

Notes on the Elizabethan Rhetorical Style

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Much ink has been spent on the ideals of the Renaissance movement in England, and the complex factors that went to the formation of its various values. The whole story perhaps remains yet to be explored. Some information at least about these things may be gained from such works as Hardin Craig's *The Enchanted Glass*, but sometimes it seems that we can hear more directly about the spirit of the Renaissance period from an occasional voice of a poet, if anyone, who lived in those days.

There are lines which begin 'Give me my scallop-shell of Quiet', written by Sir Walter Raleigh, which though they are not found in *Tottel's Miscellany* (1557—58), nor in *England's Helicon* (1600, 1614), may be read in the pages of Scoloker's *Daiphantus* (1604), from which Kenneth Muir, the compiler of *Elizabethan Lyrics* (1952, 1969) has quoted the entire poem. About W. Raleigh, it may be noted that Herbert J. C. Grierson, *A Critical History of English Poetry*, writes:

"Little of Raleigh's verse has been positively identified, but that little contains four masterpieces — *The Lie*, the sonnet prefixed to *The Faerie Queene*, *The Pilgrimage*, and the lines written on the eve of his execution — highly individual poems in that "lofty, insolent and passionate vein" so aptly characterized by Puttenham." — op. cit., 78.

We are concerned here with the last mentioned poem in particular. It is an ode consisting of six stanzas, worthy of Puttenham's encomium, the exact wording of which will be found at the end of the first book of his illustrious *The Arte of English Poesie*;

“For dittie and amorous *Ode* I finde Sir *Walter Rawleyghs* vayne most loftie, insolent, and passionate” (The Willcock-Walker edition, p. 63),

where the adjective ‘insolent’ may mean ‘?swelling, exulting’ in good sense (*OED.*, sub v.).

The opening stanza describes how well-equipped the poet is, and full of hope (with ‘Hope’s true gage, i. e. quart-pot’ as his companion), on the eve of his journey without return:

“Give me my scallop-shell of Quiet,
My staff of Faith to walk upon,
My scrip of Joy, immortal diet.
My bottle of Salvation,
My gown of Glory, Hope’s true gage,
And thus I’ll take my pilgrimage.”

We note various kinds of allusions in the poem, both spiritual and temporal. The whole imagery is generally Christian, expressed in a series of images that relate to pilgrimage: my scallop-shell of Quiet, which refers to a pilgrim’s badge; my staff of Faith; my scrip of Joy; my bottle of Salvation; my gown of Glory, Hope’s true gage. And I am under the impression that what Grierson calls ‘The Pilgrimage’ is not a separate poem, but refers to our present poem which Raleigh wrote when imprisoned in the Tower, a short time before he took his pilgrimage to the land of eternal rest. A string of more sensuous images runs through the second stanza, the best of biblical imagery intertwined with a classical allusion: ‘Blood ... my body’s balmer’, an allusion to the martyr’s blood and the balm of Gilead; ‘the silver mountains, / Where spring the nectar fountains’, ‘the bowl of bliss’, an allusion to the classical Elysian happiness; ‘my everlasting fill / On every milken hill’, an allusion to the biblical passage about a well springing up to everlasting life (*John* 4. 12), and the day of the Lord when ‘the mountains shall drop down new wine, and the hills shall flow with milk’ (*Joel* 3. 18). The pilgrim imagery is continued in the third stanza, where there also occur images of sensuous beauty,

known elsewhere in the Eastern literature :

“And when our bottles and all we
 Are filled with immortality,
 Then the holy paths we'll travel,
 Strew'd with rubies thick as gravel,
 Ceilings of diamonds, sapphire floors,
 High walls of coral and pearl bowers.”

Then comes in the following stanza an invective against the rotten state of the world, which the poet sets in contrast with the purity of the land of heaven,

“heaven's bribeless hall
 Where no corrupted voices brawl,
 No conscience molten into gold,
 Nor forg'd accusers bought and sold,
 No cause deferr'd, nor vain-spent journey,
 For there Christ is the King's Attorney,
 Who pleads for all without degrees,
 And he hath angels, but no fees.”

The fifth stanza speaks of the black sinners' salvation through Christ, whom the poet beseeches to be 'my speaker, taintless pleader, / Unblotted lawyer, true proceeder', and the poem closes with his eternal plea to Him for 'an everlasting head'.

'Then am I ready, like a palmer fit', he assures himself, to tread those blest paths heavenwards.

I. The Classical Tradition

In Raleigh's *Pilgrimage*, we see that the quality of its language is well matched against the spirit of the matter it tries to portray, remarkable as it is for the hurried moments of a departing soul in agony. The English language had to climb a long and arduous way before it reached any degree of excellency for literary expression in the Renaissance period. The general tone of criticism on the language had been that of aspersion for some time, Excessive use of the

Chaucerian polysyllables had been responsible for a style called aureate, which Puttenham was to condemn as ink-horn writing. A long line of authors there were who contributed to the development of English in the sixteenth century, but doubts and hesitations persisted as to its possibilities as a worthy medium of literary expression, a rival of the classical tongues. Even John Skelton, whose poetic achievements are well-established, speaks disparagingly of his native language through his mouthpiece, Philip Sparrow :

“Our natural tonge is rude
 And hard to be ennewed
 With polished termes lusty ;
 Our language is so rusty,
 So cankered, and so full
 Of frowards, and so dull
 That if I would apply
 To write ornately
 I wot not where to finde
 Terms to serve my mynde.

(“Philip Sparrow”)

In France, the men of letters had reasons to be more confident of the literary merits of their own language. In the year 1579, Henri Estienne, reputed to be the best grammarian of the sixteenth century, though not in the sense current in our day, dedicated to Henri III, who had pressed him unceasingly to make good his promise to write a book on the preeminence of the French language, his *Proiect du Livre intitulé De la precellence du langage François*. For a similar project on the English language we have to wait until Richard Carew's *The Excellence of the English Tongue* (ante 1614). A certain sense of Gallic superiority seems to underlie Estienne's pronouncements on linguistic values, as his quotation of a popular proverb shows: Balant Itali, gemunt Hispani, ululunt Germani, cantant Galli (Preface, 14). The French only can sing! The author's criteria of linguistic excellence are these three: *la gravité, la grace et gentillesse, et la*

richesse. In each of these virtues, he contends that the French language excels in comparison with Italian, or Spanish, which latter he professes to despise: Estant venu au troisieme poinct, qui est touchant la richesse, je m'efforceray de monstrier qu'il faut que le langage Italien cede au nostre quant à la richesse aussi: et si ainsi est que j'aye pu venir a bout des deux autres poincts, je n'auray aucunement peur que je n'emporte ce troisieme (p. 104). His arguments for the richness of the French language are largely subjective and often lacks the strength of logic, but he is not very far from the truth when he stresses the productive power of word-composition in that language: Quant aux mots qui sont appelez Noms, nous sommes encores en plus beau chemin, s'il nous plaist d'en forger de nouveaux par composition (p. 155). He calls this process of creation 'ceste ancienne imitation de quelques composez Grecs', and we are also aware of the fact that Elizabethan English shared this remarkable trait, which the French language has later abandoned.

A strain of more restrained patriotism seems to have been at work in the development of the English language in the same period of history. The English writers worked their way, in their effort to improve their native tongue as a means of intellectual expression, more assiduously towards its embellishment and amplification, of which the orthodox models were Greek and Latin. Their aim was to elevate the English language, still a barbarous tongue, into a means more fit for eloquence, for it lacked rhetorical discipline, as compared with these classical tongues.

Of those diligent writers on the English language in this age, we will select two for discussion, who sought to introduce the theory and practice of oratory into English writing: George Puttenham and Thomas Wilson. The notion of Orator for an Elizabethan gentleman was an important classical heritage, a notion which they had crystallized into almost an equivalent of an ideal man. To this idea we shall have an occasion to return in a later section.

1. George Puttenham

George Puttenham was an original writer. In his *Arte of English Poesie* (probably first drafted about 1569, but registered for publication as late as 1588), he not merely introduced the Greek rhetorical terms, but also rendered the traditional definitions into English. He often coined English equivalents for the Greek terms, as *report* for *anaphora*, *broad flout* for *antiphrasis*, *loose language* for *asyndeton*, *marching figure* for *climax*, *over-reacher* for *hyperbole*, *insertour* for *parenthesis*, *surplussage* or *too full speech* for *pleonasm*, etc. However, in matters of rhetoric, he was a close follower of the classical tradition like Thomas Wilson, who preceded him in this field, though in the eighties and nineties, rhetoric had already begun to retreat from the world to the school. In the third book of his treatise, chapter IV, he is explicit in his choice of language for poetry, and says one must take heed 'that it be naturall, pure, and the most vsuall of all his country'. Thus he would prefer that which is spoken in the King's court, or in the good towns and cities within the land, than elsewhere. He would exclude from his list that which is spoken in universities 'where Scholers vse much peeuish affectation of words out of the primatiue languages', or in remote villages and corners of a kingdom, 'where is no resort but of poore rusticall or vnciuill people'. He would also regard the speech of a craftsman or a carter as unfit because of its strange accents, nor would he follow "*Piers plowman* nor *Gower* nor *Lydgate* nor yet *Chaucer*, for their language is now out of vse with vs'. The First Book treats of Poets and Poesie, giving a survey of poetry in the former ages; the Second Book, of 'proportion Poetical', dealing with metrical rules; and finally, the Third Book, of Ornament, the rhetorical devices in general. This last book discusses, besides the choice of language mentioned above, the dominating Renaissance themes: Decorum, and Art and Nature. Puttenham treats of Decorum, use of the conformable style for the matter, in Book III, Chap. V. Of Stile. Of style there are three kinds: high, mean, and base for the corresponding three kinds of matter. Figures and figurative speeches

are discussed in the seventh and following chapters. It is noteworthy that he is not blind to the fact that figures, the instruments of ornament in every language, as he calls them, may also be abuses and trespasses in speech. He goes on to classify the figures of speech into three main classes: I. Auricular Figures, which depend on the sound effect of words and sentences, II. Sensable Figures, so called 'because they alter and affect the minde by alteration of sence', and III. 'Figures sententious, otherwise called Rhetorical', 'those other figures which may execute both offices (i. e. *auricular* and *sensible*), and all at once to beautifie and geue sence and sententiousness to the whole language at large' (Book III, Chap. XIX). Figures are either virtues or vices according as they are pleasing and commendable or not in the light of decorum in speech. A distinction is made between *Enargia* and *Energia*, two different qualities inherent in the figures: (1) the quality that satisfies and delights the ear only, and (2) ornament by certaine intendments or sence of such wordes & speaches inwardly working a stirre to the mynde (Book III, Chap. III). We have a long list of such figures in the *Arte*:

I. The first sort: Eclipsis or the Figure of default, Zeugma or the Single supply, Prozeugma or the Ringleader, Mezozeugma or the Middle marcher, Hypozeugma or the Rerewarder, Sillepsis or the Double supply, Hypozeuxis or the Substitute, Aposiopesis or the Figure of sile(n)ce, Prolepsis or the Propounder, Hiperbaton or the Trespasser, Parenthesis or the Insertour, Histeron proteron or the Preposterous, Repetition, and Iteration or Amplification, Enallage or the Figure of exchange, Hipallage or the Changeling, Omoioteleton or the Like loose, Porimion or the Figure of like letter, Asyndeton or the Loose language, Polisindeton or the Coople-clause (=conjoint clause), Irmus or the Long loose, Epitheton or the Qualifier, Endiadis (=hendiadys) or the Figure Twinnes,

II. The second sort: Metaphora or the Figure of transports, Catachresis or the Figure of abuse, Metonimia or the Misnomer, Antonomasia or the Surnamer, Onomatopoeia or the New namer, Epitheton or the

Qualifier otherwise the figure of Attribution (notice that this figure is repeated here), Metalepsis or the Farrefet (= far-fetched: 'things farrefet and deare bought are good for Ladies'), Emphasis or the Renforcer (= reinforcer), Liptote (for 'litotes') or the Moderatour, Paradiastole or the Curry fauell (=flattery), Meiosis or the Disabler, Tapinosis or the Abbaser, Synecdoche or the Figure of quick conceite, subintellection or vnderstanding ..., aliud ex alio, Allegoria or the Figure of false semblant, Enigma or the Riddle, Parimia or Prouerb, Ironia or the Drie mock, Sarcasmus or the Bitter taunt, Asteismus or the Merry scoffe, Micticismus or the Fleering fru(m)pe (=scornful mock), Antiphrasis or the Broad floute, Charientismus or the Priuy nippe, a myld and appeasing mockery, Hiperbole (=hyperbole) or the Ouer reacher, Periphraisis or the Figure of ambege, Synecdoche or the Figure of quick conceite ([it] may be put vnder the speeches *allegorical*: this figure occurs both under Chap. XVII and Chap. XVIII), and

III. The third sort: Anaphora or the Figure of Report, Antistrophe or the Counter turne, Symploche or the figure of replie, Anadiplosis or the Redouble, Epanalepsis or the Eccho sound, Epizeuxis or the Vnderplay, or Coocko-spel (=iteration of one word without any intermission), Ploche or the Doubler, Prosonomasia or the Nicknamer, Traductio or the Tranlacer (when ye turne and tranlace a word into many sundry shapes), Antipophora or Figure of responce (= asking and answering a question at the same time), Syneciosis or the Crosse copling (=harmonious pairing of two contrary words), Atanaclasis or the Rebounde (=use of words alike in spelling, but carrying different meanings), Clymax or the Marching figure, Antimetauole or the Counter-cha(n)ge (as in: we liue not to eate, but eate to liue), Insultatio or the Disdainefull (also the Reproachfull), Antitheton or the renconter (the Quarreller; called Iohannes ad oppositum in Oxford), Erotema or the Questioner (=rhetorical question), Ecphonisis or the Outcry, the figure of exclamation, Brachiologa or the Cutted comma (=use of single words, each word being punctuated by a comma, cf.

asyndeton), Parison or the Figure of euen (=use of clauses of equal length), Sinonimia or the Figure of store, like or consenting names, Metanoia or the penitent, the figure of correction (=rewording), Antenagoge or the Recompencer (=rewording by a more favourable term), Epithonema (=epiphonema) or the Surclose (=Latin *acclamatio*), Auxesis or the Auancer (=use of words or sentences of increasingly weightier importance in succession), Meiosis or the Disabler, or figure of Extenuation (this figure is repeated here), Epanodis or the figure of Retire (i. e. retreat as in war), Dialisis or the Dismembrer, not unlike the *dilemma* of the Logicians, Merismus or the Distributer (=the manner of saying what might be said in one entire proposition piecemeal by distribution), Epimone or the Loue-burden, Paradoxon or the Wondrer (=paradoxis), Epitropis or the Figure of Reference (=reference to what was already said before), Parisia or the Licentious (the fine and subtill perswader), Anachinosis or the Impartenor (figure of imparting some part of our counsell or advice to the hearer), Paramologia or the figure of Admittance (=admittance of the opponent's accusation all the better for one's advantage in the end), Etiologia or the Reason rendrer or the Tell cause, Dichologia or the Figure of excuse, Noema or the Figure of close co(n)ceit, by coniecture, Orismus or the Definer of difference, Procatalepsis or the presumptuous, otherwise the figure of Presupposal, Paralepsis or the Passager (=paralipsis or paraleipsis: e. g. *not to mention*), Commoratio or the figure of abode (=dwelling upon a point), Metastasis or the fitting figure or the Remove (i. e. from one matter to another), Parecnasis or the Stragler, the figure of digression, Expeditio or the speedie dispatcher (by a quick and swift argument), Dialogismus or the right reasoner, Gnome or the Director, graue & weighty speaches (=sententia), Simathrismus or the Heaping figure (Congerie), Apostrophe or the turne tale, Hypotiposis or the counterfait representation, Prosopographia (describing sometimes as true or naturall and sometimes faining (*feigning*) as artificiall and not true), Prosopopeia or the Counterfait in personation, by way of fiction (=personification), Topographia or the Counterfait

place, Pragmatographia or the Counterfait action, Omiosis or Resemblance, Similitude (including Icon, Parabola, Paradigma), Exargasia or the Gorgious, Latin *Expolitio* 'polishing'.

Chapters XXI and XXII expatiate on 'vices or deformities in speach and vvriting'. The figures dealt with here are the following :

Barbarismus or Forrein speech, any straunge word not of the naturall ('the foulest vice in language is to speake barbarously'), Solecismus or Incongruitie (=misuse of grammatical rules), Cacozelia or Fonde affectation (=affected use of new words and phrases), Soraismus or the mingle mangle (=ignorant and affected use of sundry languages), Cacosinheton or the Mislplacer (=improper disposition of words in a sentence), Cacemphaton or the figure of foule speech, Tautologia or the figure of selfe saying (such as overdue alliteration), Histeron proteron or the Preposterous (to set the carte before the horse), Acyron or the Vncouthe (=use of an obscure and dark word), the vice of Surplusage, including Pleonasmus, Macrologia or Long language (=Perissologia), and Periergia or Querlabour, otherwise called the curious; Tapinosis or the Abbaser (=abasing or impairing speech), Bomphilogia or Pompious ('pompos') speech (=bombastic speech), Amphibologia or the Ambiguous (=ambiguous or ambivalence).

Decorum is again the subject of Chap. XXIII, and in Chap. XXIV the author reminds the reader of the important moral of language for the poet, of which the Italian proverb says :

Chi me fa meglio che non suole,

Tradito me ha o tradir me vuole.

The concluding chapter dwells upon the necessity for the poet to dissemble his art and the proper use of artificial or natural language, which he must adopt as the situation suggests.

2. Thomas Wilson

For the basic rhetorical ideas, Puttenham owes a great deal to the Roman sources, particularly Quintilian, though he enriches his description with quotations from contemporary English literature. Sometimes, however, he follows the Roman rhetorician even to the extent of an

illustrative quotation. One short example will suffice. Under the figure Pleonasm, he quotes the following verses ;

For euer may my true loue liue and neuer die
And that mine eyes may see her crownde a Queene,

and comments thus,

As, if she liued euer. she could euer die, or that one might see her crowned without his eyes.

Obviously, he has in mind here the following example from Quintilian :

Est et pleonasmus uitium, cum superuacuis uerbis oratio oneratur: 'ego oculis meis uidi' (sat est enim 'uidi').

Institutio Oratoria 8. 3. 53.

Thomas Wilson, another English humanist contemporary with Puttenham, wrote his *The Arte of Rhetorique* (1553, 1560) long before the latter conceived the idea of his work. Wilson had also been inspired for his views by Quintilian and Cicero, whom Quintilian in part followed. There are similarities between the two English authors, because they share the common sources for their treatises. *The Arte of Rhetorique* is also divided into three books: Book I (Fol. 1—57 (= 54)) on Invention, or 'the matter whereupon an Oratour must speake'; Book II (Fol. 55—85) on Disposition, or 'a certaine bestowyng of thynges, and an apte declaryng', and Book III (Fol. 85b—117) on Elocution, or 'apte chusyng and framyng of wordes and sentences together', in this order. The end of rhetoric is stated, in the first book, to be to teach, to delight, and to persuade, according to the tradition. Every oration is said to have seven parts: i. the enteraunce or beginnyng, ii. the Narracion, iii. the Proposicion, iv. the diuisio(n) or seuerall partyng of thynges, v. the Confirmacion, vi. the confutation, and vii. the Conclusion. Matter for each oration may be one of these: i. matters honest, ii. matters filthy, iii. matters doubtful, and iv. matters trifelyng (*trifling*). Then there are three kinds of orations, which serve for every matter: i. an Oracion demonstratiue, ii. an oration deliueratiue, and iii. an Oracion iudicial. The foundation, or

the principal points in every debated matter are called the states, or issues. The oration of right or wrong, for instance, is called the state Juridicial with two divisions: the state absolute and the state assumptiue with further subdivisions. The second book enters into the details of the parts of Oration, with additional remarks on amplification, moving affections, moving pity, delighting the hearers and stirring them to laughter, and Disposition. Elocution is the main subject of the third book. In conformity with the classical rhetoric, Wilson attributes four parts to Elocution: i. Plainnesse, ii. Aptnesse, iii. Composition, and iv. Exornacion (corresponding to the classical Perspicua, Aptum, Conlocata, and Ornatus). Of Exornation, Wilson distinguishes three styles: the great or mighty kind, use of 'great words or vehement figures'; the small kind, use of moderate words; and the low kind, use of common words without recourse to metaphors, or 'translated' words, or any amplifications. Besides, there is another kind: Exornation by 'colours of Rhetorique', or figurative language. Exornation is one of the three kinds of figures: Trope, Scheme, and Exornation. The term figures (Latin *figuræ*) needs definition at this point. According to Wilson, 'Figure is a certaine kinde, either of sentence, oration, or worde, vsed after some new or straunge wise, muche vnlike to that, which men communely vse to speake'.

The figures discussed here under these three heads are rhetorical devices based partly on form and partly on meaning.

(1) Trope: A trope is defined to be 'an alteration of a word or sentence from the proper significatio(n) to that which is not proper'. Tropes are divided into two classes:

(i) tropes of a word, such as (in Wilson's terms)

A Metaphore or translation of wordes,

A worde making (=onomatopoeia),

Intellection (=synecdoche),

Abusion (=catachresis),

Transmutation of a word (=metonymia),

Transumption (association in a chain),

Change of name (=antonomasia),
 Circumlocution (=periphrasis), and
 (ii) tropes of a long continued speech or sentence, such as
 An Allegorie, or inuersion of wordes, a Metaphore vsed throughout
 a whole sentence, or Oration,
 Mountinge (explained later under the colours of rhetoric),
 Resemblinge of thinges (explained later under the colours of
 rhetoric), Imago,
 Similitude, similitudo (explained later under the colours of rhe-
 toric),

Example, exemplum (explained later under the colours of rhetoric).

The sources of a metaphor are explained in two ways: (i) those from the creature wythout reason, to that whyche hathe reason (animal metaphors) and (ii) those from the luyng to that whyche hath no lyfe (animate-inanimate).

(2) Schemes are defined to be 'woordes or sentences altered, either by speakyng, or writyng, contrarie to the vulgare custome of our speache without chaungyng their nature at all'. The subtitle 'Of Schemes, called otherwyse sentences of a worde and sentence' should certainly read 'figures of a worde and sentence'.

(a) Figures of a word: Wilson distinguishes six kinds of figures of a word:

- i. Addition at the first (=Prosthesis).
- ii. Abstraction from the first (=Apheresis).
- iii. Interlacyng in the middest (=Epenthesis).
- iv. Cuttyng from the middest (=Syncope).
- v. Addyng at the ende (=Proparalepsis).
- vi. Cuttyng from the end (=Apocope).

It is easily seen that the classification of these figures is based on the phonetic principle of addition and subtraction.

(b) Figures of a sentence are placed for some obscure reason among the colours and ornaments of elocution in an additional section. It is perhaps due to the difficulty of maintaining the strict formal principle

of description in this part of the study.

(3) 'Colours and ornaments to commend and sette forth an Oration'

The 'Colours of Rhetorique', or figurative language are explained in this place in the order which Wilson found in Cicero's *De Oratore*.

The list is pretty long: Commoratio, restyng vpon a poyncte; Description, an evident, or plaine setting forthe of a thyng as though it were presently doen; Precisio, a stop, or half tellyng of a tale; Significatio plus ad intellige(n)du(m) q(uod) dixeris, a close vnderstandyng; Distincte concisa breuitas, short sentences; Extenuatio, abatyng, or lessenyng of a thyng; Illusio, vvittie iestyng (=Quintilian's *ironia*); Digres[s]io ab re non longa, digression, or sweruyng fram the matter; Propositio quid sis dicturus, propositcion; Seiunctio ab eo quod dictum est, an ouer passage to another matter, a separation; Reditus ad propositu(m), comyng again to the matter; Iteratio, iteratyng and repeatyng thynges said before; Rationis apta conclusio, the conclusion, or tappyng vp of matter; Veritatis superatio atq(u)e traiectio, mountyng aboue the truthe (quoted before among Tropes); Rogatio, askyng other, and answeyng our self; Perco(n)tatio, snapshishe askyng; Dissimulatio (*not* Dissimulatio), alia dicentis ac significantio (for *significatio*), dissembling or close tellyng; Dubitacio, doubtfulness, Distributio, distribucion (of dues to everybody); Correctio, correction; Reiectio, reieccion; Premunicio, a Butresse (a preparation of the minds of one's hearers); Communicatio, a familiar talk, or comunicacion vsed; Descriptio, description of a manner, or manners; Erroris inductio, error; In hilaritate(m) impulsio, mirthe making; Ante occupatio, anticipacion, or preuencion; Similitudo, a similitude (quoted before among Tropes); Exemplum, example (quoted before among Tropes); Apologi[a]?, fables; Digestio, digestion, an ordely [*sic*] placyng of thynges, partyng eury matter seuerally; Reticentia, a whisht, or warnyng to speake no more; Contentio, contraritie ('to his frende he is churlishe, to his foe he is ientle'); Libervox, frenesse of speache; Iracundia, stomake grief (similarly, Deprecatio, Co(n)cilitatio, laesio, Purgatio, Optatio, Execratio).

Figures in sentences, called Schemes (2) b are mostly of formal nature: Geminatio verborum, doublettes; Paulum immutatum, verbum, altering part of a worde (it is difficult to see why this figure is not placed among the figures of a word); Repetitio a primo, repetition; Conuersio eiusdem in extremum, conuersion, an ofte repeatyng of the last worde; Conuersio in eadem, comprehension (beginning each sentence with one word and ending it with one word); Progressio, progression ("Thou sleepest; he wakes: thou plaies: he studies; etc."); Similiter desinens, similiter cadens, lyke endyng, and lyke fallyng.

Of the last figure, Wilson quotes the following example: in dede miserably, in fashio(n) cruelly, in cause deuilishly. He also refers to Augustinus and Tacitus for similar facility. We might be allowed to quote from S. Augustine in passing, only to show how a classical fashion passed down to the modern period through a mediaeval medium.

Non ergo essem, deus meus, non omnino essem, nisi esses in me. An potius non essem, nisi essem in te, "ex quo omnia, per quem omnia, in quo omnis"? —*Confessiones* I.

The rest of the Schemes are: Pariaparibus relata, equal members; Similia inter se, like among themselves (=parallelism); Gradatio, gradacion; Regressio, regression (repetition of a word spoken before in whatever position in a sentence); Dissolutum, wordes loose (=asyndeton); Exclamatio, out crying; Permissio, sufferance; Dubitatio, a doubtyng; Dinumeratio, reckenyng (=enumeration); Disputatio, reasonyng a matter with our selves; Imago, resemplyng of thynges (=imagery); Sibi ipsi responsio, answeyng to our self; Ordo, order; Circumscriptio, brief describyng, or circumscripcion.

The list is admittedly promiscuous in nature, some of these figures being concerned with the form of syntactical arrangement (Pariaparibus relata, Similia inter se, Gradatio, Regressio, Dissolutum, Dinumeratio, Ordo) and others with that of predicational function (Exclamatio, Dubitatio, Disputatio, Permissio, Imago, Sibi ipsi responsio, Circumscriptio).

The third book also contains a treatise on Memory and Utterance (Latin *Memoria* and *Pronuntiatio*) in faithful observance of the classical tradition. Here we come across an interesting description of the relations between images and memory, according to which

- i. The places of Memory are resembled vnto Waxe and Paper.
- ii. Images are counted lyke vnto letters or a Seale.
- iii. The placing of these Images, is like vnto wordes written.
- iv. The vtterance and vsing of them, is like vnto readynge.

Pronunciation is for Wilson not only a matter of the use of the voice and ordering the organs of speech, but also a question of framing the gesture, with which paralinguistic features it is closely connected.

3. M. Fabius Quintilianus

The main ideas of these two Elizabethan rhetoricians are traceable, as we have seen, to Quintilian, author of *Institutio Oratoria*, which has exercised a lasting influence on the mediaeval and modern critics of language and literature. The importance of his work for the history of our period is, as G. Curtius suggests in his illustrious work on *European Literature and the Latin Middle Ages*, that it is intended to be a guide for the education of the ideal man, just as Castiglione's *Il Cortegiano* was meant to be for his time. The ideal of the Renaissance, *l'uomo universale* in Burckhardt's formula, is already present in Quintilian. The perfection of the human spirit is professed to be realized in the Orator, for 'Ipsam igitur orandi majestatem, qua nihil dii immortales melius homini dederunt' (*Institutio* XII. 11. 30). Anyone may set up as an orator who as defined by Cato is a good man, expert in saying what is true, at least a good man: Sit ergo nobis orator quem constituimus is qui a M. Catone finitur uir bonus dicendi peritus, uerum, id quod et ille posuit prius et ipsa natura potius ac maius est, utique uir bonus (XII. 1. 1).

Quintilian thus became a constant companion of an eloquent and wise man in the Elizabethan world; Puttenham introduces Sir Nicholas Bacon with Quintilian before him in Book III, Chap. 2: "I have come

to the Lord Keeper Sir *Nicholas Bacon*, & found him sitting in his gallery alone with the works of *Quintilian* before him, in deede he was a most eloquent man, and of rare learning and wisdom, as I euer knew England to breed, and one that ioyed as much in learned men and men of good witts."

Quintilian defines the art of rhetoric in two ways: first, generally, that it is a knowledge of saying things well, and secondly, analytically, that rhetoric is a knowledge of finding the proper matter and arranging and speaking firmly and worthily: 'ut rhetorice est bene dicendi scientia', or 'ut rhetorice est inueniendi recte et disponendi et loquendi cum firma memoria et cum dignitate actionis scientia' (V. 10. 54). The second definition is more comprehensive and indicates the whole scheme of the work more precisely. Elsewhere, it is said that rhetoric is a knowledge of saying well and likewise of finding well and pronouncing well and saying according to the virtues of oration: ut rhetorice (est) bene dicendi scientia, et eadem bene inueniendi et bene enuntiandi et dicendi secundum uirtutem orationis (VII. 3. 12). After a detailed discussion of 'Ratio inueniendi atque inuenta disponendi' (the method of invention and disposition), we are introduced into the elements of Elocutio or phrasin.

Elocution, as Quintilian understands, is examined under two aspects: single words and connected words. In single words, the points to be considered are: Latinity, Plainness, Ornament ('Latina, Perspicua, Ornata'); in connected words, Correction, [appropriate] Arrangement, Figures: Emendata, [apte] Conlocata, Figurata (VIII. 2. 1). Latinity and correction are the subject of the first book where barbarisms and solecisms and Graecisms are reviewed critically. Plainness in words is said to have a pre-eminent propriety (praecipua proprietas). What is contrary to Proprietas is a vice, which is called inproprium or akyron, such as abusio (katachresis), ambiguitas (skotisos), which are discussed in the eighth book. The whole plan of rhetoric is summed up in these words: Speech (oratio) rests upon things and words: invention consists in things; elocution in words, collocation (arrangement) in both,

which memory should hold together and action (enunciation) set off : orationem porro omnem constare rebus et uerbis : in rebus intuendam inuentionem, in uerbis elocutionem, in utraque conlocationem, quae memoria complectetur, actio commendaret (VIII. Prohoemium 6). The orator's duty is to teach, to move, and to delight : Oratoris officium docendi mouendi delectandi partibus contineri (Ibid. 7). The main subject of the eighth book is Ornatus as well as Tropos, which Quintilian considers related to Figura (IX). A treatise on Compositio, under three heads Ordo, Iunctura, and Numerus, including Conlocatio, follows.

Both Ornatus and Tropos are a class of semantic facts, but Figura comprises formal as well as semantic facts of language, as we shall see in our survey of Quintilian's system below. We will begin with a list of devices for Ornatus (in single words) from his work.

(a) Ornatus : Synōnimia, Cacemphaton (word-sense distorted into an indecent acceptation), tapeinosis (degradation of meaning), elleipsis (=ellipsis), epanalēmpsis(resumption=ellipsis), homoeideia(monotony), macrologia, periphrasis, pleonasmos, periergia (=superuacua operositas 'vain laboriousness'), cacozelon (=mala adfectatio), corrupta oratio, inornata (=male dispositum, male figuratum, male conlocatum), Sardismos (=quaedam mixta ex uaria ratione linguarum oratio), anargeia (that which makes refinement more refined), apheleia (simplex et inadfecta, common in women's speech), deinōsis (exaggeration), phantasia, exergasia (exaggeration in doing a promised work), epexergasia (repetition of proof), energieia (an allied figure), amplificatio, ratio minuendi, sententia or gnōma (judgement ; sometimes part of enthymema, sometimes the beginning or close of epichirema), enthymema (=sententia ex contrariis ; an argument in rhetoric), epiphonema (=rei narratae uel probatae summa adclamatio ; a cry of approbation). Many of these devices are viewed as vices of style.

(b) Tropos is defined as the change of a word or a diction from its proper meaning into another *cum uirtute* : Tropos est uerbi uel sermonis a propria significatione in aliam cum uirtute mutatio (VIII.

6. 1).

Many of the well-known traditional figures of speech are subsumed under this head: *Metaphora* or *tralatio*, *similitudo* (*metaphora breuior*; = *comparatio*), *synecdoche*, *metonymia*, *antonomasia* *onomatopoeia*, *catachresis* (= *abusio*; *quae non habentibus nomen suum accommodat quod in proximo est*), *metalempsis* (= *transumptio*, 'association in a chain'), *epitheton* (= *adpositum*), *allegoria*, *ironia* (the related Greek names: *sarkasmon*, *asteismon*, *antiphrasin*, *paroimia*), *periphrasis* (= *circumlocutio*), *perissologia* (*circumlocution as a vice*), *hyperbaton* (= *uerbi transgressio* 'transposition of words'), *hyperbole*. These devices are generally treated as virtues of style.

(c) *Figura*, or *schema* as the Greeks call it, is often confused with *Tropos*, because either of the two is expressed in figures and also because the similarity between the two is manifest, but the distinction between the two is not easily made: *Nam plerique has tropos esse existimauerunt, quia ... fatendum erit esse utrumque eorum etiam in figuris. ... Nec desunt qui tropis figurarum nomen imponant, ... Quin adeo similitudo manifesta est ut ea discernere non sit in promptu.* Book (IX. 1. 1—3). The distinction is so thin that *Irony* is found so much among the sententious figures as among the tropes: *ita quaedam perquam tenui limite diuiduntur, ut cum ironia tam inter figuras sententiae quam inter tropos reperiatur.* All the more marked is the difference between the two, considers *Quintilian*. *Tropos* is a diction transferred from its natural and principal meaning to another or from its proper place to what is not, while *Figura* is a figure of speech removed from the common and original method: *Est igitur tropos sermo a naturali et principali significatione tralatus ad aliam ornandae orationis gratia, uel, ut plerique grammatici finiunt, dictio ab eo loco in quo propria est tralata in eum in quo propria non est: 'figura', sicut nomine ipso patet, conformatio quaedam orationis remota a communi et primum se offerente ratione* (IX. 1. 4). This is the reason why *Quintilian* places among the tropes some words placed for others, as in *metaphora*, *metonymia*, *antonomasia*, *metalempsis*, *synecdoche*,

catachresis, allegoria, and as most people do, hyperbole. There are two ways to speak of *Figura*, as he tells us: (1) one, in the sense of whatever form of judgement, as of bodies, which, in whatever manner they are composed, has some style at any rate; and (2) another, in that of scheme, as it should be properly called, a reasonable change in meaning and diction from the ordinary and simple kind, as we sit, lie, look back: *uno qualiscumque forma sententiae, sicut in corporibus, quibus, quoquo modo sunt composita, utique habitus est aliquis: altero, quo proprie schema dicitur, in sensu uel sermone aliqua a uulgari et simplici specie cum ratione mutatio, sicut nos sedemus, incumbimus, respicimus* (IX. 1. 10—11). The comparison to a physical body and its action is fittingly made.

Opinions as to the genus of *Figura* differ. Some said that all the figures existed in the words, because the change of words would also alter the meaning, and others that all the figures existed in the meaning, because the words would be adapted to the things. Apart from this point of dispute, Quintilian introduces as general consensus the view that there are two parts belonging to *Figura*, (a) *dianoias*, of the mind, meaning, or judgement, and (b) *lexeōs*, of words, diction, elocution, speech, or oration: *Inter plurimos enim, quod sciam, consensus est duas eius esse partes, dianoiās, id est mentis uel sensus uel sententiarum (nam his omnibus modis dictum est), et lexeōs, id est uerborum uel dictionis uel elocutionis uel sermonis uel orationis*: (IX. 1. 17).

Quintilian concludes in a few words: *Quare sicut omnem orationem, ita figuras quoque uersari necesse est in sensu et in uerbis*. He repudiates the view that there are as many styles of *Figura* as there are kinds of *Affectus*, not because feeling is not any quality of the mind, but because *Figura* is not the pure and simple enunciation of whatever kind of thing: *Ante omnia igitur illi qui totidem figuras putant quot adfectus repudiandi, non quia adfectus non sit quaedam qualitas mentis, sed quia figura, quam non communiter sed proprie nominamus, non sit simplex rei cuiuscumque enuntiatio* (IX. 1. 23).

One of the essential ideas Quintilian borrows from Cicero is that of Lumen, 'clearness' (*Ad Herennium*, IV. xxiii. 32), as when the words are duplicated and iterated, or placed in an abbreviated form: cum aut duplicantur iteranturque uerba aut breuiter commutata ponuntur (IX. 1. 38).

From a long list of figures we confine ourselves to quoting only a few of them here.

(a)' Sententiarum figurae: emphasis (supralatio ueritatis et traiectio =hyperbole; extenuatio, deprecatio), interrogare or percontari (=interrogation), praesumptio (=prolēmpsis 'anticipation'), dubitatio, communicatio, sustentatio (forbearance), paradoxos (=inopinatum 'unexpected'), simulatio (pretence), exclamatio, parresia (=licentia 'licence'), adulatio (fulsome flattery), prosōpopiia (=fictio personarum 'assumption of characters'), dialogos (=sermocinatio 'discussion'), parōdē (ad imitationem alterius scripturae), apostrophe, auersio, subiectio (counterfeiting), hypotypōsis (=adumbratio), metastasis (=tralatio temporum 'transfer of time'), topographia (=descriptio locorum), eirōneia (=dissimulatio), antiphrasis.

(aa)' Affectus (anger, joy, etc.): aposiōpēsis (=Cicero *reticentia*, Celsus *obticentium*), imitatio morum alienorum (=ēthopoiia, mimēsis), emphasis (repeated here), controuersia (=contradiction), dissimulatio, comparatio.

(ab)' Lumen sententiarum: consummatio (=diallagē; 'interchange'), 'summing up', consequens (=epakolouthēsis), collectio (=syllogismos), minae (=kataplēxis 'amazement') 'threatening', exhortatio (=parainetikos), other figures being subjoined here from Celsus, Rutilius or Gorgias, and Visellius.

(b)' Verborum figurae.

Quintilian's preliminary remarks on the figures of words are interesting in that like Horatius in his *Ars Poetica*, he reminds us how usage dictates the change of language: Verborum uero figurae et mutatae sunt semper et utcunq̄ ualuit consuetudo mutantur (IX. 3. 1). He distinguishes two classes of figures of words, one is those that

renew the form of speaking and the other those that are well-worked out by arrangement: Verum schemata lexeos duorum sunt generum: alterum loquendi rationem nouat,* alterum maxime conlocatione exquisitum est (IX. 3. 2). The former he calls 'grammaticum', and the latter 'rheticum'. The nature of these two kinds of figures will become apparent as we look through the classified lists below, which seem to correspond to what Wison calls (1) schemes and (2) figures of words and in sentences. (* vocant 'they call' — The Loeb Cl. L. edition)

(i) grammaticum: genus (gender), modus (patiendi modus 'the passive voice', faciendi modus 'the active voice'), permutatio (change in verbal forms), numerus, infinitum, participium, tempora; solecismus (heteroiōsis, exallagē), adiectio (repetition of *nam* in: *nam neque Parnasi uobis iuga, nam neque Pindi*), detractio (*plus satis* for *plus quam satis* in: *accede ad ignem, iam calesces plus satis*), comparativi pro absolutis, numerum mutantia (shift of number: plural for singular and singular for plural), and here we seem, without being told explicitly so, to be passing into the other class; but

(ii) interpositio uel interclusio (= parenthesis or parentēsis), more likely a rhetorical figure, is said to be of the same figura in uerbo, and placed immediately after the figure of curtailment of word-forms (*restituisset* for *restitutum esse*), without further distinction. However, a few paragraphs below, adiectio is mentioned again, this time as a sharper kind of figura, which is not only reckoned as a form of speaking, but also as a means of providing grace as well as power to its meaning. As such it is a rhetorical figure no less than hyperbaton (transposition of words). Geminatio and repetitio are two separate kinds of adiectio. Other rhetorical figures are: epanodos (= regressio), retractio (reconsideration), periodos (a going round: repetition at the head of sentences that succeed), polyptōton (repetition of a word in different cases or inflections in the same sentence -OED.), metabole (= rerum coniuncta diuersitas), dissipata (dispersa, rather than piled up in one, as in metabole), plokē (L. plocē

=repetitio quae fit ex permixtis figuris), pleonasmos, diallagē ('interchange': mixta quoque et idem et diuersum significantia), dissolutio (=asyndeton), brachylogia, asyndeton, polysyndeton, aceruatio ('aut iuncta aut dissoluta'), synecdoche (figura per detractionem), epezeugmenon (a figure similar to synecdoche; cf. D. M. Bakker in *Linguistics* 83, 5—12), synoikeiōsis (quae duas res diuersas colligat), paronomasia (=adnominatio: 'quando homo hostis, homo'), antanaklasis (eiusdem uerbi contraria significatio), =transductio, parison (e membris non dissimilibus), homoioteleuton (ut clausula similiter cadat), homioptōton (quod in eosdem casus cadit), isokōlon (ut sint membris aequalibus), contrapositum uel contentio (contrast), distinctio (subspecies of contrapositum), antimetabolē (=illa figura qua uerba declinata repetuntur), anthyphoras, diezodos, ophodos, dubitatio, correctio (quod illic dubitat, hic emendat), personae fictio ('assumption of characters'), mutatio (=alloiōsis; =antitheton in narrower sense; =hypallagē, v. supra), exclamatio, which Cicero places among the figures of words. Many other figures are quoted from Tully, Caecilius, and Rutilius, some of which Quintilian considers dubious.

The boundary between these three classes of linguistic devices is not always drawn hard and fast. It may safely be said, however, that *Ornatus* refers largely to the semantic function of a discourse, while *Tropos* is the question of semantic change in words or other expressions. *Figurae* seem to constitute a very heterogeneous class of linguistic forms, (a) *sententiarum figurae* and (b) *uerborum figurae* with two divisions (i) *grammaticum* and (ii) *rheticum*; or in plain terms, (a) forms of content in sentences and (b) forms of content in words, either (i) in their syntactic uses or (ii) in their lexical usage. The distinction is still very elusive sometimes and hardly well maintained.

(d) *Compositio* is another essential part of Quintilian's art of rhetoric. Here as elsewhere, he is much dependent upon Cicero's authority, though he says that he would use it with his own judgement (IX. 4. 2). A summary of this part is given in his own words in the concluding paragraph of Book IX. In a characteristic triadic statement

he says that composition should be proper, delightful, and changeable. That it is divisible into three parts: order, connection of ideas, and rhythm. That its method is threefold: addition, detraction, and mutation, and that its use is meant for the nature of the things that we say: *Compositio . . . debet esse honesta iucunda uaria. Eius tres partes: ordo coniunctio numerus. Ratio in adiectione detractio mutatione: usus pro natura rerum quas dicimus (IX. 4. 146—7)*. Elsewhere he says that the most felicitous style of language is that in which right order and apt combination and together with these, fitly falling measure also come to pass: *Felicissimus tamen sermo est cui et rectus ordo et apta iunctura et cum his numerus oportune cadens contigit (IX. 4. 27)*.

Quintilian warns, for one thing, that faulty placing of words is the frequent cause of ambiguity: *Amphiboliam quoque fieri uitiosa locati-one uerborum nemo est qui nesciat (IX. 4. 32)*. Under the head *Iunctura*, he discusses the merits of phonological combinations, such as sounds coming together (*coeuntes litterae*) for making light speech, and hiatus and the running together of vowels (*hiatus et concursus uocalium*) for working out a soft effect (*molle quiddam*). The tempo and variety of speech which the combination of words will produce and the proper placement of members in a clause are also discussed under this head. Under *Numerus*, Quintilian distinguishes between *Numeri* (*rhythmos*) and *Metra* (*metros*), the former consisting in the space of time and the latter in order, so that one is a principle of quantity and the other a principle of quality: *Nam primum numeri spatio temporum constant, metra etiam ordine, ideoque alterum esse quantitatis uidetur, alterum qualitatis (IX. 4. 46)*. Collocation or arrangement (*Conlocatio*), a subordinate idea in Composition, is defined as the function of connecting words that are approved, chosen, and as it were allotted for the purpose: *Conlocatio autem uerba iam probata et electa et uelut adsignata sibi debet connectere (IX. 4. 58)*. And in selecting such words, it adds, detracts, and mutates in accordance with its method. Composition chooses whichever it likes: *utrum uolet sumat compositio (IX. 4. 59)*.

We need not be concerned here further with the details of Numeri or Metra. Nor with Facilitas or hexis (X). Of Aptus (XI) and Orator, uir bonus (XII) we said a few words above and would leave it there.

II. The New Pastures

Of a long list of Elizabethan writers who ever worked under the classical influences, we shall be concerned here with only a few, few but select. We might fitly begin with Philip Sidney, whose Arcadian rhetoric imitated the Ciceronian style and in whose sonnets any reader may detect a number of rhetorical figures skilfully applied. In the thirty-third sonnet of *Astrophil* (usu. Astrophel) and *Stella*, the American scholar Veré Rubel found the following figures (John Buxton, 127): epanalepsis, zeugma, antitheton, plocé, expeditio, antanaclasis, hysteron proteron, epizeuxis, ecphonesis, and again antitheton. J. Buxton comments that we can enjoy the poem without noticing this, and that they are still used in our own day. The significance of these poetic devices for Sidney was, however, that they helped him to create a New Poetry.

1. *Astrophil and Stella*, a loosely structured sequence of sonnets, is remarkable not only for the occasion it was created, the belated awakening of affection for an idealized image of feminine beauty, but also for the conflict between classical prosody and the as yet unrealized ideal of new poetry the author professed. The first of Quintilian's triad Inventio, Dispositio, and Elocutio is also the source of inspiration for the poet, who complains in the first sonnet:

"I sought fit words to paint the blackest face of woe,
Studying inventions fine, her wits to entertaine:" I. 5—6.

"But words came halting forth, wanting Invention's stay,
Invention, Nature's child, fled step-dame Studie's blowes" I,
9—10.

Holofernes, the pedant (*LLL*. IV. ii. 118f.), has also a word to say on invention:

“Ovidius Naso was the man ; and why indeed ‘Naso’ but for smelling out the odoriferous flowers of fancy, the jerks of invention? *Imitari* is nothing.”

Thomas Wilson repeats the same idea of this process of discovery : “The findyng out of apte matter, called otherwise Inuention is a searchyng out of thynges true, or thynges likely, the whiche maie reasonably sette furth a matter, and make it appere probable” (1553, Fol. 3. ii). But invention flees from mere imitation, ‘step-dame Studie’s blowes’, a vain labour to steal her wits by

“Oft turning others’ leaves, to see if thence would flow
Some fresh and fruitfull showers upon my sunne-burn’d braine”
AS I, 7—8.

Sidney’s criticisms on the contemporary method of imitation in a similar vein would be found also in his *Defence of Poesie* (ed. A. S. Cook, p. 52). He decides that the new way must be sought elsewhere.

“Biting my trewand (i. e. beggarly) pen, beating my selfe
for spite,

‘Foole,’ said my Muse to me, ‘looke in thy heart and write.’”
I, 13—4.

In practice, however, he was not always true to his professed theory. Even in his own day, his use of rhetoric was commented upon in two works by contemporaries : Abraham Fraunce’s *Arcadian Rhetorike* and John Hoskyn’s *Directions for Speech and Style*. Fraunce quotes the first five lines of Sidney’s first sonnet as an instance of climax or gradatio (Ringler, 459). The same scheme occurs in the second sonnet, 5—8.

“I saw and liked, I liked but loved not,
I loved, but straight did not what *Love* decreed :
At length to *Love*’s decrees, I forc’d, agreed,
Yet with repining at so partiall lot”

where the central theme is the gradual conquest of love. The method of gradation is explained by Quintilian as that of addition, in which what was said before is repeated and you stay there before you proceed: *Est autem ipsa quoque adiectionis: repetit enim quae dicta sunt, et priusquam ad aliud descendat in prioribus resistit. . . .*

'Africano uirtutem industria, uirtus gloriam, gloria aemulos comparauit.' (*Institutio Oratoria* IX. 3. 54—6)

Even though we were to assume Sidney was not fully aware of his own use of common patterns of rhetorical figures, there are good reasons to believe that he knew what he was doing. What is termed *Imago* or *imagery* (reckoned by Wilson among examples of *Trope*) is also frequent in his sonnets. The ninth sonnet contains imagery of stones and jewels to represent the beauty of Stella's face, which is likened to Queen Virtue's court. Here in these lines we witness a Petrarchan touch.

"Gold is the covering of that stately place.
The doore by which sometimes comes forth her Grace,
Red Porphir is, which locke of pearle makes sure :
Whose porches rich (which name of cheekes endure)
Marble mixt red and white do enterlace." (IX. 4—8)

A similar theme of Stella's beauty is again accounted for by imagery taken from heraldry in the thirteenth sonnet.

Each had his creast, *Mars* carried *Venus'* glove,
Jove on his helme the thunderbolt did reare.
Cupid then smiles, for on his crest there lies
Stella's faire haire, her face he makes his shield,
Where roses gueuls are borne in silver field. (XIII. 7—11)

One of the more dominant themes in *Astrophil and Stella* is Will and Wit, which are called by various other names: Love and Sense, Desire and Wit, Wit and Passion, Virtue and Beauty, or even Glory and Shame, running through the sonnets 4, 10, 14, 18, 19, 21, 25, and

47. To this constant theme generally corresponds the figure of Ironia or Antiphrasis, which brings the conflicting ideas to peaceful reconciliation.

In the second sonnet with an antithetic theme, will and wit (or desire and reason) are set against each other by the arbitor Virtue. But reason, an ally of Wit recedes before a Deity of love, to whom even the arbitor Virtue would submit, so that reconciliation would ensue. This is the general pattern of thought, which is repeated in the other sonnets.

Struggle between Reason and Will, the theme of the tenth sonnet, must be set at rest only by Reason kneeling before Stella, object of will. This idea is partly couched in the scheme of Parallelism.

“Leave sense, and those which sense’s objects be :

Deale thou with powers of thoughts, leave love to will’

(X. 7—8)

It was a common theme in the Middle Ages and the Renaissance. In Ronsard, *Les Amours Diverses* (1578), VIII, we have the following lines in a similar vein :

“Amour, tu es trop fort, trop foible est ma Raison
Pour soustenir le camp d’un si rude adversaire.

Va, badine Raison, tu te laisses desfaire:” (VIII. 1—3)

A lover’s plead for his love-pain and his chaste thoughts in love is the theme of the fourteenth sonnet. In this poem, the antithesis of Desire and Wit is resolved by dissociating Love with Desire and therefore sin, but aligning Love, therefore sin, with Chastity in a new relation, expressed in a figure of Irony.

The eighteenth sonnet sings of the reconcilment of Wit and Passions, and here we have the characteristic scheme of climax, in which the poet makes a concession and then ends up in a final triumph.

I see my course to lose my selfe doth bend :

I see and yet no greater sorrow take,

Then that I lose no more for *Stella's* sake. (12—14)

Discord between wits and love, the theme of the nineteenth sonnet, is couched in an antiphrastic language which rings hollow with despair.

“When most I glorie, then I feele most shame :
I willing run, yet while I run, repent.
My best wits still their owne disgrace invent :” (3—5)
“For though she passe all things, yet what is all
That unto me, who fare like him that both
Lookes to the skies, and in a ditch doth fall?” (9—11)

In the twenty-first sonnet, Wits unworthy of Love are blamed in a scheme of antithesis, and the poet's confession of disappointments is made in parallel lines of bathos, or anticlimax.

“For since mad March great promise made of me,
If now the May of my yeares much decline,
What can be hoped my harvest time will be?” (9—11)
“My wits, quicke in vaine thoughts, in vertue lame :” (3)

The Ciceronian idea of Virtue and Love of Wisdom forms the main theme of the twenty-fifth sonnet, displayed in a sequence of associations: Vertue and strange flames of Love it would raise, Vertue in *Stella's* shape, Vertue's great beautie, that 'inward sunne' (i. e. reason) reveals to the wise (cf. Ringler, 469). The whole sequence is more or less logical, with premiss, denial, and proof, but with the logic of the heart.

“Vertue of late, with vertuous care to ster
Love of her selfe, takes *Stella's* shape, that she
To mortall eyes might sweetly shine in her.” (9—11)

Conflict between Virtue and Beauty, another variant of Wit and Will, is set forth in the forty-seventh sonnet, with great skill, in the rhetorical language of antithesis, repetition, antiphrasis, and plocé.

What, have I thus betrayed my libertie?

... ..

... .. or am I borne a slave ...?" (XLVII. 1—3)

"Or want I sense to feele my miserie?

Or sprite, disdaine of such disdaine to have?" (5—6)

"Vertue awake, Beautie but beautie is,

I may, I must, I can, I will, I do

Leave following that, which it is gaine to misse" (9—11)

Although Sidney himself did not disdain the practice of such literary art in his poetry, he was critical of contemporary literature for its artificiality and imitation of the current fashions, for as he says himself, the true method is to look in one's heart and write. His diatribes against those apes of classical models and Italian fashions, as he calls them, are particularly trenchant in his sonnets 3 and 15. Ringler writes on this point in his comment on the third sonnet:

"Sidney here reviews the chief literary movements of his time, both on the Continent and in England (the neo-Platonic cult of enthusiasm or inspiration, Pléiade imitations of the Greeks, rhetorical embellishers, and the Euphuists), in order to reiterate that he needs no art when he has Stella as his subject." (Ringler, 460)

The third sonnet runs as follows:

"Let daintie wits crie on the Sisters nine,
That bravely maskt, their fancies may be told:
Or *Pindar's* Apes, flaunt they in phrases fine,
Enaméling with pied flowers their thoughts of gold:
Or else let them in statelier glorie shine,
Ennobling new found Tropes with problems old:
Or with strange similes enrich each line,
Of herbes or beastes, which *Inde* or *Afrike* hold.
For me in sooth, no Muse but one I know:
Phrases and Problems from my reach do grow,
And strange things cost too deare for my poore sprites.

How then? even thus : in Stella's face I reed,
 What Love and Beautie be, then all my deed
 But Copying is, what in her Nature writes."

In the first two lines, Sidney glances at the Platonic theory of *furor poeticus* then in revival on the Continent and which found a follower in Edmund Spenser in England. That he was rather sceptical of this so-called poetic inspiration may be shown by his reference in the *Defence* to Plato who "attributeth unto Poesie, more than myself do, namely to be a very inspiring of a divine force, far above man's wit" (ed. Cook, p. 43), though he defends the Greek philosopher when the latter holds poetry in high esteem, and also by his doubt expressed in *Astrophil and Stella* 74 :

"Some do I heare of Poets' furie tell,
 But (God wot) wot not what they meane by it." (5—6)

Pindar's *Apes* with their phrases fine and pied flowers were represented in the Hellenizers of the Pléiade, who held to the doctrine of the Greeks, Romans, and Italians and disdained the popular art. Ronsard is known as the first Pindarizer in France, as he called himself.

"Le premier de France
 J'ai pindarizé." (*Odes*, 1550, II. ii. 36—37, cf. Ringler, 460)

Pindaric burning fire (*αἰθόμενον πῦρ*) cast such long shadows on the fond heart (*φίλον ἦτορ*) of his followers. In Ronsard's *Sonets pour Hélène* I and II, as in other poems, we may hear constant echoes of the Greek and Italian poetry. We are sent back to the Greek Anthology, V. 305 to find the phrase 'and I am drunk with the kiss' (*καὶ μεθύω τὸ φίλημα*), when we open Ronsard and read :

"Quand à longs traits je boy l'amoureuse estincelle
 Qui sort de tes beaux yeux, les miens sont esblouys :
 D'esprit ny de raison, troublé, je ne jouys,
 Et comme yvre d'amour, tout le corps me chancelle."

(*Sonets pour Hélène*, I. 2)

Another source of Ronsard's poetry is the Petrarchan fashion. Reminiscent of the Italian poet is the mention frequently made of the stars (le stelle, les Astres) in Ronsard's *Sonets et Madrigals pour Astree* (1578), published in the same year as his *Sonets pour Hélène*. It suggests that in spite of Sidney's disavowal of the traditional fashion, he did not stand quite aloof from its influence, for his choice of the pseudonym Stella for Lady Penelope betrays his knowledge of the literary convention. Ronsard concludes his epitaph on his downfall from the heaven of hope in two plaintive lines in the first sonnet of *Sonets et Madrigals pour Astree* :

RONSARD VOULANT AUX ASTRES S'ELEVER,
FUT FOUROYÉ PAR UNE BELLE ASTREE." (13—14)

H. Weber (see *Les Amours, Notes*, p. 715) notes that Astré has been identified with Françoise Babou de la Bourdaisiere, marquis of Estrée, with play on words. Penelope, daughter of the Countess of Leicester, was no less worthy heir to the heavenly title in the poetic world. Besides, Penelope was not a name unknown in Ronsard's poetry.

"Ma sage Penelope, & mon Helene aussi"

(*Sonets pour Hélène*, Livre I. 3. 10)

Old problems, or questions proposed for solution or discussion were often handled in traditional rhetorical figures, or tropes. Language of similitude often employed stories of herbs and beasts (cf. Ἰνδὴν δ'δάκτυλον, Indian jacinth, *The Greek Anthology* V. 270) for description of certain conceits, as Lyly did in his *Euphues*, famed for its Euphuism, which is characterized by continual Parallelism or Antithesis, the use of a string of rhetorical questions, or of a series of arguments *pro* and *con*, and Repetition (Bond, p. 120). R. Warwick Bond has found parallels to *Euphues* in a number of Shakespearian passages. Parallelism and antithesis were the fashion of the age, of which Euphuism was an example and Gongorismo another.

Luis de Góngora (1561—1627) spoke of things in images arrayed in arabesque forms like an Arab, often in a series of parallel lines. One of his roundelays (Letrilla) opens in this manner :

“No son todos ruiseñores
 los que cantan entre las flores,
 sino campanitas de plana,
 que tocan a la Alba ;
 sino trompetica de oro,
 que hacen la salva
 a los Soles que adoro.” (1—7)

(They are not nightingales all,
 They that sing among the flowers,
 But little silver bells,
 That play before the dawn ;
 They are but little golden horns,
 That blow the salute
 To the glowing eyes I adore.)

Or, again in *Vana Rosa* :

“Ayer naciste, y morirás mañana.
 ¿Para tan breve ser, quién te dió vida?
 ¿Para vivir tan poco estás lucida,
 y para no ser nada estás lozana?” (1—4)

(Blown yestere'en, thou shalt in the morrow fade.
 To be for a moment, who gave thee life?
 To be short-lived art thou so gay?
 To be nothing at all dost thou thrive?)

From all these gaities of poetic language, Sidney professes to turn away, for they are strange things that harass his mind ; he has only to read in Stella's face and copy what Nature has written in her (XIII. 12—14). He would not know what they mean when some lovers speak 'Of living deaths, deare wounds, faire stormes and freeing

fires' (VI. 4).

The same theme is repeated in the fifteenth sonnet, where the poet raises his voice against the seekers after old Parnassian flowers and the admirers of 'poore *Petrarch's* long deceased woes', for they look for helps in the wrong ways.

"You that do Dictionarie's methode bring
 Into your rimes, running in ratling rowes : " (XV. 5—6)
 "You take wrong waies, those far-fet helpes be such,
 As do bewray a want of inward tuch : " (9—10)

His advice to those who aspire after fame is, again,

"*Stella* behold, and then begin to endite." (14)

His lesson on the subject expatiated in his *Defence* has the selfsame tone: that the means should not be suffered to obscure the end, that the highest beauty resides in nature rather than in art. The critic, however, has seen Sidney waver between Art and Inspiration. In his *Defence* (ed. Cook, p. 46), he casts some doubt on the ancient belief 'Orator fit, poeta nascitur', and confesses that the highest-flying wit must 'have a Daedalus to guide him'. So also in the seventy-fourth sonnet, he declares

"Some do I heare of Poets' furie tell,
 But (God wot) wot not what they meane by it : " (5—6)

ending thus :

"My lips are sweet, inspired with *Stella's* kisse." (14)

This last line indicates his constant theme of new poetry, but at the same time is it not reminiscent of that artful verse of an anonymous poet in the Greek Anthology (V. 305)

νέκταρ ἔην τὸ φίλημα, etc.?

Cooper (21n) warns: "It is important . . . to keep Sidney and Astrophel separate. Astrophel expresses his emotions without artistic embellishment; Sidney, using the first person, describes this process

through a highly artistic medium.”

2. William Shakespeare

As in the Renaissance logic and rhetoric joined hands in the educational scheme, the importance of the latter was consequently emphasized in the humanistic studies of the period, while logic came to be relieved of its mediaeval aridity. The typical figure at this conjunction was Peter Ramus (P. de la Ramée), author of *La Grammaire* (1572), who assigned the first two processes of composition, Invention and Disposition to Logic and the rest, Elocution, Delivery (Pronunciatio), and Memory to Rhetoric. A young boy of seventeen, studying abroad for the first time in his life, Sidney met Ramus in Paris in the summer of 1572 and immediately impressed him with his high intelligence. The Ramist logic became afterwards one of the chief interests of Sidney and his circle (Buxton, 45—6).

What fascinated the mediaeval and Renaissance world in rhetoric, which was more philosophical in origin, was that aspect of it which discussed elocution or style. And in this movement the Ramists were very active, though they were not total reformists, with their dichotomy of language analysis and their application of theory to vernacular literature (Vickers, 1970, 42—43). Other influences were also at work. Nourished in the Renaissance spirit of England, when rhetoric came thus to be a flowering art, it is no wonder that its literature imbibed so much of its life from the art of elocution as it was understood in that age. What strikes us with wonder is that natural use of rhetoric in Shakespeare and his contemporaries which almost makes their art seem something of an unconscious feat. Inaugurated at an advanced level of education in universities, the teaching of rhetoric spread downwards to colleges, and even to grammar-schools, where with the humanist reform of secondary education, schoolboys were required to learn the figures of speech in literary texts they were set to memorize. Shakespeare himself must have been thoroughly drilled in the art of rhetoric in his grammar-school. At his birth-place today, they show us a copy of a later edition of Th. Wilson's *Arte of Rhetorique* (1567)

in one of the upper rooms, and though we do not know for certain whether he studied the book in his day, it is symbolic of his time and his education.

Shakespeare's language is truly a treasure-house of figures of speech, upon which we may readily draw for any specimen of poetic ornaments, if we are so minded. Conscious or unconscious, he could give shape to his myriad thoughts in artful as well as direct, stabbing language. We are at once reminded of some Italian concetti in *Romeo and Juliet* ('Gallop apace, you fiery-footed steeds, / Towards Phoebus' lodging! III. ii. 1—2), the figure of ambiguity or ambivalence in *A Midsummer Night's Dream* (Helena. When truth kills truth, O devilish-holy fray! III. ii. 129), Imago or imagery, such as animal metaphors in *King Lear* (Edgar. False of heart, light of ear, bloody of hand; hog in sloth, fox in stealth, wolf in greediness, dog in madness, lion in prey. III. iv. 87—9), double entente and Paronomasia in some historical plays (Prince. Would not this nave of a wheel have his ears cut off? 2Henry IV., II. iv. 238), or that magnificent spatial imagery in *Antony and Cleopatra* (Cleopatra. His legs bestrid the ocean: his reared arm / Crested the world: his voice was propertied / As all the tuned spheres, and that to friends; V. ii. 82—4). We might quote almost at random. And again there is that Euphuism in Shakespeare, which he has borrowed from Lyly in his delineation of 'the melancholy Jaques', with his dark views of life and language of parallelism.

"Jaques. I have neither the scholar's melancholy, which is emulation; nor the musician's, which is fantastical; nor the courtier's, which is proud; nor the soldier's, which is ambitious; nor the lawyer's, which is politic; nor the lady's which is nice; nor the lover's, which is all these: but it is a melancholy of my own, compounded of many simples, extracted from many objects, and indeed the sundry contemplation of my travels, which, by often rumination, wraps me in a most humorous sadness." (*As You Like It*, IV. i. 10—18)

Euphuus: The Anatomy of Wyt (1578) opens typically in the Lylyan

style of parallelism or antithesis, which set the fashion in the later Elizabethan literature.

“There dwelt in *Athens* a young gentleman of great patrimonie, & of so comely a personage, that it was doubted whether he were more bound to Nature for the liniaments of his person, or to fortune, for the encrease of his possessions, and as it were disdainning a companion, or copartner in hir working, added to this comliness of his body suche a sharpe capacitie of minde, that not onely shee proued Fortune counterfaite, but was halfe of that opinion that she hir selfe was onely currant.”

That Lyly's influences were deeper than a few figures of speech that Shakespeare learned from him, R. Warwick Bond tries to show by quoting a number of parallel passages from both authors in his edition of Lyly's Works I, 164—75.

‘Who so seure as the Stoyckes, which lyke stockes were moued with no melody!’ — *Euphues: The Anatomy of Wyt* (ed. Bond), 190, 30.

‘Since naught so stockish, hard, and full of rage
But music for the time doth change his nature.’ — *Merchant of Venice*, V. i. 81—2.

‘Let's be no stoicks nor no stocks, I pray.’ — *The Taming of the Shrew*, I. i. 31.

Polonius' famous advice to Laertes with the injunction ‘Give thy thoughts no tongue’ Professor Bond traces back to Euphues' lecture addressed to Philautus (*Euphues and His England*):

‘Be not lauish of thy tongue, either in causes of weight, least thou shew thy selfe an espyall, or in wanton talke, least thou proue thy selfe a foole.’ (ed. Bond, 31)

Professor Bond's another instance is Jaques, who is ‘simply Euphues Redivivus’ (John Lyly, *Works* I, 167), with his melancholy views.

Tranio, servant to Lucentio now arrived in Padua, the great seat of learning, advises his master likewise to continue his resolution to study :

“Balk logic with acquaintance that you have
And practice rhetoric in your common talk.
Music and poesy use to quicken you.” (*T. of Shr.*, I. i. 34—6)

But in another passage, in the same play, Grumio hints that the abuse of rhetoric ('rope-tricks') is a formidable weapon in prevailing upon the opponent. In his address to Hortensio, he introduces Petruchio as a master of such power thus :

“She (Katherina) may perhaps call him half a score knaves or so — why, that's nothing, an he begin once, he'll rail in his rope-tricks, I'll tell you what, sir, an she stand him but a little, he will throw a figure in her face and so disfigure her with it that she shall have no more eyes to see withal than a cat. You know him not, sir.” (I. ii. 107—13)

Abusio, a false use of tropes, may have, Grumio suggests, the withering power of hanging.

And when Shakespeare puts the figure of Erotema or the questioner in the mouth of a Lord, we know that he is in the act of creating a fictitive world of fashion where people speak the affected language of rhetorical figures and where Sly falls an easy prey to its allurements.

“Lord. . . . Wilt thou have music? Hark, Apollo plays,

Music.

And twenty caged nightingales do sing.
Or wilt thou sleep? We'll have thee to a couch
Softer and sweeter than the lustful bed
On purpose trimmed up for Semiramis.
Say thou wilt walk, we will bestrew the ground.
Or wilt thou ride? The horses shall be trapped,
Their harness studded all with gold and pearl.” (Ind. ii. 33—40)

Shakespeare's use of a figure on this occasion is more a means of

creating a dramatic situation fit for the action of his characters than a medium for poetic expression. It is perhaps meant less as a tribute to than a mockery of elegant Euphuism current in his day. In the hands of Petruchio, the language of figures becomes a powerful mode of persuasion with its antiphrasis and sarcasm.

“Petruchio. . . . And now I find report a very liar,
For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as springtime flowers.”

(*T. of Shr.* II. i. 246—48)

“Petruchio. Did ever Dian so become a grove
As Kate this chamber with her princely gait?
O be thou Dian and let her be Kate.
And then let Kate be chaste and Dian sportful.
Kate. Where did you study all this goodly speech?
Petruchio. It is extempore, from my mother-wit.”

(II. i. 260—65)

“Petruchio. I say it is the moon.

Kate. I know it is the moon.

Petruchio. Nay, then you lie. It is the blessèd sun.

Kate. Then God be blessed, it is the blessèd sun,

But sun it is not when you say it is not,

And the moon changes even as your mind.” (IV. v. 16—20)

The language consorts well with the situation in which the creation of a new personality takes place.

When Shakespeare lets Lucentio, suitor to Bianca, use a hackneyed comparison of the Petrarchan sonnet tradition, it is again intended as a means of contrasting two female characters, Kate and Bianca.

“Lucentio. Tranio, I saw her coral lips to move,
And with her breath she did perfume the air.

Sacred and sweet was all I saw in her.” (I. i. 171—3)

There are still other traces of classical rhetoric, such as *Histeron Proteron* we have in the following lines :

“Petruccio. Grumio, my horse!

Grumio. Ay, sir, they be ready; the oats have eaten the horses.” (III. ii. 200—203)

Unmistakable echoes of Lylyan Euphuism are also heard in the antitheses and ironies of Petruccio’s rhetoric, which is more often plain and practical, as suggested above.

“Petruccio. And as the sun breaks through the darkest clouds
So honor peereth in the meanest habit.

What, is the jay more precious than the lark

Because his feathers are more beautiful?

Or is the adder better than the eel

Because his painted skin contents the eye?” (IV. iii. 170—5)

“For she’s not froward but modest as the dove,

She is not hot but temperate as the morn.” (II. i. 295—6)

The elements of rhetoric are either formal or semantic, or schematic or figurative in the classical terms, and very often these two principles are inseparably coupled together so as to produce a more heightened effect of harmony. These elements form a thick network of meaning along two systems of linguistic relations, paradigmatic and syntagmatic, or choice and chain.

Prominent in the first class remain the meaning-relations of synonymy, antonymy, and so forth. With the help of antonymic words, an ironic attitude of the mind may find its effective expression, as in

“Petruccio. Say that she rail, why then I’ll tell her plain
She sings as sweetly as a nightingale.

Say that she frown, I’ll say she looks as clear

As morning roses newly washed with dew.

Say she be mute and will not speak a word,

Then I’ll commend her volubility

And say she uttereth piercing eloquence.” (II. i. 170—6)

Consociated words, or words related either in form or meaning, may

sometimes occur in the same context and will be indicated by some common prosodic features or by similarity in their syntactic position in the sentence.

“Widow. Your husband, being troubled with a shrow,
Measures my husband’s sorrow by woe——” (V. ii. 28—9)
“Kate. Come, come, you froward and unable worms,
My mind hath been as big as one of yours,
My heart as great, my reason haply more,
To bandy word for word and frown for frown.” (V. ii. 174—7)

These words, which are said to form lexical fields, work together to conjure up some complex, but connected ideas in the mind of the hearer.

In another instance, it is homonymy that two opponents resort to trying to prevail over each other.

“Widow. Now you know my meaning.
Kate. A very mean meaning (me+ning).
Widow. Right, I mean you.
Kate. And I am mean (i. e. moderate), respecting you.”
(V. ii. 30—2)

Polyvalency is another useful stylistic means. The stylistic context is usually formed within a short circuit where memory can work. That explains why a stylistic procedure tends to become polyvalent. Professor Michael Riffaterre (*Essais*, 1971, 59) points out: “le contexte suit, pour ainsi dire, le lecteur, couvrant toutes les séquences du discours. Ceci explique la *polyvalence* du procédé stylistique, c’est-à-dire la possibilité pour un procédé stylistique de donner naissance à plusieurs effets.” A dramatist finds in the polysemy of words a plastic means of creating multiple association or misunderstanding that will turn the action off in an unexpected direction, or at least change the sentiment of the moment for better or worse.

“Tranio. And is the bride and the bridegroom coming home?
Gremio. A bridegroom, say you? ’Tis a groom indeed,

A grumbling groom, and that the girl shall find."

(III. ii. 147—9)

"Petruccio. Villain, I say, knock me here soundly.

Grumio. Knock you here, sir? Why, sir, what am I, that

I should knock you here, sir?

Petruccio. Villain, I say, knock me at this gate."

(I. ii. 8—11)

"Kate. What is your crest, a coxcomb?

Petruccio. A combless cock, so Kate will be my hen."

(II. i. 228—9)

Then there is the problem of imagery with its double structure of tenor and vehicle, or theme and sources (Ullmann, 1973, 90). Since the time of C. Spurgeon, the wide range of Shakespearian imagery is well-known. A dominant form of imagery is metaphor, which unites in itself two types of semantic relation, simple and symbolic meaning. A special kind of metaphor in *The Taming of the Shrew* is found in the proverbial lore of some of his characters, with its spicy wit of worldly wisdom.

"Gremio. Our cake's dough on both sides." (I. i. 108)

"Hortensio. And tell me now, sweet friend, what happy gale
Blows you to Padua here from old Verona?" (I. ii. 45—6)

"Kate. I must dance barefoot on her wedding-day,
And for your love to her lead apes in hell." (II. i. 33—4)

"Grumio. I am sent before to make a fire, and they are coming
after to warm them. Now were not I a little pot and soon hot,
my very lips might freeze to my teeth, my tongue to the roof
of my mouth, my heart in my belly, ere I should come by a
fire to thaw me." (IV. i. 3—8)

Gremio comes round again with his usual comfortless figure of speech.

"My cake is dough, but I'll in among the rest,
Out of hope of all but my share of the feast." (V. i. 127—8)

Petruchio is always practical in his speech, and even in his metaphors and comparisons, he at once comes to the heart of the matter without needless circumlocution.

“Petruchio. Why, that is nothing, for I tell you, father,
I am as peremptory as she proud-minded,
And where two raging fires meet together
They do consume the thing that feeds their fury.” (II. i. 130—3)
“Say that she frown, I’ll say she looks as clear
As morning roses newly washed with dew.” (II. i. 172—3)

Comparison sometimes has a negative implication as in the speech of Biondello :

“Tranio. He is my father, sir, and sooth to say,
In count’nance somewhat doth resemble you.
Biondello [*aside*]. As much as an apple doth an oyster,
but all one.” (IV. ii. 99—102)

The use of allusions to the classical characters in this play, frequently also in the scheme of comparison, conduces to evocation of an emotional effect. In inviting Sly to an aesthetic entertainment, the Lord and his servingmen suggest the paintings of Cytherea, Io, Daphne, Apollo, for his appreciation. Lucentio, Tranio, Petruchio all have their favourite names from the old myths and legends to lend an emotional colour to their speech. Some of these names are : Leda’s daughter (Helen of Troy), Paris, Alcides (Hercules), Grissel (Griselda), Lucrece (Lucretia), the daughter of Agenor (Europa), Anna, and Dido, the Queen of Carthage, cf. *TShr* I. i. 151, I. ii. 239, 242, II. i. 297, 298, etc. Latin is sometimes used to suggest the solemn authority of legal rights.

“Biondello. Take you assurance of her, ‘cum privilegio ad imprimendum solum.’” (IV. iv. 90—1)

Petruchio’s recourse to the language of make-belief to tease Kate, who follows suit against her will, is perhaps a modern version of the

classical figure of fictio.

“Petruccio. But soft, what company is coming here ?

Enter Vincentio.

[*To Vincentio*]

Good morrow, gentle mistress, where away ?

Tell me, sweet Kate, and tell me truly too,

Hast thou beheld a fresher gentlewoman ?

Such war of white and red within her cheeks!” (IV. v. 26—30)

In the second class of linguistic relations stand collocations of various sorts. Collocation of a pair of synonyms is older than Chaucer and very common in Shakespeare, but the collocability is changeable, often innovating and unexpected in Shakespeare.

“Messenger. Therefore they thought it good you hear
a play

And frame your mind to mirth and merriment,

Which bars a thousand harms and lengthens life.”

(Ind. ii. 131—3)

“Petruccio. That is, to watch her as we watch these kites

That bate and beat and will not be obedient.” (IV. i. 182—3)

“Lucentio. Biondello, what of that ?

Biondello. Faith, nothing, but 'has left me here behind

to expound the meaning or moral of his signs and tokens.”

(IV. iv. 76—8)

Occasionally the collocation is concatenated more closely with the aid of rhyming, or assonance.

“Petruccio. And I have thrust myself into this maze,

Haply to wive and thrive as best I may.” (I. ii. 53—4)

“Tranio. Glad that you thus continue your resolve

To suck the sweets of sweet philosophy.

Only, good master, while we do admire

This virtue and this moral discipline,

Let's be no stoics nor stocks, I pray.” (I. i. 27—31)

More often Shakespeare redoubles the members of such collocations, threefold, fourfold or in a more cumulative fashion, to stress the fury of fancy or emotion.

"Hortensio. While she did call me rascal, fiddler,
And twangling Jack, with twenty such vile terms,
As had she studied to misuse me so." (II. i. 157—9)

"Petruccio. And now I find report a very liar,
For thou art pleasant, gamesome, passing courteous,
But slow in speech, yet sweet as springtime flowers."

(II. i. 246—8)

"Hortensio. More pleasant, pithy, and effectual
Than hath been taught by any of my trade." (III. i. 66—7)

"Grumio. Where is he?

Curtis. In her chamber, making a sermon of continency to her,
And rails and swears and rates, that she, poor soul,
Knows not which way to stand, to look, to speak,
And sits as one new-risen from a dream." (IV. i. 168—73)

Petruccio is particularly happy in this way of talking:

"Why, 'tis a cockle or a walnut shell,
A knack, a toy, a trick, a baby's cap.
Away with it." (IV. iii. 66—8)

"Here's snip and nip and cut and slish and slash,
Like to a censer in a barber's shop." (ibid., 90—91)

Collocation at other times helps to link longer stretches of utterance in what Firth used to call parallel grammatical collocation (Firth 1958, 197). It is often marked by parallel structure or repetition, much affected by Euphuism.

"Lucentio. Counsel me, Tranio, for I know thou canst.
Assist me, Tranio, for I know thou wilt." (I. i. 154—5)

"Gremio. O this learning, what a thing it is.

Grumio [aside]. O this woodcock, what an ass it is."

(I. ii. 156—7)

"Vincentio. 'Tis a good hearing when children are toward.

Lucentio. But a harsh hearing when women are froward.

(I. ii. 187—8)

Collocated words may be linked together by some common prosodic features.

"Lucentio. Mistress, what's your opinion of your sister?

Bianca. That being mad herself, she's madly mated.

Gremio. I warrant him, Petruchio is Kated." (III. ii. 239—41)

Collocation of antonyms often is arranged in a scheme of antithesis, ironical in its import. Kate complains that she will have to give her hand unwisely

"Unto a mad-brain rudesby, full of spleen,

Who wooed in haste and means to wed at leisure."

(III. ii. 10—11)

Repetition is another stylistic means common in Shakespeare which mediates the expression of full emotion. Sister Miriam Joseph has devoted a special section to this time-old figure in her study of *Shakespeare's Use of the Arts of Language*, and says: "The figures of repetition, which abound in Shakespeare's early plays and poems, proclaim his conscious and sophisticated approach to art." (1966, 79) It was a constant source of linguistic art for our poet also in his later plays. Some of the skill and effectiveness with which he uses this figure in its various aspects will also be seen in the present play.

"Petruchio O the kindest Kate!

She hung about my neck, and kiss on kiss

She vied so fast, protesting oath on oath,

That in a twink she won me to her love." (II. i. 309—12)

"Petruchio. And will you, nill you, I will marry you."

(II. i. 273)

"Petruchio. For I am he am born to tame you, Kate,

And bring you from a wild Kate to a Kate

Conformable as other household Kates." (II. i. 278—80)

Shakespeare's use of figures is not always a simple mechanical imitation of the classical patterns, but often takes a new direction, dictated by the necessity of providing each dramatic situation with an effective mode of representation. It is unlike Bianca, who insists

"Old fashions please me best ; I am not so nice
To change true rules for odd inventions." (III. i. 78—9)

He will be more capricious, or 'nice' and takes a fancy to, if not odd inventions, more dramatic ones.

The Two Gentlemen of Verona, another comedy composed under the Lylyan influence according to the critic, is rich in similar examples of figures in the classical tradition and echoes of Euphuism. Antithesis (antonymy), irony (paradox, contradiction), ambiguity (double entente), paronomasia (punning), metaphor, imagery (particularly, that of fickleness and fawning), allusion, circumstance, repetition, alliteration, transposition, besides folk-etymology crowd the whole play one after another. Idyllic language in the classical style is not wanting. More in the modern style is perhaps the increasingly frequent use of nominal expressions.

Proteus is the very mouth-piece of fickle-mindedness in his speech :

"O, how this spring of love resembleth
The uncertain glory of an April day" (*TGV* I. iii. 84—5)

In another speech he speaks out his fawning spirit in a fit image of spaniel-fawning, now famous since Miss Spurgeon's discovery :

"And notwithstanding all her sudden quips,
The least whereof would quell a lover's hope,
Yet, spaniel-like, the more she spurns my love,
The more it grows, and fawneth on her still." (IV. ii. 12—5)

What I call nominal expressions here are more of a schematic nature than figurative, and they perhaps owe their existence in Shakespeare's language to the growing hypostatic nature of Modern English. But there are reasons to believe that his poetry favours nominal expressions

to an unusual extent. Thus we have

“Valentine. Leave off discourse of disability.” (II. iv. 106)

“Duke. And think my patience, more than thy desert,
Is privilege for thy departure hence.” (III. i. 159—60)

Or again,

“Silvia. Thou subtle, perjured, false, disloyal man!” (IV. ii. 95)

Another stylistic feature that has come to my notice is the predominant use of negation in coupling with various other figures of speech commonly known.

Negation is sometimes implied, as in

“Julia. His heart as far from fraud as heaven from earth.”
(II. vii. 78)

Negation is antithetically set forth, as in

“Valentine. What light is light, if Silvia be not seen?
What joy is joy, if Silvia be not by?”
(III. i. 174—5; cf. also 178—9 & 190—1)

Negation itself assumes the nature of a paradox, which sometimes harrasses the sceptical brain of the critic of language, as in

“Proteus. What seest thou?
Launce. Him we go to find. There’s not a hair on’s head but
’tis a Valentine.
Proteus. Valentine?
Valentine. No.
Proteus. Who then? His spirit?
Valentine. Neither.
Proteus. What then?
Valentine. Nothing.
Launce. Can nothing speak? Master, shall I strike?
Proteus. Who wouldst thou strike?
Launce. Nothing.
Proteus. Villain, forbear.
Launce. Why, sir, I’ll strike nothing. . . . (III. i. 190—203)

Negation in sometimes syntactically misconstrued by one of the characters in the play, as in

“Valentine. Is Silvia dead?

Proteus. No, Valentine.

Valentine. No Valentine indeed, for sacred Silvia.

Hath she forsworn me?

Proteus. No, Valentine.

Valentine. No Valentine, if Silvia have forsworn me.”

(III. i. 209—14)

Thus it goes on without end, and ingeniously too. Here, as in his other uses of language, Shakespeare seems to have stepped out of the frame of classical rhetoric and what is important, he has gone beyond and created a new medium of dramatic expression that may be called his own.

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