adonde el tablado siempre, no deuiera representar sino solo un lugar, y el mayor tiempos\textsuperscript{1} presupuesto en ello no deuiera ser, segun el precepto de Aristoteles y la razón comun, sino solo un dia; ay en ella muchos dias y muchos lugares inartificialmente imaginados.

Però si es assi en Corboduque, quanto mas lo sera en todas las demas, donde hallareys a Asia de una parte, y a Africa de la otra, y assi muchos otros reynos debajo de ellas, que el farsante y actor quando entra\textsuperscript{2} es menester que siempre comience con decir el donde esta, de otra manera no se entendera el cuento. Luego aura tres damas Iendo a passearse para coger flores, y entonces es menester creer el tablado de ser Iardin, despues oymos de naufragio en el mismo lugar, entonces hazemos mal sy no lo tengamos por un escollo. sobre esso sale un espantoso monstro con fuego y fumo, y entonces los miserios miradores son tenidos a tener

1 time
2 that the Player when he comes in
to take it for a cause:

while in the mean time two Armies fly in, represented with four swords \& bucklers, and the what hard hart will not receive it for a pitched field. Now of time, they are much more liberall. For ordinarie it is, that two young Princes fall in love, after many trouerses she is got with child, delivered of a faire boy: he is lost, groweth a man, falleth in love, and is readie to get an other child, and all this in two hours space: which howe absurd it is in sense, even sense may imagine: and Arte hath taught, and all ancient examples justified, and at this day the ordinarie players in Italie will not erre in. Yet will some bring in an example of Eunuche in Terence, that containeth matter of two dayes, yet far short of twentie yeares. True it is, and so was it to by played in two dayes, and so fitted to the time it setfoorth. And though Plautus haue in one place done amisse, let vs hit it with him, \& not misse with him. But they will say, how then
a tenerlo por una cueva: Cuando mientras
dos exerciticos entran uolando, que se represen-
tan con quatro espadas y quatro rodelas, y en-
tonces, que coracon duro no lo tendra por un cam[
aplazado. Del tiempo pues, son mucho mas
liberales, por que es ordinario, dos principes moços
se enamoran juntos, despues de muchos atrauissos
ella sale preñada, ha parido un hermoso niño: este
se pierde, viene a ser hombre, se enamora, y esta
apareiado para engendrar un otro niño: y todo esto
en el espacio de dos horas: lo qual quan desuaria-
de sentido es, los mismos sentidos lo pueden ima-
ginar; y el arte lo ha enseñado y todos los exem-
plos antiguos lo han Justificado, y oy día los farsantes
ordinarios de Italia no harian yerro en ello. pero
algunos traeran un exemplo del Eunucho en Te-
rencio, que contiene materia de dos dias (bien que
falta mucho de ueynte años.) uerdad es, y assi
se hauia de representar en dos dias, y de esta ma-
nera accomodada al tiempo se representó. y aun
que Plauto en un lugar ha errado, acertemos
con el y no erremos con el. mas diran, como pues

__________

1 For ordinarie it is, that two young Princes fall in loue,
2 which howe absurd it is in sense
3 And though Plautus have in one place done amisse
shall we set forth

a storie, which contains both many places, and many times? And do they not know that a Tragidie is tied to the lawes of Poesie and not of Historie: not bounde to follow the storie, but hauing libertie either to faine a quite new matter, or to frame the Historie to the most Tragicall conveniencie. Againe, many things may be told which cannot be shewed: [56] if they know the difference betwixt reporting and representing. As for example, I may speake though I am here, of Peru, and in speech digresse from that, to the description of Calecut: But in action, I cannot represent it without Pacolets Horse. And so was the manner the Auncients tooke, by some Nuntius, to recount things done in former time or other place. Lastly, if they will represent an Historie, they must not (as Horace saith) beginne ab omn, but they must come to the principall poynts of that one action which they will represent. By example this will be
Deffensa de

hemos de representar una historia que contiene
así muchos lugares como muchos tiempos? Y no
saben que una Tragedia está atada a las leyes
de la poesía y no de la historia; y está tenida
de seguir la historia, si no tiene libertad o de fin
gir una materia de todo nuevo, o de fabricar la
historia a la mas tragica conueniencia, de
mas de esto muchas cosas se pueden contar
que no se pueden mostrar; si saben la diferen-
cia que ay entre el referir y el representar. co
mo por ejemplo, yo puedo hablar aunque estoy
aqui del Peru, y hablando haser digression
de esto al discripcion del Catecut; mas en
accion no lo puedo representar sin el Cauallo
de Pacoletto. Y este fue el modo que tomaron
los antiguos, por algun nuncio de recontar cosas
hechas en tiempo primero o en otro lugar. Vltim-
mamente si quieren representar una historia,
no es menester (como diqe Horacio) que comien-
gen, Abouo, sino es menester que uengan al
punto principal de aquella sola accion que quie
ren representar3 por uno exemplo esto se decla

1 that
2 former time
3 Lastly, if they will represent an Historie,
   they must come to the principal poynte of that
   the action which they will represent.
best expressed. I have a storie of young Polidorus, deliuered for safeties sake with great riches, by his Father Priamus, to Polminester King of Thrace, in the Troyan warre time. He after some yeares, hearing the overthowe of Priamus, for to make the treasure his owne, murthereth the Childe, the bodie of the Childe is taken vp, Hecuba, shee the same day, findeth a sleight to bee revenged most cruelly of the Tyrant. Where now would one of our Tragedie writers begin, but with the deliuerie of the Childe? Then should hee saile ouer into Thrace, and so spende I know not howe many yeares, and trauaile numbers of places. But where dooth Euripides? even with the finding of the bodie, the rest leauing to be told by the spirite of Polidorus. This needes no further to bee enlarged, the dullest witte may conceiue it.

1 vp by Hecuba
2 leauing the rest to be told
3 need
ra mejor. Tengo una historia del niño Polidoro, entregado para mas seguridad con mucha riqueza de su padre Priamo a Polymnester Rey de Thracia, en tiempo de la guerra de Troya. el despues de algunos años, oyendo ser uencido Priamo, para haser suyo el Thesoro, mata al niño, el cuerpo del niño se halla; Hecuba, aquel propio dia, halla una maña para uengarse muy cruelmente del tyrano. Adonde agora comenceria uno de nuestros Tragediadores, sino con el entregar del niño. entonces, auia de nauegar a Tracia, y assi gastar no se que tantos años, y caminar\(^1\) por grand numero de lugares. mas donde començo Euripides?\(^2\) con el mismo hallar del cuerpo, lo demas dexandolo a contar se por el espiritu y alma de Polidor. esto no ha monester alargarse mas, el mas torpe ingenio lo entenderra.

Cap. 25. de muchos otros yerros
que se cometen en sus comedias
y tragedias en Inglaterra y tambié en sus liricos de canciones y sonetos.

1 trauala
2 But where dooth Euripedes?
But besides these grosse absurdities, howe all their Playes bee neither right Tragedies, nor right Comedies, mingling Kings and Clownes, not because the matter so carrieth it, but thrust in the Clowne by head and shoulders to play a part in majestical matters, with neither decen-
cie nor discretion: so as neither the admiration and Commiseration, nor the right sportfulness is by their mongrell Tragicomodie obtained. I know Apuleius did somewhat so, but that is a thing recounted with space of time, not represented in one moment: and I knowe the Auncients haue one or two examples of Tragicomedies, as Plau-
tus hath Amphitrio. But if we marke them well, wee shall finde that they never or verie daintily matche horne Pipes and Funeralls. So falleth it out, that having indeed no right Comedie in that Comical part of our Tragedie, wee haue nothing but scurrillitie unworthy of anie chaste eares, or some extreme shewe of doltishnesse, indeede

1 in Clownes by
Deffensa de

Pero allende de estos grandes disuarios, todo su representar\(^1\) ny son uerdaderas comedias, ny uerdaderas Tragedias, mesclando Reyes con uillanos, no porque assy lo llena la ma-
teria, mas empuzan dentro al uillano para representar\(^2\) una parte en materias de mage
stad, no por uia decente ny discreta: de ma-
nera que ny la admiracion ny comiseraion,
y el uerdadero regozillo por su mestisa y bastar-
da tragicomedia no se alcança. Se que Apuleyo
hizo algo assi, mas aquello es recontado con esp-
cio de tiempo,\(^3\) no representado en un momento.

Y se que los antiguos tienen uno, o dos exemplos
de tragedomedias, como Plauto tiene el Amphi
treya,\(^4\) pero si bien les observamos hallaremos
que nunca o muy pocas ueces Iuntaron Corna-
musas y asequias,\(^5\) de esta manera acontece,

que no teniendo de ueras ninguna aderechas
comedia\(^6\) en aquella parte comica de nuestra
tragedia, no tenemos nada sino uellaqueria
indigna de todos los oydos castos, o alguna estre-
mada muestra de boueria, uerdaderamente

\(^1\) howe all their Playes
\(^2\) but thrust in the Clowne by head and shoulders to play
\(^3\) but that is a thing recounted with space of time
\(^4\) Amphitrio
\(^5\) that they neuer or verie daintily matche Pipes and Funeralls.
\(^6\) that hauing indeed no right Comedie
fit to lift vp a loude laughter and nothing else: where the whole tract of a Comedie should be full of delight, as the Tragedie should bee still maintained in a well raised admiration. But, our Comedients thinke there is no delight without laughter, which is varie wrong, for though laughter may come with delight, yet commeth it not of delight, as though delight should be the cause of laughter. But well may one thing breed both together. Nay rather in themselves, they have as it were a kinde of contrarieties: For delight wee scarcely doe, but in things that have a comemniencie to our selues, or to the general nature: Laughter almost euer commeth of things moste disproportioned to our selues, and nature. Delight hath a joy in it either permanent or present. Laughter hath onely a scornfull tickling. For example, wee are rauished with delight to see a faire woman, and yet are farre from being mooved to laughter. Wee laugh at
apta para hacer dar carcajadas de risa y nada mas: adonde toda la traça de la comedia auía de ser llena de deleite, como la tragedia de ser siempre continuada en una bien crescida admiraçion. Pero nuestros comediantes piensan que no ay ningun deleite sin risa, que es un yerro grande, por que sy bien la risa puede unir con la delectacion, todavía no nasce de la delectacion, como sy el deleite fuera la causa de la risa: pero bien puede una misma cosa engendar lo uno y lo otro Luntos, mas de suyo tienen en suy mismos, como si fuera, una suerte de contrariedad. por que a penas deleytamos sino en cosas que tienen una conveniencia con nosotros mismos o con la naturaleza en general: la risa casi siempre uiene de las cosas mas disconuenibles y disproporcionadas a nosotros mismos y ala naturaleza. la delectacion tiene en su una alegria o permanente o presente: la risa tiene solo unas escarnegidas cos quillas. Por exemplo nos deleytamos muchissimo de uer una hermosa muger y con todo esso somos lexos de ser moidos a risa. nos reymos de las

1 tract
2 which is very wrong
3 Nay rather in themselves
4 Laughter almost ever commeth of things most disproportioned to our selues, and nature.
deformed creatures,
wherein certainly wee cannot delight. We delight in good chaunces, wee laugh at mischaunces. We delight to heare the happinesse of our friends and Countrey, at which hee were wortie to be laughed at, that would laugh: we shall contrarily laugh sometimes to finde a matter quite mistaken, and goe downe the hill against the byas, in the mouth of some such men as for the respect of them, one shall be hartily sorie, he cannot chuse but laugh, and so is rather pained, then delighted with laughter. Yet denie I not, but that they may go well togither, for as in Alexander's picture well set out, wee delight without laughter, and in twentie madde Antiques, wee laugh without delight. So in Hercules, painted with his great board and furious countenance, in a woman's attyr3 spinninge, at Omphales commandement, it breeds both delight and laughter; for the representing of so strange a power in Loue, procures delight, and the scornfulness of the action, stirreth laughter. But

1 or

2 sorry, yet he
Deffensa de

creaturas feas, en que cierto no nos podemos dele
yntar, nos deleytamos de los accaescimientos di
chosos, nos reymos delos casos desdichados. nos
deleytamos de oyr la felicidad de nuestros ami-
gos y patria, de lo ual quien quisiera reyrse,
sería digno que de el mismose reyessen. nos
uezes al contrario nos reymos de hallar una
cosa de todo mal entendida, y ir costa abaxo
al reuez, de la boca de algunos tales hombres por
que no podremos dexar de reyrnos de ello, y assi la risa
antes nos sera pena que deleyte. con todo eso
no niego yo, que nose pueden Ir bien Iuntos. por
que como en el retratode Alexandro bien pin-
tado nos deleytamos sin risa, y de mil buffone-
rias y locuras nos reymos sin deleyte: assi Her-
cules pintado con su grande barba y gesto furioso
uestido de muger, hilando al mandamiento
de omphale, engendra lo uno y lo otro tanto el
deleyte como la risa; por que el representar tan
estraño poder del amor procura el deleyte y
el escarnio de la action mueue la risa. mas

digo lo

1 We delight in good chaunces, we laugh the happinesse of
our friends and Countrey, at which he were worthie to be laughed at,
that would laugh:
2 cannot
3 Yet denie I not, but that they may go well togither
4 twentie madde Antiques
I speake to this purpose, that all the ende of the Comicall part, bee not vpon such sornefull matters as stirre laughter onelie, but mixe with it, that delightfull teaching whiche is the ende of Poesie. And the great faulte eu’en in that poyn of laughter, and forbidden plainly by Aristotle, is, that they stirre laughter in sinnfull things, which are rather execrable then ridiculous: or in miserable, which are rather to be pitied then scorned. For what is it to make folkes gape at a wretched begger, and a beggerly Clowne: or against lawe of hospitalitie, to leaest at straungers, because they speake not English so well as we do? What doo we learnes, since it is certaine, Nil habet infaelix paupertas durius in se, Quam quod ridiculos homines facit. But rather a busie louing Courtier, and a hartlesse threatning Thraso; a wise-wise seeming Schooloaister, a wy transformed Traveller: these if

1 or

2 Courtier, a
digolo a este proposito, que todo el fin de la parte cómica, no es sobre tales material llenas de escarnio que mueven solamente la risa, sino en el

mesclar con ella aquel enseñar deleitoso, que es el fin de la poesía, y la grande falta y yerro que ay en aquel mismo punto de la risa, y claramente

uegado por aristoteles, es, que mueuen la risa en cosas de pecado, que son mas presto abominables que ridiculas; o en cosas miserable de que se ha de tener mas presto la tima que de escarnecerlas.

pues que cosa es hacer la gente estar con la boca abierta en mirar a un miserable pobreton y a un mendigo uillano: o contra la ley dela hospitalidad, burlarse de los forasteros por no hablar Ingles tanto bien como nos otros? que aprende mos? pues es cierto. Nil habet infaslex pa-

upertas durius in se quam quod ridicu-

los homines facit. mas antes un entreme-
tido enamorado cortesano: un couarde ame-
nazador Thraso; un maestro de escuela asy solo pareciendo sabio uno que anda por el mundo trasformado al reuez; a estos sy

1 a selve-wi se seeming Schoolemaister
2 a wry transformed Traveller
we saw walke in Stage names, which
we plaie naturally, therein were delightfull laugh-
ter, and teaching delightfulness, as in the other
the Tragidies of Buchanan do iustly bring foorth a
a diuine admiration. But I haue lauished out too
many words of this Play-matter; I do it, because as
they are excelling parts of Posie, so is there none so
much used in England, and none can be more pitt-
fully abused: which like an vnmanerly daughter,
shewing a bad education, causeth her mother Pos-
sies honestie to be called in question. Other sort of
Poetrie, almost haue we none, but that Lyricall kind
of Songs and Sonets; which Lord, if he gaue vs so
good minds, how well it might be employed, and
with how heauenly fruiites, both priuate and pub-
like, in singing the praises of the immortall bewtie,
the immortall goodnes of that God, who giueth vs
hands to write, and wits to conceius: of
[53v] Daffensa de

les uiessemos passear como personages en el tablado, lo que representamos naturalmente, en ello sería una risa deleytosa y un deleyte que en seña, como en lo otro, las tragedias del Buchano

Insantemente produzen una diuina admiración. Pero he sido prodigo en gastar palabras demasiadas en esta materia de representar; lo hago por que, como son excelentes partes de la poesía, assy no ay ninguna tan usado en In-glaterra, y ninguna pueda ser más lastimosa mente abusada: la qual como una mal criado hila mostrando libertades y mala criança, causa que la honestidad de su madre la poesía se ponga en duda. Otra suerte de Poesias casi no tenemos ninguna sino aquel genero de los lyricos de canciones y sonetos, lo qual (señor) sy nos disese el animo tanto bueno, que bien pudiera ser empleado y con que celestial fruto,1 assi priuado como publico, en cantar las laudes dela hermosura imortal, la bondad imortal de aquel Dios, que nos da manos para escriuir, y entendimientos para entender: para

1. which Lord, if he gaue vs so good mindes, how well it might be employed, and with heauenly fruites.
which we might wel want words, but neuer matter, of which we couldse turne our eyes to nothing, but we should euer have new budding occasions. But truly many of such writings as come vnder the banner of vnre-
sistable loue, if I were a mistresse, would neuer per-
swade mee they were in loue: so coldly they applye firie speeches, as men that had rather redde louers writings, and so caught vp certaine swelling Phra-
ses, which hang togither like a man that once tolde me the winde was at Northwest and by South, be-
cause he would be sure to name winds inough, then that in truth they feele those passions, which easily as I thinke, may be bewraied by that same forcible-
nesse or Euer gia, (as the Greeks call it of the writer). But let this be a sufficient, though short note, that we miss the right vse of the materiall point of Poesie.

1 which
Poesía

lo que bien se nos pudieran faltar las palabras
mas nunca la materia; pues no pudieramos
boluer los ojos a ninguna cosa de que no se nos
brotara siempre nuevas ocasiones para ello.
mas en verdad muchos de aquellos escriptos
que tienen debajo del estandarde del irresisti-
ble amor, si yo fuera dama, no me persuadi-
rian lhamas que estarían enamorados: tan fria-
mente aplican palabras fogosas, como hombres
que mas pronto ayan leydo escriptos de enamo-
rados, y assy han cogido ciertas hinchadas fra-
ses, que de tal modo cuelgan luntas, como una
vez me dixo un hombre, que el uiento estaua
tramontano, poniente, y de mediodia, por que
quería estar seguro de nombrar hartos uientos;
no que de ueras sienten aquellas passiones, lo qual
facilmente (como yo pienso) se puede discubrir por
aquella fuerça misma o energia (como los Grie-
gos lo llaman) del escriptor. mas baste esta ay bien bre-
ue aduertencia, que nos andamos errados en el
recto uso del puncto importante de la poesía.

Cap. 26. de algunos errores que

de ordin. se cometen en usando mal

de algunas figuras dela diction

1 the winde was at Northwest and by South
2 bewraied
3 But let this be a sufficient, though short note, that we
missee the right use of the material point of Poesie.
Now for the outside of it, which is words, or (as I may terme it) Diction, it is even well worse: so is it that hony-flowing Matrone Eloquence, apparelled, or rather disguised, in a Courtisandlike painted affec-
tation. One time with so farre fet words, that many seeme monsters, but must seeme strangers to anie poore Englishman: an other time with coursing of a letter, as if they were bound to follow the method of a Dictionary: an other time with figures and flowers, extremly winter-starued. But I would this fault were onely peculiar to Versefiers, and had not as large possissio among Prose-Printers: and which is to be meruailed among many Schollers, [&] which is to be pitied among some Preachers. Truly I could wish, if at least I might be so bold to wish, in a thing beyond the reach of my capacity, the diligent Imita-
tors of Tully

1 words, they may seem
Defensa de

Agora quanto a la haz y lo exterior de la poesía, que son las palabras, o (como lo puedo llamar) diction, es aun bien peor: así está aquella melíflua y dulcissima matrona la eloquencia uestida, o antes destrazada en una pintada afectación como cortesana. una ues con palabras tan lejos deduzidas y deriuadas que muchas parezgen monstruos, y por fuerça han de parecer forasteros a qualquier pobre Ingles: otra ues con figuras y flores estremadamente marchitas del inuierno. pero quisiera que esta culpa fuese particular solo delos uersificos, y no tuudesse tan ampla possession entre los estampadores de prosa: y lo que es de maravillar se, entre muchos hombres de escuela, y de que se ha de apiadarse, entre algunos predicadores. en uerdad desseara, sy alo menos me fuese licio ser tan atreuido como dessear en cosa que tanto passa el alcance de my ca-pacidad, que los diligentes imitadores de Tullio

[54v]

1 Now for the outside of it, which is words
2 disguised
3 with so farre fet words
4 coursing of a letter
5 is to be pitied
6 if at least I might be so bold to wish
[& ] Demosthenes, must worthie to be imitated, did not so much keepe Hizolian paper bookes, of their figures and phrases, as by attentive translation, as it were, deuoure them whole, and make them wholly theirs. For now they cast Suger and spice vpon euery dish that is serued to the table: like those Indians, not content to weare eare-rings at the fit and naturall place of the eares, but they will thrust Jewels through their noses and lippes, because they will be sure to be fine. Tully when he was to drive out Catiline, as it were with a thunder-bolt of eloquence, often vseth the figure of repition, as Viui t [&] vincit, imo insenatum, Venit imo, insenatum venit, [& c]. Indeede enflamed, with a well grounded rage, hee would haue his words (as it were) double out of his mouth, and so do that artificially, which we see men in choller doo,naturally. And we hauing noted the grace of those words, hale them,

1 vsed
2 that
3 viuit. Viuit? Imo in Senatum venit
y Demosthenes, los mas dignos de ser imitados, notanto guardassen libros de carta Nizoliana llenos de sus figuras y frases, como por la atencióon y diligencia en traducirlos, como si fuera, los tragassen enteramente y los hisessen totalmente suyo. agora hechan azucar y speqias sobre cada plato que se pone en la mesa, semelhante a estos Indianos, no contentos de traer atracados en el apto y conueniente lugar de sus orejas, mas pas satn a sus narizes y labios con ioyas que traen, por que assi quieren assigurarse de ser finos y galanes. Tullio quando estaua para hechar fuera a Catalina, como si fuera, con un rayo de elb quencia, muchas uezes usa la figura dela repitición, como Viuit et uincit, imo in senatum uenit, imo en senatu uenit, Ec. real mente inflamado con una bien fundadarabia, queria que sus palabras, como sy fueran, salies sen dobladas de su boca, y assi hazer aquello artificiosamente, que uemos hazer naturalmente los hombres estando en cholera. y nosotros hauien-do notado la gra9ia de estas palabras las arastra-

---

1 as by attendiue translation
2 to be fine
3 hale
in sometimes to a familiar Epistle, when it were too much choller to be chollericks.¹ How well store of Similiter Cadenses, doth sound with the gruitie of the Pulpit, I woulde but invoke Demostenes soule to tell: who with a rare daintiness vseth them. Truly they have made mee think of the Sophister, that with too much subtiltie would prove two Egges three, and though he might bee counted a Sophister, had none for his labour. So these men bringing in such a kinde of eloquence, well may they obtaine an opinion of a seeming finenesse, but perswade few, which should be the ende of their finenesse. Now for similitudes¹ in certain Printed discourses, I thinke all Herberists, all stories of beasts, foules, and fishes, are rifled vp, that they may come in multitudes to wait vpon any of our conceits, which certainly is as absurd a surfer to the eares as is possible. For the force

¹ chollerick. Now for similitudes
[55v] Deffensa de

algunas veçes para una epístola familiar, quando
sería demasiada cholera el ser cholerico, mucho-
dombre de de Similiter cadentes, quanto bien
suenan con la grauded del pulpito, no quisie-
ra sino inuocar el alma de demosthenes para
decirlo, el qual con una rara delicadeza los
usa. de ueras me han hecho pensar del Sophi-
ístico, que con demasiada subtileza quaria
prouar que dos mueuos eran tres, y si bien
pudiera ser tenido por Sophistico, no tenia nin
gun mueuo por su trabajlo. assi estos hombres
introduciendo tal suerte de eloquencia, bien
pueden alcançar la opinion de una aparente
finesa y elegancia, mas persuadiran a pocos,
que auia de ser el fin de su elegancia. Agora
quanto a las similitudes, en qiertos discursos
estampados, pienso que todos los herbularios,
todas las historias de animales, ues, piscas-
dos, son saqueadas, parà que uengan de Tropel
para servir a cualquiera de nuestros conceptos,
lo qual cierto es una golosina tan desuariada
para los oydos como puede ser. por que la fuerça

1 which is certainly as absurd a surfer to the eares as
is possible
of a similitude not being to prove any thing to a contrary disputer, but onely to explaine to a willing hearer, when that is done, the rest is a moste tedious prattle, rather ouerswaying the memorie from the purpose whereto they were applied, then anie whit enforming the iudgements alreadie either satisfied, or by similitudes not to be satisfied. For my part, I doo not doubt, when Antonius and Crassus, the great forefathers of Cicero in eloquence, the one (as Cicero testifieth of them) pretended not to knowe Art, the other not to set by it, (because with a plaine sensiblenesse, they might winne credit of popular eares, which credit, is the nearest steppe to perswasion, which perswasion, is the chiefe marke of Oratorie) I do not doubt I say, but that they vsed these knacks verie sparingly, which who doth generally vse, any man may see doth dance to his owne musick, and so to be noted by the audience, more careful to speak
de una similitud no siendo para prouar algo a uno
que disputa lo contrario, sino solamente para acla-
mar y aclararlo a uno que oye de guena gana,
when o esto se ha hecho, todo lo demas es un
muy fastidioso charlar, antes sumiendo y dis-
uiendo ala memoria fuera de aquel proposito
a que fue aplicada, que no en algo informado
al Iuizio ya satisfecho, o no estando para sa-
tisfazerse con similitudes. quanto a m¿, no dudo
when Antonio y Crasso los grandes ante-
passados de Ciceron en eloquencia, el uno (como
Ciceron atestigua de ellos) pretendio de no saber
arte, el otro de no estimarla, (por que con un
llano sentido pudiesen ganar credito de los oy-
dos populares, lo qual credito es el passo mas
cercano ala persuasion, que es la principal
mira dela oratoria) no dudo digo, si no que
usaron de estas niñerias muy escassamete,
las quales quien comunemente las usa, qual
quier hombre hechara de uer, que bayla
al son de su musica, y assi sera notado del
auditorio de tener mas cuenta con hablar
curiously then truly.\(^1\) Undoubtedly (at least to my opinion undoubtedly) I have found in divers smal learned\(^2\) Courtiers, a more sound stile, then in some professors of learning, of which I can gesse no other cause, but that the Courtier following that which by practice he findeth fittest to nature, therin (though he know it not) doth according to art, thogh not by art: where the other vsing art to shew art and not hide\(^3\) art (as in these cases he shuld do) flieth from nature, \[&\] indeed abuseth art. But what? methinks, I deserve to be powded for straying from Poetrie, to Oratory: but both haue such an affinitie

\[\begin{align*}
1 \quad & \text{curiously then to speake truly} \\
2 \quad & \text{divers smally learned} \\
3 \quad & \text{not to hide}
\end{align*}\]
Defensa de
cosas curiosas que verdaderas. Indubitadamente (alomenos a my parecer indubitable) he hallado en diversos un poco
1
docitos cortesanos un mas sano estilo, que en algunos profesores de letras, de lo qual no puedo confeccionar ninguna mayor causa, de que el cortesano siguiendo lo que por practica y esperiencia halla mas acomodado a la naturaleza, en ello (si bien no lo sabe) hace conforme al arte, aunque no con arte: adonde el otro usando del arte para mostrar arte, y no la escondiendo (como en estos casos debiera hacer) huye de la naturaleza, y realmente abusa al arte.

Cap. 27 y ultimo de la exce
lencia de la lengua Inglesa, de
dos maneras que ay de versific
ar, y la conclusion de este
tratado

Mas que? me parece que meresco ser aco-
ralado por discarrear de la poesia ala Orato
ria: pero entrambas tienen tal afinidad en la

1 I haue found in divers smal learned Courtiers
in the wordish consideratio, that I think this digression will make my meaning receive the fuller understanding; which is not to take upon me to teach Poets how they should do, but only finding my selfe sick among the rest, to shew some one or two spots of the common infection growne among the most part of writers; that acknowledging our solues somewhat awry, wee may bende to the right vse both of matter and manner. Whereto our language giueth vs great occasion, being indeed capable of any excellent exercising of it. I knowe some will say it is a mingled language: And why not, so much the better, taking the best of both the other? Another will say, it wanteth Grammar. Nay truly it hath that praise that it wants not Grammar; for Grammer it might haue, but it needs it not, being so easie in it selfe, and so voyd of those combersome differences of Cases, Genders, Moods, [ & ] Tenses, which I thinke was a piece of the Tower of Babilons curse,
en la consideración delas palabras. que pienso que esta digresión hará que my intento será más cumplidamente entendido: lo qual no es para presumir de enseñar a los poetas como auían de hazer, sino solamente hallando a muy mismo infirmo entre los demas, de mostrar una o dos manchas de la común infección nacida entre la mayor parte de los escriptores; para que reconociendo a nos otros mismos algo errados, nos inclinemos al recto uso assi de la materia como de la manera. a lo qual nuestra lengua inglesa nos da gráde ocasión, siendo uerdaderamente capaz de qual quier excelente exercicio de ella. sé que algunos diran, que es una lengua mesclada: y por que no tanto melor tomando lo melor de las otras? otro dira, que carese de Gramatica. antes cierto tiene aquel loor que no la falta la gramatica; por que Gramatica bien la pudiera auer, mas no la ha menester, siendo tan facil en sy misma, y tan libre de aquellas pesadas diferencias de casos, generos, modos, y tiempos, lo qual creo ha sido un pedaço de la maldición de la Torre de Babilonia.
that a man should be put to schoole to learn his mo-
ther tongue. But for the uttering sweetly and pro-
perly the conceit of the mind, which is the end of
speech, that hath it equally with any other tongue
in the world. And is particularly happy in composi-
tions of two or three wordes togither, neare the
Greeke, farre beyond the Latine, which is one of
the greatest bwties can be in a language. Now of
versefying, there are two sorts, the one auncient, the
other moderne. The auncient marked the quantitie
of each sillable, and according to that, framed his
verse: The moderne, observing onely number,
with some regard of the accent; the chiefe life of it
standeth in that like sounding of the words, which
we call Rime. Whether of these be the more excel-
lent, wold bear many speeches, the ancient no doubt
more fit for Musick, both words and time obseruing
quantitie, and more fit,

1 conceits
2 most
Deffensa de

para que un hombre uuiasse de ser embiado a la escuela para aprender a su lengua materna. mas para exponer y declarar dulcemente y propriamente el concepto del entendimiento, que es el fin de la habla, en eso se iguala con cualquier otra lengua en el mundo: y es particularmente dichosa en las composiciones de dos otras palabras juntas, acercando se a la Griea mas auentando mucho a la latina, que es una de las mayores lindezas. que puede hauer en una lengua. Agora de uersificar ay dos maneras, la una antigua, la otra moderna: la antigua notable la cantidad de cada silaba, y conforme a eso componia su verso: la moderna obser uando solamente el numero, con algun respeto del accento, el principal primor de ella esta en aquella semelante sonar de las palabras, que llamamos Rithmo o metro. qual de estas dos sea la mas excelente, anria mucho que dezir. la antigua sin duda es mas apta para la musica, assi las palabras como el tiempo observando cantidad, y es mas apta para expressar

1 which we call Rime
liuely to expresse diuers pas-
sions by the low or loftie sound of the well-wayed sillable. The latter likewise with his rime striketh a certaine Musicke to the eare: and in fine, since it dooth delight, though by an other way, it obtaineth the same purpose, there being in either sweet-
nesse, and wanting in neither, maiestie. Truly the English before any Vulgare\(^2\) language, I know is fit for both sorts: for, for the auncient, the Italian is so full of Vowels, that it must euuer be combred with Elisions. The Dutch so of the other side with Conso-
nants, that they cannot yeeld the sweete slyding, fit for a Verse. The French in his whole language, hath not one word that hath his accent in the last sillable, sauing two, called Antepenultima; and little more hath the Spanish, and therefore verie gracelesly may they use Dactiles. The English is subject to none of these defects. Now for

1 and

2 any other vulgar
Poesía

expresar al uiuo diversas pasiones, por el baxo y alto son dela silaba bien ponderada. La más moderna tambien por su rithmo y metro 1 embia una cierta musica a los oysos; y en fin pues deleytea, aun que por otro camino, ob tiene y alcanza el mismo intento, auiendo dulçura en qualquiera y no faltando ma gestad en ninguna de ellas. verdaderamente, la lengua Inglesa, antes de alguna lengua uul gar, se que es apta para entrambah suertes de poesia. por que para la antigua, la Italiana es tan llena de uocales, que es fuerça seta siempre molestada con las elisiones y syncopas. la Tu- desca ni mas ni menos dela otra parte con con sonantes que no puede dar aquel dulce des lizar que conviene al uerso. El frances en toda su language no tiene una palabra que tie ne el accento en la postrera silaba fuera de dos, llamada Ante penultima; y poco mas tiene el español, y por esso muy disgraciadamente pueden usar delos dactilos. el Inglés no esta sugeto a ninguno de estos difetos. agora qu día

1 with his rime
Rime, though we do not observe quantity, yet we observe the Accent verie precisely, which other languages either cannot do, or will not do so absolutely. That Caesura, or breathing place in the midst of the Verse, neither Italian nor Spanish haue: the French and we, neuer almost faile off. Lastly, even the verie Rime it selfe, the Italian cannot put it in the last sillable, by the French named the Masculine Rime; but still in the next to the last, which the French call the Female; or the next before that, which the Italian Sdrucciola: the example of the former, is Buono, Suono, of the Sdrucciola, is Femina, Semina. The French of the other side, hath both the Male as Bon, Son; and the Female, as Plaise, Taise; but the Sdrucciola he hath not: where the English hath all three, as Du, Trew, Father, Rather, Motion, Potion, with much more which might be sayd,

1 Nowe for the Ryme
[58v] Deffensa de
al Rithmo y metro, aunque no observamos
la Cantidad, todavía observamos el acento
muy precisamente, lo cual otras lenguas no pueden, ó no lo quieren hacer tan absoluta-
mente. la Caesura, o lugar de respirar en el
medio del verso, ny el español, ny el Italiano
no lo tienen; al francés y a nosotros casi nunca nos falta. ultimamente, aun, al mismo Rithmo
o metro el Italiano no lo puede poner en la
última sílaba, lo cual los franceses llaman
el Rithmo masculino, sino siempre en la pro-
xima ala postrera, lo cual los franceses llaman
el feminino, o en la proxima antes de aquella
lo cual el Italiano llama SDrucciola, es-
druluiu. el ejemplo del primero es Buono, su-
ono, el esdruiulo es Fémima, Semina,
el Frances dela otra parte tiene entrambos, el
masculino, como Bón, són, y el feminino
como Pläise, láise, mas al esdruiulo no
lo tiene. adonde el Ingles tiene todos tres, como
Due, truc, Father, Ráther; mótion
potion, y mucho mas que se puede dezir

1. Now for Rime
2. even the verie Rime it selfe
3. which might be said
but that alreadie I finde the triflings of this discourse is much too much enlarged. So that since the euer-praise woorthie Poesie is full of vertue breeding delightfulnessse, and voyd of no gift that ought to be in the noble name of learning, since the blames layd against it, are either false or feeble, since the cause why it is not esteemed in England, is the fault of Poet-apes, not Poets. Since lastly our tongue is most fit to honor Poesie, and to bee honoured by Poesie, I coniure you all that haue had the euill luck to read this inck-wasting toy of mine, euin in the name of the nine Muses, no more to scorne the sacred misteries of Poesie. No more to laugh at the name of Poets, as though they were next inheritors to fooles; no more to iest at the reuerent title of a Rimer, but to beleue with Aristotle, that they were the auncient Treasurers of the Grecians diuinitie; to beleue with Bembus, that they were first bringers in of all Civilitie;

---

1 but that I finde already the triflingnes of this discourse
Poesía

sino que ya hallo, que las niñerías de este discurso son mucho demasiado alargados, de manera que, pues la siempre loable poesía está, llena del deleite que engendra la virtud y no es uazia ni falta de ningún don que deue ser en el noble nombre de doctrina; pues las culpas con que la tachan o son falsas o flacas; pues la causa por que no se estima en Inglaterra es culpa delas monas poéticas y no de poetas, pues últimamente nuestra lengua es la más apta para honrar la poesía y ser honrada por ella. a todos los que asuys tenido la mala suerte de leer éste Íngute mio de tinta perdida os conjuro en el mismo nombre delas nueve musas, no mas ya de escarnecer a los sacros misterios de la poesía; no mas ya de rayros del nombre de los poetas, como si fuesen los mas cercanos herederos de los locos; no mas ya de burlaros del reverendo título del trovador: Sino de creer con Aristoteles que fueron los antiguos tesoreros dela Teología Griega; ¹ de creer con Bembo que fueron lo primeros acaudadores de toda Ciúlidad ²

¹ that they were the auncient Treasurers of the Grecians diuinitie
² they were first bringers in of all Ciúlitud
to believe with Scalliger that no Philosophers precepts can sooner make you an honest man, then the reading of Virgil; to believe with Clause-rus, the Translator of Cornutus, that it pleased the heauenly deities by Hesiod and Homer, under the vaile of Fables to giue vs all knowledge, Loricke, Rhetorick, Philosophie; naturall and morall, and Quid non?

To believe with me, that there are many misteries contained in Poetrie, which of purpose were written darkly, least by prophane wits it should be abused: To believe with Landin, that they are so beloued of the Gods, that whatsoeuer they write, proceeds of a diuine furie. Lastly, to believe themselves when they tell you they will make you immortal by their verses. Thus doing, your name shall flourish in the Printers shops: Thus doing you shall be of kin to many a Poeticall Preface. Thus doing, you shall be most faire, most rich, most wise, most all: you shall dwell upon Superlatiues. Thus doing,
Deffensa de
de creer con Scaligero que los preceptos de nin-
gun filósofo, os podra hazer mas presto hombres
de bien que la lectura de Virgilio; de creer
cô Chaucero el que traduxo a Cornuto, que la
celestial deidad fue servido por Hesiodo y Ho-
mero de bajo del uelo das fabulas, de darnos
todas las Sciéncias, Logica, Rethorica, Filosofia
natural y moral, y quid non? de creer
conmigo que ay muchos misterios contenidos en la poesía, que aposta fueron escritos oscur-
ramente, para que no fuesen abusados por los entendimientos profanos; de creer cô Landino que son tan amados de los dioses, que qualquie-
ra cosa que escriuen procede de una furia divina; ultimamente, de creer a ellos mismos quando os digan que os haran imortales por sus uersos. haziendo esto, muestros nombres fioresceran en las tiendas de los estampadores; haziendo esto, sereis emparentados con muchos proemios poeticos; haziendo esto, sereis los mas hermosos, los mas ricos, los mas sabios, lo mas todo, habitares sobre superlaticuos; haziendo esto

1 Clauserus
2 which of purpose were written darkly
3 you name
4 most all
though you be Libertino patre natus, you shall sodeinly grow Herculea proles. Si quid mea Carmina possunt. Thus doing, your soule shall be placed with Dantes Beatrix, or Virgils Anchises. But if (fie of such a but) you bee borne so neare the dull-making Cataract of Nilus, that you cannot heare the Planet-like Musickes of Poetrie; if you have so earth-creeping a mind that it cannot lift it selfe vp to looke to the skie of Poetrie, or rather by a certaine rusticall disdaine, wil become such a mome, as to bee a Momus of Poetrie: then though I will not wish vnto you the Asses eares of Midas, nor to be driuen by a Poets verses as Bubonax was, to hang himselfe, nor to be rimed to death as is said to be done in Ireland, yet thus much Curse I must send you in the behalfe of all Poets, that while you liue, you liue in loue, and never
esto, aunque seays libertino patre natus,
uendrey de repente a ser; Herculea proles,
si quid mea carmina possunt; haziendo
esto, nuestras almas seran colocadas con la
Beatriz del Dante, o con el Anchises de Virgilio.

Pero (quita de ay tal pero) sy sois nascidos
tan cerca del cataracto de Nilo que os aturde
de tal manera que no podeis oyr la musica, co
mo de planetas, de la poesia, sy teneis a nueue-
stros animos tan metidos en el suelo que no se
pueden leuantar ny alcarse para mirar el
cielo dela poesia, o antes por un cierto rusti-
co desden quereis uenir a ser tales tantos como
el ser unos momos de la poesia: 2 entonces aun-
que no quiero dessearos las orejas amales
de Midas, ny ser forçados con los uersos de
algun Poeta, como fue Bubonax. de ahorcar
se, ny de ser trobadós a muerte con uersos,
como se dixe uerse hecho en Irlanda, toda
uia esto tanto de maldiction 3 es menester que
os embie de parte de todos los poetas, que toda
nuestra uida esteys enamorados y nunca al-

1 that you cannot heare the Planet-like Musick of Poetrie
2 will become such a mome
3 thus much Curse
get favour,

for lacking skill of a Sonet, and when you
die, your memorie die from the earth
for want of an Epitaph.

FINIS
Deffensa de
canzeys ningún favor por falta de no saber
un Soneto, y quando os murais, que uesstras
memorias mueran de la tierra, por falta de
un Epitaphio.
INDEX

J. Churton Collins furnishes his edition of Sidney's Apologie for Poetrie with a fairly complete index and an excellent glossary.

Abradates 21r
Abraham 18v, 38v
Achilles 17v, 24r, 30r, 41r
Adan 9r
Adriano 45v
Agamenon 17r, 17v
Agincourt 14v
Agrippa 33r
Aiax 17r
Aico 18r
Alcibiades 19r
Alemania 58r
Alexandre 19v, 27r, 40v, 41r, 44v, 52v
Alexandro Pheroe 28v
Alfonso de Arago 15r
Alloes 23v
Amadis de Gaule 24r
Amphion 2r, 9v
Anchises 17r, 24v, 60r
Andronico 2r
Antonio 56r
Apollo 44v
Apuleyo 51v
Architectedtonica 13r
Architecture 16v
Arentos 4v
Arismetico 7r
Aristoteles 9r, 9v, 19r, 22v, 24r, 41r, 49v, 59r
Arte 48r
Arthuro 40v
Astronomo 7r, 13r, 36r
Atenas 42v
Atheismo 43v
Athenas 2v
Atlantica 2v
Atreo 17v, 19v
Autor 1r, 1v, 7r, 21v

(317)
Babilonia 20v, 57r
Bardes 5r
Beatriz 60r
Bembo 45v, 59r
Biblienna 45v
Boccacio 2r
Boecio 24v, 26v
Britanos 4v
Brute 15r
Bubonax 60r
Buchannano, George 46r, 53v

Caesar 21v, 22r, 44v
Caesura 58v
Calipsoes 17r
Calistenes 41r.
Canciones 53v
Cantico Canticorum 9v
Cantidad 58v
Canton de la Chimenea 23v
Catalina 58r
Cathecaston 19r
Catholou 19r
Caton 10r, 21v, 34v, 41r, 41v
Caualleria 13v
Chariclea 11v
Charonte 36r
Chaucero 2r, 17v, 35r, 48v, 59v
Chaucero,
Troylo y Cresseyda 48v
Christiandad 43v
Christo 32r
Chymeras 7v
Ciceron 11v, 21v, 56r
Ciclopes 7v
Cipselo 22r
Ciro 8r, 8v, 11v, 17v, 19v, 20v, 24r, 30r, 37v
Comedia 28v
Comediante 28r
Comico 26r
Comicos 11r
Cornuto 59v
Crasso 56r
Cupido 38r

Dama 38r
Danos 5r
Dante 2r, 21r, 60r
Dares Phrigio 19v
Dario 20v, 27r, 28r
Daud 6r, 9v, 25v, 26r, 36v, 38v, 45v  
Debora 9r  
Dedalo 48r  
Demea 28r  
Demosthenes 55r  
Delphos 5v  
Dido 30v  
Diomedes 17v  
Dionisio 22r, 42v  
Dios 9v  
Diuces 18r  
Douglas 29v  

Elogas 48v  
Elegiacas 11r  
Elegiaco 26r, 38r  
Empedocles 2v  
Enea 8r  
Eneas 17v, 19v, 24r, 30r, 30b, 37v  
Ennio 2r, 41r  
Ens 40v  
Epaminondas 46v  
Epitaphio 60v  
Erasmo 33r  
Erialó 17v  
Esopo, 18v, 36v, 44v  
España 58v  
Euripides 51r  
Eutopia 17v  
Exercicio 48r  

Fecha 21v  
Filosofía 24v  
Filosofía moral 59v  
Filosofía natural 59v  
Filosofía platonica 25r  
Filosofo 7r, 14v, 17r, 16r, 22v, 23r, 24v  
Filosofio moral 15r  
Fracastorio 45v  
Francia 58r  
Francisco Rey de Francia 45v  
Fuluio 41r  
Furias 7r  

Genus 17v  
Geometria 25r, 28r  
Geometrico 7r, 36r  
Georgicos 10r  
Germánico 45v
Giges 4r
Gnato 17v, 28r
Gnosis 22v
Golias 38v
Gorboduque 49r, 49v
Gouero 2r
Gramática 57v
Gramático 7v, 10r
Grecia 2r, 3v, 5r, 6v, 7r, 9r, 9v, 13r, 17r, 40v,
41r, 43r, 54r, 57v, 59r

Hasedor 8r
Heauton Timeroumenon 44v
Hebreos 6r
Hecuba 51r
Helicone 47r
Heliodoro 11v
Heraclito 27r
Herodoto 4r, 20v
Heroús 7v
Heroicos 11v
Hércules 24r, 52v
Hesiod 3v
Hesiodo 59r
Hieró 42v
Historiador 7v, 13v, 14r, 15v, 16r
Historiographia 44v
Holofernes 38v
Homer 3v, 9v, 40v, 41r, 42v, 59v
Horacio 19v, 31r, 34v, 40v, 50v

Iacobo Rey de Escocia 45v
Iambicos 11r
Jardin de Apolo 4r
Idea 8r, 30v
Iesu Xpo 18r, 43v
Ilbino 5v
Imagenes 12r
Imitacion 48r
Indios 4v
Inglaterra 5v, 7r, 33r, 39v, 45r, ff., 46r, 47r ff.,
51r, 54v, 56v
Iob 9v
Ira 14r, 17r
Irlanda 4v
Isaac 38v
Isis 43v
Italia 50r, 58r, 58v
Ithaca 17r
Iudith 38v
Iuicio 12v
Iusto Phocion 21v
Iustino 19v, 20v

Lacedemonios 29v
Lazaro 18r, 18v
Landino 59v
Lelius 44v
Lírico 29r ff., 38r
Líricos 11r
Lino 3v
Líuido de Tarquino 20v
Lógica 59v
Lógico 7v
Lucano 10r
Lucrecia 10v
Lucrecio 10r

Manilio 10r
Marathon 14v
Mario 21v
Marte 46v
Materia prima 40v
Mèdea 17v
Médico 7v
Melibeo 27v
Menalao 17r
Metafísico 7v
Metro 58v
Midas 60r
Milciades 21v
Militario 1r
Mimesis 9v
Misomusoi 32v
Moralista 14r
Moreto 46r
More, Thomas 18r
Moysen 9v
Musaeo 3v
Músico 7r

N. 1r
Nathan 25v, 36v
Normandos 5r
Nyso 17v
Cedipo 17v
Olimpo 30r
Oratoria 56v
Orlando 8r, 40v
Orfeo 2v, 3v, 9v
Osiris 43v
Ovidio 48r

Pacoletó, Caballo de 50v
Pallas 47r
Parmenides 2v
Pastoral 26r, 11r
Periander 22r
Perseo 29v
Petrarcha 2r
Phalanis 22r
Phantastice 38v
Pharsalia 14v
Phelippe de Macedonia 30r
Philo-Philophos 22v
Philosophoteron 19r
Phocilides 2v, 10r
Phoenix 41r
Pilados 8r
Pindaro 29v, 30r, 42v
Pintores 10v
Platón 2v, 14v, 24v, 30v, 41v, 42r, 42v, 43v, 44r, 45r
Platón, Ion 44r, Phedro 42v, Symposio 42v
Plauto 50r
Flauto, Amphitreya 51v
Plutarcho 28v, 40r, 41r, 42v, 43v, 44v
Pluton 41v
Poesía 2v, 3r, 6v, 7r, 8v, 9r, 30v, 35v, 44r, 9v, 11v, 25r, 29r
Poesia, fin, 12r
Poeta, 3r, 6v, 7v, 8r, 8v, 9r, 10r, 11r, 11v, 15r, 19v, 20r, 22r, 30r
Poetas, generos de, 12r
Poictiers 14v
Polidor 51r
Políticas 1v, 2v, 15r
Polymnester, Rey de Thracia 51r
Pompeo 21v
Fontano 10r, 46r
Praxis 22v
Priamo 51r
Pullano 1r, 1v
Q. Curtio 20r

Rethorica 59v
Rhabarbarum 23v
Rinaldo 30r
Rithmo 57v, 58v
Roberto Rey de Sicilia 45v
Robinhood 35v
Romanos 2r, 5r, 9v, 41v, 57v

Salomon 9v
Salmos 9v, 6r
Sanazaro 26v, 48v
San Pablo 10r, 43r
Satíricos 11r
Satírica 26r
Sauer 13r
Saxones 5r
Scaligero 33v, 43v, 45v, 59v
Sciencia 12v, 22r, 23v, 48r, 59v
Scipio Africano 41v
Scipio Asia 41v
Scipion Nasica 41v
Semidioses 7v, 12v
Seuerno 21v
Silla 21v, 22r
Simonedes 42v
Siracusa 42v
Sócrates 21v, 44v
Solón 2v
Sonetos 53v, 60v
Sophístico 55v
Spoudaioteron 19r
Sphinx 39v
Stoycos 17r
Surrey, Conde de 48v
Sybillas 5v

Tántalo 19v
Tártaros 40v
Teócrito 48v
Teología 9v ff., 43v, 59r
Teólogo 15v, 18v
Terencio 44v
Terencio, En mucho 50r
Thales 2v
Theagenes 8r, 11v
Thebano 17v
Thebes 2r, 37r
ThraIo 28r
Thracia 51r
Tirigo 2v
Tirteo 10r
Tragedia 28v, 49r, 50v
Tragediadores 51r
Trágico 26r
Trágicos 11r
Troya 17r, 51r
Tullio 17r, 30v, 54v, 55r
Tulnio 41r
Turno 24v, 30r
Turquia 4v, 40v
Tydeo 30r

Vaspaiano 19v
Vates 5r, 6r, 10v
Versificar 11r
Virgilio 5v, 8r, 10r, 17v, 19v, 34v, 48v, 59v, 60r
Vlisses 17r, 17v, 19v, 21v
VWallia 4v
Vulcano 46v

Xenofonte 8r, 11v, 17v, 19v, 20v

Zodiaco 8r
Zopiro 20v
BIBLIOGRAPHY
BIBLIOGRAPHY

Secondary sources are inside square brackets [ ].


___________, Sir Philip Sidney. New York, 1891.


Cotarelo y Mori, Emilio, Diccionario biográfico y bibliográfico de calígrafos españoles. Madrid, 1913-16. 2 vols.


Enciclopedia universal ilustrada europeo-americana. Bilbao; Madrid; Barcelona, 1905-30. 70 vols.


[Icíar, Juan, *Arte de escribir*. Zaragoza, 1548.]


Martínez Vigil, Carlos, *Arcaísmos españoles usados en América*. [s.f., s.a.]


Tannenbaum, S. A., **Sir Philip Sidney (A Concise Bibliography)**. New York, 1941.


