

SHAKSPERE AND EUPHUISM. EUPHUES AN  
ADAPTATION FROM GUEVARA.

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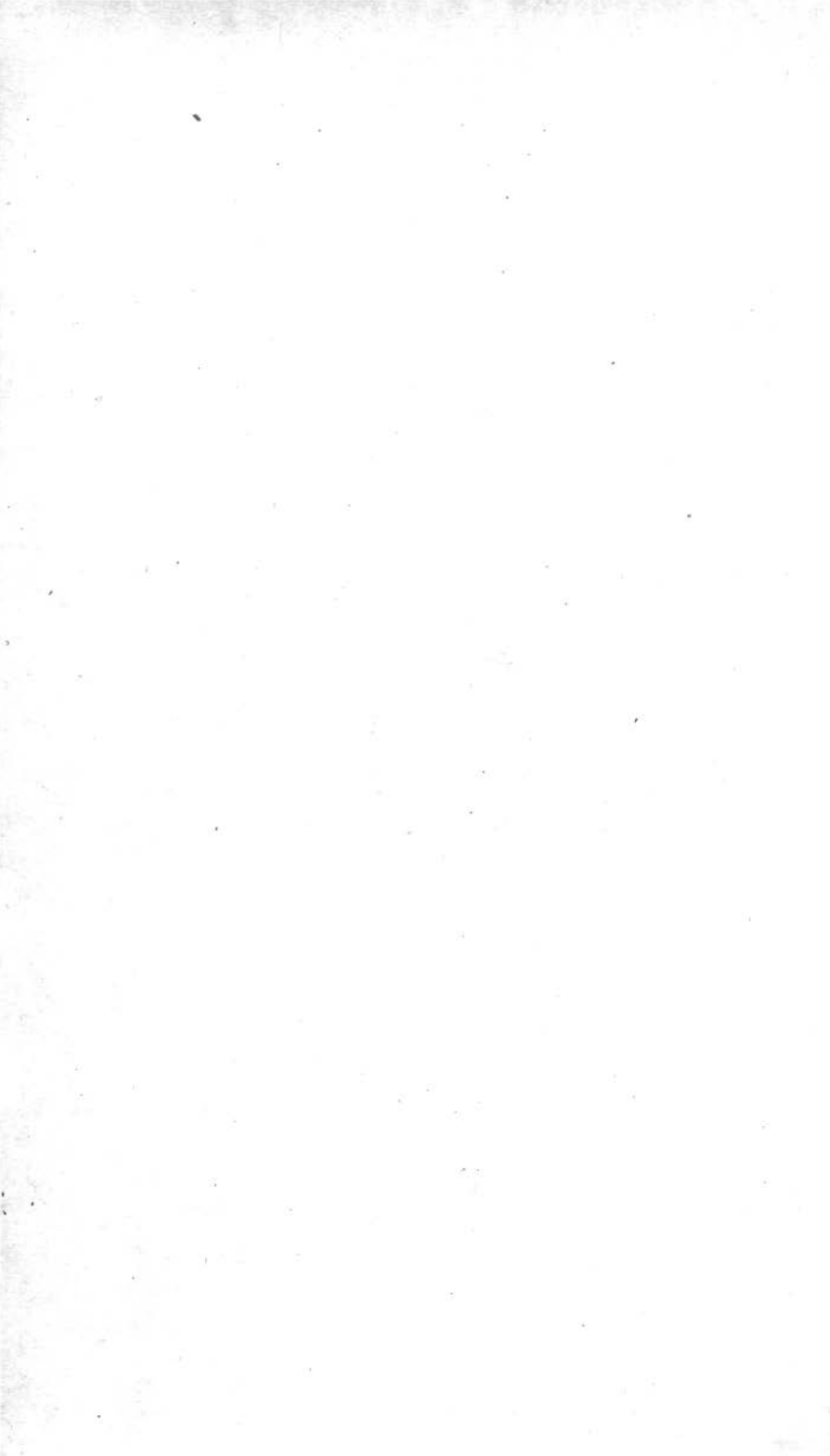
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### XIII. SHAKSPERE AND EUPHUISM. *EUPHUES* AN ADAPTATION FROM GUEVARA.

BY DR. F. LANDMANN.

(Read at the 76th Meeting of the Society, Friday, Feb. 10, 1882.)

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§ 1. JOHN LYLY'S influence as a dramatic writer upon Shakspeare is now universally acknowledged. There is none of all the predecessors of our great poet that was in comedy the master of our great Master in such a degree as the author of *Euphuës*. Lyly's nine plays, all written before 1589, were very popular when Shakspeare began to write, and it is to them that he owes so much in the liveliness of his dialogues, in smartness of expression, and especially in that predilection for witticisms, quibbles, and playing upon words which he shows in his comedies as well as in his tragedies and historical plays. (1) Seven of Lyly's comedies were written in prose, and exhibit mostly the same style as his *Euphuës, or the Anatomy of Wit*, 1578. That Shakspeare was quite familiar with this curious book has been proved by Rushton, and is a matter of course, considering the popularity which it gained, so that it was printed eight times during Shakspeare's life. This was principally due to the fact that Lyly did not merely introduce by his novel the style which we call 'Euphuism,' but that he adopted one of the fashionable extravagances already existing, and caused this particular affectation to become the universal manner of courtly conversation, so that "all our Ladies were then his Schollers; and that Beautie in Court which could not parley Euphuëisme was as little regarded as

she which now there speaks not French," as Ed. Blount remarks in 1632. I say that it was one of those fashionable extravagances; and I wish at once to make a distinction between Euphuism and some other analogous affectations, all of which were the offspring of a too servile imitation of foreign contemporary or ancient literature, but differed altogether from each other in their characteristic elements. Indirectly we must of course trace all these affectations of exuberant fancy and imagination to the revival of classical literature in Europe. In every country—in Italy as well as in Spain, France, Germany, and England—we find, after the beginning of the sixteenth century, the same contempt of the "base vulgar," the same servile imitation and translation of the masters of antiquity, as the first sign of a new literary era; and, as the second, the desire to hear finer speech than the native language will allow. We very soon find in every country the high priests of refined speech trying to correct the vulgar tongue after the Latin and Greek or foreign contemporary languages. In every foreign literature of that time we find a representative of an exaggerated hyperbolic style or quaint metaphorical diction, who has stamped this extravagant taste with his name, although he only followed the tendency common to the whole civilized world up to the middle of the seventeenth century. In Spain we have Guevara's *alto estilo*, and later on, the *estilo culto* of Gongora; in Italy the conceits of the Petrarchists, and Marini and the Marinists; in France we meet Ronsard and his school, Dubartas and the *Précieuses*.

"Marot et de Mornay pour le langage François :

Pour l'Espagnol Guevare, Boccace pour le Toscan :

Et le gentil Sleidan refait l'Allemand :

Greene et Lylli tous deux raffineurs de l'Anglais."—JOHN ELIOT, 1588.

In England John Lyly is decidedly the most gifted author that followed this tendency of his age, and the hero of his novel has given the name to that style which Lyly adopted; but, using this term, we must bear in mind that 'Euphuism' is only one of many eccentricities, all of them due indirectly to the same tendency, tho' individually different, and showing different elements altogether.

*Euphues* is a book written for ladies and for the court of Queen Elizabeth. It is a most important coincidence of circumstances that,

just when the literary life in England began to be stirred for the first time, not only in an exclusive set of people, but in the wider circle of educated men and women, a Woman stood in the centre of that society, which always sets the fashion, not only for the court, but also for the most eminent representatives of the nation. This involved a great influence on taste in general; and the peculiarities of this taste we are able to study now-a-days only in the literature belonging to that period. The *politesse* of gentlemen towards ladies was certainly not always artificial and affected; there is much nature and delicate feeling in many of those Elizabethan sonnets, and much wit in the conversational intercourse of this period, but it was overdrawn, and became affected from different causes. The influence of the antique was yet fresh; it was only an outward acquisition; and the adoption of this new world of ideas was at first only a very mechanical imitation, and must have been a very superficial one, because a critical study of the classical world was then impossible. When we see how classical mythology was abused to furnish flattering comparisons to the queen's loveliness, in what an absurd manner the gods and goddesses of Greece and Rome had to kneel before the all-surpassing beauty of Queen Bess, how porters and pies had to appear in an antique shape, we can understand it all by the tendency of the Renascence. That the sovereign of England, just about this time, was a woman, appears to me a very important fact, not only for the formation of the taste governing society, but for the whole development of literature and language. I don't only mean the gross adulation of poets and writers, but an element which we find at its height in the society connected with the Elizabethan court—the cultivation of a finer language in the presence of ladies. If we look for the greatest extravagances and the greatest mischief done in these times in taste, diction, and style, we always find it in connection with the works written for ladies, written on the beauty of the fair sex, written with intent to show a dainty wit to the delicate mind. The cause of this was certainly not a want of genuine imagination, but an exuberance of fancy and a tendency misled for a time, until a stronger mind arose to smile at the surrounding eccentricities. Besides, we must bear in mind that

Elizabeth's was a time of revolution for the poetical world, and that those unaffected by it directly, decidedly owe much to the stirring influence of it. There sprang up a rage to create a startling diction, and a new style surpassing everything in existence; and the influence of this tendency on the development of the English language was certainly very great. It was a leap leading first into mistakes and errors, but not without its happy result when cool reason and common sense gained the upper hand again. Another very important influence on this taste was exerted by the much greater facility with which new things, new ideas, new works, were made known to the reading and writing public. The intellectual intercourse of the different European nations was suddenly augmented by the invention of printing. We note its influence at once in the fact that the sixteenth century was the first century in which the art of translation flourished excessively. Thus foreign literatures, which showed similar eccentricities at this time, helped very much to strengthen the English deviation in taste and style. We find the complaints of this outlandish fashion in manners, dress, and diction, as well in Wilson, Ascham, and Puttenham as in Lyly and Shakspeare. But besides this, the discovery of new worlds, with all their treasures and new things, gave a new impulse and stir to fiction. Thus we can explain the favour with which Lyly's fabulous natural philosophy was met, only by the circumstance that these things were then commonly believed, since his wonders did not exceed those which were related by adventurous navigators.

§ 2. THE FOUR STYLES PARODIED IN *LOVE'S LABOUR'S LOST*.

Shakspeare's *Love's Labour's Lost* we may call the English *Précieuses ridicules*, because Shakspeare in this play evidently breaks with the fashionable extravagances of taste flourishing about that time at the Elizabethan court and in good society. If we suppose this play written about 1589, we have just the time when that sickness—as noble Sidney called it, of which he himself, as well as his fellows, felt sick—was at its height, but when Euphuism was already declining. But in *Love's Labour's Lost* not only one particular affectation is ridiculed, but four different extravagances of speech, of the first of which, Don Adriano de Armado, of the second, the king

and his courtiers, and of the third and fourth, the pedantic school-master Holofernes, are the representatives.

I. That in Armado Shakspeare ridicules—shortly after the defeat of the Spanish Armada—a Spaniard, is not to be attributed to his intention to ridicule *Euphuus*, although, as I shall soon show, Euphuism took its origin in Spain, and was the style of a very popular Spanish author. Those elements which Armado exhibits in his speech are essentially different from Lyly's peculiar style.

The king says of Armado (I. i. 163-179)—

“—our court, you know, is haunted  
 With a refined traveller of Spain ;  
 A man in all the world's new fashion planted,  
 That hath a mint of phrases in his brain :  
 One who the music of his own vain tongue  
 Doth ravish, like enchanting harmony ;  
 A man of complements, whom right and wrong  
 Have chose as umpire of their mutiny :  
 This child of fancy, that Armado hight,  
 For interim to our studies, shall relate,  
 In high-born words, the worth of many a knight  
 From tawny Spain, lost in the world's debate,  
 How you delight, my lords, I know not, I ;  
 But, I protest, I love to hear him lie,  
 And I will use him for my minstrelsy.

*Biron.* Armado is a most illustrious wight,  
 A man of fire-new words, fashion's own knight.”

Armado's bombastic style is best seen in the letter which he wrote to the king in I. i. 221-280—

“Great deputy, the welkin's vicegerent, and sole dominator of Navarre, my soul's earth's God, and body's fostering patron,—So it is, besieged with sable-coloured melancholy, I did commend the black-oppressing humour to the most wholesome physic of thy health-giving air ; and, as I am a gentleman, betook myself to walk. The time when ? About the sixth hour ; when beasts most graze, birds best peck, and men sit down to that nourishment which is called supper. So much for the time when : Now for the ground which ; which, I mean, I walked upon : it is yecept thy park. Then for the place where ; where, I mean, I did encounter that obscene and most preposterous event, that draweth from my snow-white pen the ebon-coloured ink, which here thou viewest, beholdest, surveyest, or seest : But to the place where,—It standeth north-north-east and by east from the west corner of thy curious-knotted garden. There did I see that low-spirited swain, that base minnow of thy mirth, that unletter'd small-knowing soul, that shallow vassal, which as I remember hight Costard sorted, and consorted, contrary to thy established proclaimed edict and continent canon, with—with,—O with—but with this I passion to say wherewith—with a child of our grandmother Eve, a female ; or, for thy more sweet understanding, a woman. Him I-(as my ever-esteemed duty pricks me on) have sent to thee, to receive the meed of punishment, by thy sweet grace's officer, Antony Dull ; a man of good repute, carriage,

bearing, and estimation. For Jaquenetta, (so is the weaker vessel called, which I apprehended with the aforesaid swain), I keep her as a vessel of thy law's fury; and shall, at the least of thy sweet notice, bring her to trial. Thine, in all compliments of devoted and heart-burning heat of duty,—DON ADRIANO DE ARMADO."

High-flown words, bombastic quaintness, hyperbolical diction, far-fetched expressions for simple plain words, form the main ingredients of the inflated style of this boasting Spanish knight. He does not 'laugh,' but 'the heaving of his lungs provokes him to ridiculous smiling'; he speaks of "the posteriors of the day, which the rude multitude call the afternoon." These are no elements of Euphuism; besides, we know that such a Monarcho, a mad Italian, was quite a popular person, whom Barnaby Rich, in his *Adventures of Brusanus*,—published in 1592, but written eight or nine years before this date,—had ridiculed in *Gloriosus*, where we find in chapter xii. the following passage:

"Gloriosus accuseth Castus.

"I shall not neede (gratious Prince) to travell much by circumstances, or use many wordes, to make my prooffe the better against this wretched worme of the worlde, my credite being such here in the court, the testimony might seem sufficient, that Gloriosus having spoken the word, it should not bee gainesayde: to come to the purpose, as mine eare then glowed to heare, so my hart now panteth to thinke, what hatefull speeches were pronounced by this unhappy man Castus, so exclaiming of the lawyers, so crying out against the maiestrate, so slaundering of them both, as though there were neither law nor justice to be hadd within the whole dominions of Epirus."

That this boasting bombast has nothing to do with Euphuism, we shall see soon.

II. The king himself and the courtiers, as well as the ladies, exhibit a style and taste entirely different from that of Armado. They pour their love into dainty sonnets; and sharp repartees, witticisms, and word combats show their conceit. Biron says of Boyet (V. ii. 315-16)—

"This fellow pecks up wit, as pigeons peas,  
And utters it again when Jove doth please."

And he confesses openly of himself (V. ii. 394-413)—

"Thus pour the stars down plagues for perjury.  
Can any face of brass hold longer out?—  
Here stand I, lady; dart thy skill at me;  
Bruise me with scorn, confound me with a flout;  
Thrust thy sharp wit quite through my ignorance;  
Cut me to pieces with thy keen conceit;  
And I will wish thee never more to dance,



Nor never more in Russian habit wait,  
 O! never will I trust to speeches penn'd,  
 Nor to the motion of a schoolboy's tongue;  
 Nor never come in visor to my friend;  
 Nor woo in rhyme, like a blind harper's song:  
 Taffata phrases, silken terms precise,  
 Three-pil'd hyperboles, spruce affectation,  
 Figures pedantical; these summer-flies  
 Have blown me full of maggot ostentation:  
 I do forswear them: and I here protest,  
 By this white glove, (how white the hand, God knows!)  
 Henceforth my wooing mind shall be exprest  
 In russet yeas, and honest kersey noes."

Shakspeare ridicules here the spruce affectation of the English courtier, and the love-sick sonneteers of his age. Although all these passages do not exhibit that peculiar element which Lyly's Euphuism shows, we find here a much greater resemblance to the Euphuistic tendency to play with words and witty conceits which Lyly had adopted in his court plays. This predilection for conceited and metaphorical diction is principally due to the influence of Italian literature, and was, after Surrey's time, a common fault in the diction of poetry. Puttenham and Sidney censured it, but could not help following it themselves. The latter very justly remarks—

"You that do search for every perling spring  
 Which from the ribs of old Parnassus flows,  
 And evry flower, not sweet perhaps, which grows  
 Near thereabouts, into our Poesie ring,  
 You that do Dictionary's method bring  
 Into our rhymes, running in rattling rows:  
 You that poor Petrarch's long deceased woes  
 With new born sighs and denizen'd wit do sing,  
 You take wrong wayes, those far-fetched helps be such  
 As do bewray a want of inward touch,  
 And sure at length stoll'n goods do come to light."

The direct influence of Petrarca and his followers on the diction of English poetry can be best seen in Tottel's *Miscellany*, in the *Paradise of dainty Devices*, and in Watson's *Hekatompathia*. Surrey was the first to introduce Petrarca's metaphorical diction, and we note its influence distinctly in two formal points, *i. e.* in trivial metaphors, personifications, and hyperboles, and a predilection for epithets generally alliterating with their noun, which occur alike in almost every writer's devices. Expressions like "cloud of dark disdain" were not familiar to the English poets before Surrey, but after

him we find these trivial expressions repeated everywhere and abused. So we find always,—“Cloud of envie, stormes of teares, a sea of wofull sorrowes, blast of black defame, chaynes of care, deadly droppes of dark disdaine, restless rage of deep devouring hell, ground of great grieffe, ragyng stormes of care, showers of tears.” These were in Surrey’s case simple translations from Petrarca’s “*pioggia di lagrimar, nebbia di sdegni*.” Apt epithets with every noun were then indispensable, as “sobbing sighs, scalding sighs, smokie sighes, stormy sighes, cloudy thoughts, hollow hart, harmfull helish hart, silly soul, suttile soul, silly simple soul, worldly wight, worthy wight, wanton wight, wretched wight, wofull wight, glaunzing gloze, doleful day, doutfull dying dolefull Dame, filthy froward fate, willfull will, grievous grieffe, happie hap, highest happie hap, precious praise, lovelie love, lothsome life, wretched woe, wofull ease.”

That the whole manner and style of Petrarca’s school, the display and detailed description of a very often merely fictitious love—sickness was closely copied, up to the end of this century, is too well known. It reigned at the Elizabethan court, and it is this exaggerated diction of the fictitiously love-sick poets which Shakspeare ridicules in these courtiers, besides their witticisms and spruce affectation in conversation.

III. The third representative of another literary eccentricity of Shakspeare’s times, which we find in *Love’s Labour’s Lost*, is the pedantic schoolmaster Holofernes. When Dull maintains that the killed deer was “not a *haud credo*, but a pricket,” he exclaims (IV. ii. 13-20),—

Most barbarous intimation! yet a kind of insinuation, as it were, *in via*, in way, of explication; *facere*, as it were, replication, or, rather, *ostentare*, to show, as it were, his inclination,—after his undressed, unpolished, uneducated, unpruned, untrained, or rather, unlettered, or, ratherest, unconfirmed fashion,—to insert again my *haud credo* for a deer.”

Shakspeare ridicules here very humorously the pedantic scholar of his day, the Latin-English which was quite a fashion in court, just like French- and Italian-English were. Puttenham in 1589 calls this mingle mangle *Soraismus*, and complains very much that they ‘are daily spoke in court’; and Wilson had already censured

this affectation as early as 1553, when he gave in his *Art of Rhetorique*, "such a letter as William Sommer himself could not make a better for that purpose," beginning,—

"Pondering expending and revoluting with myself your ingent affabilitie and ingenious capacitee, for mundane affaires: I cannot but celebrate and extolle your magnificall dexterite, above all other."

Sidney's Rombus shows the same style, but he, as well as Shakspeare, ridicules in the same person not only this dog Latin, but also the mania for alliteration.

Rombus, in the *Lady of the May*, addresses the Queen in the following terms:—

"Now the thunder-thumping Jove transfund his dotes into your excellent formosity, which have, with your resplendent beams, thus segregated the enmity of these rural animals: I am, *potentissima domina*, a Schoolmaster; that is to say, a Pedagogue, one not a little versed in the disciplinating of the juvenile fry, wherein (to my laud I say it) I use such geometrical proportion as neither wanted mansuetude nor correction: for so it is described, *Parcare subiectos et debellare superbos*. Yet has not the pulchritude of my virtues protected me from the contaminating hands of these Plebeians; for coming *solum modo*, to have parted their sanguinolent fray, they yielded me no more reverence than if I had been some *pecorius asinus*. I, even I, that am, who am I? *Diri verbus sapiento: satum est*. But what said that Trojan Æneas, when he sojourn'd in the surging sulks of the sandiferous seas? *Hæc olim memonasse iurebit*. Well, well, *ad propositos revertetebo*. The purity of the verity is, that certain *pulcra puella profecto*, elected and constituted by the integrated determination of all this topographical region, as the Sovereign Lady of this dame May's month, hath been *quodammodo*, hunted, as you would say; pursued by two, a brace, a couple, a cast of young men, to whom the crafty coward Cupid had, *inquam*, delivered his dire dolorous dart."

This too is no element of Euphuism. Lyly's style is free from Latin and foreign-English, nor does he indulge in Latin quotations.

IV. Besides this affectation, Shakspeare ridicules in *Holofernes* the abuse of alliteration, when he says (IV. ii. 56-8),—

"I will something affect the letter, for it argues facility.

The praiseful princess pierc'd and prick'd a pretty pleasing pricket."

In *Henry IV.* and *V.* Pistol affects this "fault of our common rhymers" in the same manner, speaking of "grievous ghastly gaping wounds," and "giddy fortune's furious fickle wheel." It is the complaint of almost every sound writer of the sixteenth century, "this hunting the letter of the rake-helly rout of our ragged Rhymers," even Puttenham not allowing more than three alliterating words in the same line.

But is not alliteration one of the main elements of Euphuism?

It is, indeed. Lyly at least indulges in this kind of alliteration, likewise in conceits and trivial metaphors, very frequently, just as much as Shakspeare does, and as all his contemporaries do: he follows the common fault; but—this is the difference of Euphuism from every other affected style—he applies it in a very peculiar artificial way.

§ 3. CHARACTERISTICS OF EUPHUISM, AND SHAKSPERE'S PARODY OF IT.

There is a passage in *Henry IV.* where Shakspeare ridicules a fashionable literary affectation, different from all and each of the four that we have spoken of hitherto. I must quote the whole passage, because this is the only one where Shakspeare purposely ridicules Euphuism. Falstaff, as king, says to the prince in 1 *Henry IV.* II. iv. 438-461—

“Peace, good pint-pot! peace, good tickle-brain!—Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden, the faster it grows, yet youth, the more it is *grasted* the sooner it *wears*. That thou art my son, I have partly thy mother's word, partly my own opinion; but chiefly, a villainous trick of thine eye, and a foolish hanging of thy nether lip, that doth warrant me. If, then, thou be son to me, here lieth the point;—Why, being son to me, art thou so pointed at? Shall the blessed *sun* of heaven prove a micher, and eat blackberries? a question not to be asked. Shall the *son* of England prove a thief, and take purses? a question to be asked. There is a thing, Harry, which thou hast often heard of, and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest: for, Harry, now I do not speak to thee in *drink*, but in *tears*; not in *pleasure*, but in *passion*; not in *words* only, but in *woes* also:—And yet there is a virtuous man, whom I have often noted in thy company, but I know not his name.”

We have here that peculiar parisonic antithesis, with transverse alliteration, which forms the main ingredient of Euphuism. There is no page in *Euphuus* where we do not find that predilection for an equal number of words in collateral or antithetical sentences, well balanced often to the number of syllables, the corresponding words being pointed out by alliteration, consonance, or ryme.

Some examples from *Euphuus* will show this clearly.

Euphuus says to Eubulus, p. 40,—

“Father and friend (your age sheweth the one, your honestie the other), I am neither so *suspicious* to *mistrust* your good wil, nor so *sottish* to *mislike* your good counsayle, as I am *therfore* to *thanke* you for the first, so it standes me upon to *thinke* better on the latter: I meane not to *cavil* with you, as one

loving sophistrie: neither to controwle you, as one having superioritie; the one woulde bring my talke into the suspition of fraude, the other convince me of folly.—We merry, you melancholy: we zealous in affection, you iecalous in all your doings: you testie without cause, we hastie for no quarrell: you carefull, we carelesse: we bolde, you fearefull: we in all poynts contrary unto you, and yee in all poynts unlyke unto us.”

Or Philautus to Euphues:—

“Although hitherto, Euphues, I have shrined thee in my heart for a trustie friende, I will skunne thee hereafter as a trothlesse foe,” or, “he wooeth women, provoked by youth, but weddeth not himselfe to wantonnesse as pricked by pleasure.”

The same we find in the above cited passage—“For, Harry, now I do not speak to thee in drink, but in tears; not in pleasure, but in passion, not in words only, but in woes also”; and before, “Harry, I do not only marvel where thou spendest thy time, but also how thou art accompanied: for though the camomile, the more it is trodden, the faster it grows, yet youth, the more it is wasted the sooner it wears.”

In the latter sentence we find the second characteristic of Euphuism ridiculed directly, *i. e.* Lyly’s predilection for comparisons taken from nature.

Lyly says, p. 46,—

“Too much studie doth intoxicate their braines, for (say they) although yron, the more it is used, the brighter it is, yet silver with much wearing doth wast to nothing: though the Cammocke, the more it is bowed, the better it serveth, yet the bow, the more it is bent and occupied, the weaker it waxeth: though the Camomill, the more it is troden and pressed downe, the more it spreadeth, yet the Violet, the oftner it is handeled and touched, the sooner it withereth and decayeth.”

The author of *Euphues* frequently uses that “unnatural Natural Philosophy,” indulging in the fabulous qualities of stones, herbs, and beasts. He took it from Pliny, his passages being often verbal translations.

Lyly’s book labours, from beginning to end, under an oppressing load of examples and allusions to ancient history and mythology, as well as apophthegms from ancient writers. Shakspeare very humorously ridicules this third principal element of Euphuism by saying,—

“There is a thing, Harry, which thou hast often heard of, and it is known to many in our land by the name of pitch: this pitch, as ancient writers do report, doth defile; so doth the company thou keepest.”

I will not analyse here in detail Euphuism and its elements; this has been done admirably by Dr. Weymouth in the *Transactions of the Philological Society*, 1870-72, and I could only repeat what I

wrote a year ago in my *Euphuismus* (Giessen). The three features just pointed out are the main ingredients of the style: where we find this parisonic antithesis with transverse alliteration and consonance, these endless comparisons from nature, and that predilection for allusions and examples from ancient mythology, history and literature, we may say we have Euphuism.

#### § 4. EUPHUISM ADAPTED FROM THE SPANIARD GUEVARA.

This curious style, which we find in prose only, was in vogue in England from about 1560 to 1590. It was not, as is usually stated, introduced or invented by John Lyly in his *Euphues*. *Euphues* had its predecessors, and Euphuism is not of original English growth, nor introduced from Italy, as is now the common opinion. Sir Thomas North published in 1557 his first work, a translation of a Spanish fictitious biography of Marcus Aurelius, written by Don Antonio de Guevara, who in 1529 published the original, *Libro aureo de Marco Aurelio emperador: y eloquentissimo orator*, just fifty years before the publication of the *Euphues*. North was not the first to english this book, famous throughout the world during the beginning of the sixteenth century on account of its morals, and more especially on account of its style. It had been first translated into English by Lord Berners in 1532, and had seen a long series of reprints. Nor were Berners and North the only admirers of the Spanish Archbishop's *alto estilo* in England. Hellowes, Fenton, Bryant, and Thimme had been busy in introducing this high sweet style, by translating the entire series of Guevara's other works into English. Of Berners's translation alone there are more than a dozen different editions known. Thus we have six different translators, during forty years: a circumstance that involves a serious influence on the prose of any nation, if the translated style be notorious for its highness and sweetness. Guevara continually boasts of his *alto estilo*, saying that he was the first Castilian writer who wrote such a style, and that it was his own invention. This we have no reason to doubt. He was not only famous for it in Spain, but most of his works saw many translations into Italian, French, and German.

Berners says of this book,—

“ A ryght precious meate is the sentences of this booke. But finally the sauce of the sayd sweete style moveth the appetite. Many bookes there be of substantiall meates, but they be so rude and so unsavory, and the style of so smalle grace, that the first morcell is lothsome and noyfull.”

And Thimme, in the preface to *A looking Glasse for the Court*, first translated by Bryant, says of Guevara,—

“ Whose pithie reasons, fyled speache  
And sugred wordes dyd move  
A worthie knight of English Court,  
Whom Henry kyng did love,  
Fyrst to translate for Forraine phraise  
Into our moderne tongue.”

And in the same way Sir Thomas North praises this high style in the preface to his translation,—

“ The which is so full of high doctrine, so adourned with auncient histories, so authorised with grave sentences, and so beautified with apte similitudes, that I knowe not whose eies in reading it can be wried, nor whose eares in hearing it not satisfied.”

The most prominent characteristic of Guevara's style is the parallelism of sentences, parisonic antithesis, well-balanced juxta- or contra-position of words and clauses; and he has a predilection for pointing out the corresponding words by consonance or rhyme. There is no chapter in Guevara's books where these twin phrases do not at once strike the eye; they form the most prominent feature in Guevara's and Lyly's style. We do not, of course, find alliteration here, nor in any other Spanish writer, as we find it in English, because the Romance languages do not know it as English and German do, where it stood for ryme in early poetry. In North's translation of the enlarged *Marco Aurelio con reloj*, which bears the title *The Dial of Princes*, the Prologue begins,—

“ The greatest vanitye that I fynde in the world is, that vayne men are not only content to be vaine in their life: but also procure to leve a memory of their vanity after their death.—Many of the world are so fleshed in the world, that although it forsaketh them in deedes: yet they wyl not forsake it in theyr desires. For the remembrance of the pleasure past greatly augmenteth the paines present.”

But I will quote an example in Spanish and English,—

“ No hay oy generoso señor ni delicada señora que antes no suffriesse una *pedrada* en la cabeça que no una *cuchillada* en la fama, porque la herida de la cabeça en un mes se la daran sana: mas la manzilla de la fama no saldra en toda su vida.”

"There is not at this daye so greate or noble a Lorde, nor Lady so delicate, but had rather suffer a blowe on the head with a stone, than a blot in their good name with an evil tongue. For the wounde of the heade in a moneth or two maye well be healed; but the blemishe of their good name during life will never be removed."

Often we find examples of elaborate antithesis like the following:—

"El día que una es publicada por hermosa, desde aquel día la tienen todos en requesta. *Ellos trabajando de la servir y ellas no rehusando de ser vistas.*"

Or—

"Aunque quieras no puedes escapar de mi señorio. Porque si tu te quejas de ser desdichado en dichas: yo me precio de ser dichoso en desdichas. Pregunta te una cosa. Quando me viste harto estando tu hambriento? Quando yo dormía estando tu velando? Quando tu trabajavas estando yo holgando? Por cierto aun que las personas y haziendas eran proprias, los trabajos y desdichas siempre fueron comunes. Una cosa has de hazer si en mi amistad has de perseverar: que mis bienes sean tuyos, y tus males sean míos: pues tu naciste para regalo, y yo vivo para trabajo, y esto no lo digo fingido pues tu lo has en mi experimentado" (cap. lxxv.).

Or (cap. xlii.)—

"Por cierto el hombre moço no es mas que un cuchillo nuevo, el qual por discurso de tiempo un día se mella en los sentidos: otro día se despunta en el juyzio, oy pierde el azero de las fuerças, mañana le toma el orin de las enfermedades, agora se tuerce con adversidades, agora se embota con prosperidades: quando de muy agudo salta por rico quando de muy gastado no corta por pobre: finalmente muchas vezes acontece, que quanto mas con regalos el filo se haze delgado tanto mas le pone la vida en peligro."

The second main element of Euphuism, the long rows of comparisons taken from nature, we find in Guevara's book exactly as in Lyly's, the former, however, not using Pliny's fabulous natural philosophy, but introducing his plants and beasts with their real qualities.

Thus Marcus Aurelius says (cap. x., appendix),—

"Of trouth, ye amorous dames, ye have tongues of the nature of fire, and your condicions like the powder of a rotten tree. Accordyng to the dyversity of beasts, so nature hath in divers parts of the body placed their strength: as the Eagle in her byl, y<sup>e</sup> Unicorne in the horne, the serpent in the taile, the bul in the head, the beare in his pawes, the horse in the breast, the dogge in the teath, the bore in the tuske, the doves in the winges, and the women in their tongues. For of trouth the flight of the dove is not so hyghe as the fantasy of your foolyshness is vaine; the cat scratcheth not so sore with her nayles, as ye scratch the folish men with your importunities. The dogge hurteth not hym so much that he runneth after, as ye do y<sup>e</sup> sorrowful lover that serveth you; the life of him is not in so much daunger that catcheth the bul by the hornes, as the fame of him that falleth in your hands. To conclude, the serpent hath not so much poyson in his taile as ye have in your tongues."



The third principal feature of Euphuism, the predilection for ancient mythology and history, we may more readily excuse in Guevara's book, because his hero is a Roman emperor, and his principal source Plutarch. This style soon crept, through the different translations, into English prose. It was modified, however, in its English dress by alliteration, and its elements were gradually so abused that it was, when it fell into Lyly's hands, no more imitation, but the grossest possible exaggeration. We find its influence even in Roger Ascham's style. In his *Schoolmaster*, 1571, he defines Euphuës in the following terms :—

“Euphuës is he, that is *apt* by goodness of *wit* and *appliant* by the readiness of *will* to learning, having all other qualities of the mind and parts of the body, that must another day serve learning ;—and even as a fair stone requires to be set in the finest gold, with the best workmanship, or else it loseth much of the grace and price, even so excellency in learning, and namely [= especially] divinity joined with a comely personage, is a marvellous jewel in the world.”

Ascham's style is, however, pure and unaffected, and such passages are quite the exception.

Three years before the publication of *Euphuës* appeared *A petite Pallace of Pettie his pleasure*, by George Pettie, exhibiting already, to the minutest detail, all the specific elements of Euphuism. The novel of ‘Sinorix and Camma,’ the first of the tales contained in this little volume, we find in Guevara's book, who took it from Plutarch. (2)

But this is not all ; Euphuism is not only adapted from Guevara's *alto estilo*, but *Euphuës* itself, as to its contents, is a mere imitation of Guevara's enlarged biography of Marcus Aurelius englished by Thomas North. The *Dial of Princes* and Lyly's *Euphuës* exhibit the same style. They coincide in their contents in many points, and both show the same dissertations on the same subjects. In both works are letters affixed at the end, and these letters treat of the same matter. In both occur the same persons, and some of these persons bear the same name.

There is not much of a plot in either work ; the principal contents of each are long dialogues, soliloquies, and moral dissertations on love and ladies, God, friendship, courtship, youth and education, court and country.

The heroine of Lyly's *Euphues*, Lucilla, daughter of Ferardo, is a very fickle, light-minded lady; so is Lucilla, the daughter of Marcus Aurelius, whose light behaviour induces Guevara to bring in a long chapter "Of the sharpe wordes which Marcus Aurelius spoke to his wyfe and to his daughter;" the same does Ferardo, the father of Lucilla, "who, with watrye eyes, and a woeful heart, began on this manner to reason with his daughter" (pp. 101-4). Guevara has in the first book of the *Dial of Princes* some five chapters on God:—

Chap. 4: "Of the excellencye of the Christian religion (whereby the true God is known), and of the vanities of the auncientes in tymes past." Chap. 9: "Of the true and living God, and of the marvailles he wroughte in the olde lawe to manifest his divine power, and of the superstition of the false gods." Chap. 10: "That there is but one true God, and howe that realme is happie whyche hathe a kyng that is a good Christian." Chap. 11: "Of sundrie gods." Chap. 12: "Of other more naturall and peculiar goddes." Lyly therefore suddenly introduces Atheos, and tries to prove the existence of God in some twenty pages (p. 160. ss.).

Marcus Aurelius writes a letter to his nephew Epesipo, who leads a bad life in the University of Athens. Euphues therefore writes a letter "to a young gentleman in Naples named Alcius, who, leaving his study, followeth all lightnesse, and lived both shamefully and sinfully, to the grieffe of his friends and discredite of the universitie" (p. 190), and a very sharp letter (p. 157) "to the Gentlemen Schollers in Athens."

The second book of the *Dial* is an imitation of Plutarch's book *de educatione puerorum*, "wherein the Authoure treateth, howe Princes and greate Lordes shoulde behave themselves towards theyr wyves. And howe they ought to noryshe and bringe up their children." Lyly therefore brings in "Euphues and Ephoebus," with chapters, "That the child should be true born, no bastard. How the life of a young man should be led; of the education of youth," following Plutarch verbally (pp. 123-159).

Marcus Aurelius writes a letter to a gentleman, Domicio, and another one to Torquado, to comfort them in their banishment, this

being another adaptation from Plutarch's book *De exilio*. Lyly therefore brings in a letter "Euphues to Botonio, to take his exile patiently," being almost verbally translated from Plutarch. Marcus Aurelius writes a very sharp letter "To the enamoured Ladies of Rome," inveighing against the fair sex. Euphues therefore has "A cooling Carde for Philautus and all fond lovers," being a very sharp invective against the frailties of women. Marcus Aurelius apologises for his invective, stating that he did not mean all, but only the frivolous ladies. Lyly therefore brings in a letter "To the grave Matrones and honest Maidens of Italy," apologising in the same manner. Guevara has letters of the emperor Marcus Aurelius to the ladies Macrina, Boemia, and Livia, with the answers of these ladies. Lyly therefore has "Euphues to his friend Livia," and "Livia from the Emperour's court to Euphues at Athens," up to which chapter we have heard nothing of an Emperor, whom Lyly, quite unconsciously it seems, here mentions, thinking evidently of the hero of Guevara's book.

The fourth book of the *Dial of Princes* was translated by North from another of Guevara's works—*Aviso de privados y doctrina de cortesanos*, "A looking Glasse for Courtiers." Lyly therefore suddenly abandons, in the second part, his tale of Euphues and his England, and introduces a courtier Fidus, living as a bee-keeper in the country, who tells the tale of his love, and how it came that he preferred life in the country to life at court; following also the ideas which Guevara had put down in his *Monosprecio de corte y Alabança de aldea*, translated by Bryant and Thimme under the title, "A looking glass for the court, or a Dispraise of the life of the Courtier, and a commendacion of the life of the husbandman." The second part of *Euphues* is a book on court life and courtiership in general, and is brought to an end with a eulogy on the Elizabethan court. When Euphues at the end withdraws from the world, he writes his letter from the Mount Silexedra, because Marcus Aurelius wrote from the Mount Celio, one of the hills of Rome.

Often we cannot see in Lyly's book at all whether he writes for the time of Marcus Aurelius or that of Queen Elizabeth. In his first part he speaks of the Emperor, the Emperesse, and their court;

in the second he openly brings in Elizabeth and the Elizabethan court, dropping the Emperor altogether. Likewise he brings in Roman and Italian ladies, Lucilla, Livia, Camilla, bearing the same names in Guevara's book—Lucilla daughter of the Emperor, Livia the love of Marcus Aurelius, and Camilla a Roman lady.

The University of Athens and scholars of Athens in Guevara's book suit very well the whole period of Marcus Aurelius's reign. Lyly speaks of them in his first part, but has to confess in a later edition that he meant Oxford and Cambridge.

In short, Lyly does not introduce in his book, as many of his contemporaries did, the Italy of his time, but contrasts the antique Italy of Marcus Aurelius with his modern country. Euphues himself is a queer mixture of the ancient philosopher of Guevara's book, the courtier and lover of Lyly's time, and the scholar of an English University.

That Lyly's two volumes are compiled from different sources, ancient and modern, is evident. He brings in abruptly persons never before mentioned, he inserts in his second part tales which have nothing to do with the plot—as that of Cassander, the episode with the Italian Pfellus, Fidus and Ifida, and in the first part Euphues and his Ephoebus, Euphues and Atheos. I have pointed out two instances where he follows word for word Plutarch, whose *Morals* had already been Guevara's principal source. His unnatural philosophy he took verbally from Pliny.(3) In his allusions to ancient mythology he followed, as Hense has shown, Ovid and Vergil. The idea of compiling his *Euphues* was given to him by Guevara's book, whose style he adopted, and whose sententious morals he imitated closely.(4) Although there are passages where Lyly took his sentences verbally from the *Dial of Princes*, his work is far from being a translation. This could not be, because Guevara's books had been already too often translated into English. It seems to me that he took the *Dial of Princes* and compiled from it, adding compilations from many other sources. The *Dial of Princes* is about five times as large as both parts of *Euphues*. It is not only difficult, but not worth while, to trace in detail what is Lyly's own, what Guevara's, what Plutarch's, and other ancient writers' share of the contents.

The importance of this book does not rest with the contents, but with the style in which it is written.

Whereas Guevara's style is very often dignified and elevated, we can call it, in the English dress, only an undexterous imitation and a gross exaggeration, because the rhetorical figures which are used by Guevara, very often with good taste, are brought-in in Lyly's book with such overwhelming abundance, that they overload every page.

North's, Pettie's, and Lyly's example was soon followed by other writers, for we find this glittering antithetical style not only in Greene's novels, but also in the works of Gosson, Lodge, Nash, and Rich,(5) up to the year 1590. Greene, the most prominent follower of Lyly in this respect, abandoned Euphuism about the year 1590, and shows an unaffected style in his latest works. We may therefore fix this year, 1590, as the end of the reign of Euphuism in English prose, although we find traces of it here and there after this date. Nash and Lodge abandoned it earlier. Nash ridiculed Greene's Euphuism in his *Anatomic of Abuses*, 1589, where he says,—

"Might Ovid's exile admonish such idlebies to betake them to a newe trade, the presse should be farre better employed, histories of antiquitie not half so much belyed, minerals, stones, and herbes should not have such cogged natures and names ascribed to them without cause. Englishmen should not be half so much Italianated as they are; finallie love would obtaine the name of lust, and vice no longer maske under the vizard of vertue."

And in *Strange Newes*, 1592, Nash even maintains—

"*Euphuus* I read, when I was a little ape in Cambridge, and I then thought it was *ipse ille*: it may be excellent good still, for ought I know, but I lookt not on it this ten yeare: but to imitate it I abhorre, otherwise than it imitates Plutarch, Ovid, and the choicest Latin authors."

The year of the publication of *Euphuus* is not the beginning of Euphuism in England, but only the climax. Sir Philip Sidney, although he may have spoken Euphuism in court, avoided it entirely in his *Arcadia*, written between 1580-86. The publication of the *Arcadia* in 1588, detracted much from the reputation of *Euphuus* by the popularity which it found in circles where *Euphuus* had reigned, so far, as the fashionable book. It is not a mere phrase of Drayton when he says, in 1627, in his poem to Henry Reynold, of *Poets and Poesie*,—

"The noble Sidney, with this last arose,  
That heroe for numbers and for Prose,

That throughly pac'd our language as to show  
 The plenteous English hand in hand might goe  
 With Greeke and Latine, and did first reduce  
 Our tongue from Lillie's writing then in use ;  
 Talking of Stones, Stars, Plants, of fishes, Flyes,  
 Playing with words, and idle Similies,  
 As th' English Apes and very Zanies be  
 Of everything that they doe heare and see,  
 So imitating his ridiculous tricks,  
 They spake and writ, all like meere lunatiques."

For Sidney himself said—

"Let dainty wits cry on the sisters nine,  
 That, bravely masked, their fancie may behold,  
 Or Pindar's apes, flaunt they in phrases fine,  
 Enamling with py'd flowers their thoughts of gold ;  
 Or else let them in statelier glory shine,  
 Ennobling new found tropes with problems old ;  
 Or with strange similes enrich each line  
 Of hearbs, or beasts, which Ind' or Africk hold."

And certainly Sidney did not appreciate this, or any other characteristic element of Lyly's style. But Sidney was not the only writer who despised these "similes" of Euphuus. Gabriel Harvey, Spencer's friend, answering Lyly's *Pap with a Hatchet* in *An advertisement for Pap Hatchet and Martin Marprelate*, 1589, confessed,—

"I cannot stand nosing of candlesticks or euphuing of similes, alla Savoica : it might happily be done with a trice ; but every man hath not the gift of Albertus Magnus : rare birds are dainty ; and they are quaint creatures, that are priviledged to create new creatures. When I have a mint of precious stones and straunge foules, beastes and fishes of mine owne coyning, (I could name the party, that in comparison of his owne Inventions termed Pliny a barraine woombe.)"—

Harvey certainly bore Lyly personal malice, but could not have made Lyly's style the principal point of his attack, if there had not been many others agreeing upon its ridiculousness just about 1589. In the same year (1589) W. Warner complains in his still euphuistic preface to *Albion's England*,—

"Onely this error may be thought hatching in our English, that to runne on the *letter* we often runne from the *matter* : and being over *prodigall* in similes, we become lesse *profitable* in sentences and more *prolixious* in sense."

#### § 5. THE SUCCESSORS OF EUPHUISM : SIDNEY'S ARCADIANISM, &c.

When Shakspeare began to write, Euphuism was censured by many as a ridiculous affectation, but there were other eccentricities in diction succeeding it.

I. Sidney certainly avoided Euphuism, but he brought in another taste and style that led to the same exaggeration as North's translation had led to in *Euphuus*. Sidney was the first to introduce into English the shepherd romance, with its flowery language and endless clauses, its tediousness and sentimentality, which characterise the shepherds of Sannazaro's Arcadia, from Monte Mayor's *Diana* up to the *Astrée*. The Italian as well as the Spanish work, which Sidney must have known, shows an affected style in speech. Sidney was probably influenced by the diction of both; and besides, that taste existed already in England. He translated some of the songs from Monte Mayor's *Diana*, as is well known, and must have been intimately acquainted with it, though it was not translated before 1598.(6) Sidney's style and diction are full of conceits and affectation, but this affectation is altogether different from Euphuism. The exaggeration of the Arcadian's taste can be best seen in a now very rare book, which bears the title "*Arisbas Euphuus*, by John Dickenson, 1594," and is an imitation, not of *Euphuus*, but of Sidney's *Arcadia*, as we see by the preface of the author. It runs thus on Sidney:—

"Although the whitest swanne and sweetest of Apolloes musicall birdes, hath put an endlesse periede to his ever living lines, being prevented by his untimely death, the Herauld of over-hastie destiny, though he the honour of Art and hope of Armes, Minervaes nurce childe, and beloved Secretary to the sacred Muses, was in the spring time of his glorie raised from below to reigne above: yet as his heroique spirit, disrobed of the perishing habit of mortalitie, swiftly passing through the inferior orbes, hath ascended to the empyre heaven, participating eternall joyes in the habitation of the blessed, and doth with happier eyes view the glorious light of Deitie, and resting in that blisful seate of his repose, wonders at heaven's huge frame whereto his high thoughts did alwaies honourably aspire: so his fame winged with desert, suted in robes of immortalitie, vanquishing death, tryumphing over time, and nothing staid by trivial stoppes, towres to the cloudes, and not comprehended in smal limits, fills the eares of al men with oft rebounded echoes of his praise, and over spreading Europe, nay the worldes wide continent, as did the flourishing vine which seemed to dismayed Astyages, in his ill presaging dreame, to cover Asia with a spatious shade. If you demande whom I meane, even he it is to whom I wil ascribe no other titles then the world has allotted, though I cannot duly afford them as he deserves them, yet take them as I have placed them in this English distich, a testimonie of the reverent affection, which I beare to the memorie of such a famous worthie—

'Sweet Astrophil, the Solace of my pen,  
Wonders of worth, and Peere of peerlesse men.'

He begins:

"The sunne sojourning in his winter mansion had disrobed Arcadia of all her Treasures, and disgarnished Vestaes mantle of delightes variable choice

wherewith Flora had in plentie poudered the freshnesse of her earst-green hue. Night suted in a duskie robe of pitchie darknesse, besieged the globe with long shadowes, while Phoebus wanting wonted vigor did by darting his scarce reflected beames afford small comfort to the earth encrease: So that Arcadia, earst the soveraigne seate of all conteint, and sole place of world's perfections, seemed now a patterne of the ancient chaos, wherein all things (if things) were confounded."—

II. *Gongorism*. Whether Shakspeare's time owes this quaint language not only to Sidney's influence, but to another direct importation from Spain, I am not able to say. In Spain this *estilo culto* was adopted about the year 1600 by Don Luis de Gongora y Argote;(7) but all Spanish critics agree that it was in vogue long before he adopted it in his poetical works. Lodge translated from a Spanish source, in 1596, a novel which was given to him in the Jesuit college at Santos in South America, *A Marguerite of America*, that exhibits the same style, beginning,

"The blushing morning gan no sooner appeare from the desired bed of her old paramour, and remembring hir of hir Cephalus, watered the bosome of swete floures with the Christal of hir teares."

In the *Register of the Stationers' Company* we find, in one year, 1590, alone, four Spanish grammars registered—a fact which shows that Spanish was not so unknown then as it is now-a-days; and I think it is not without reason that Shakspeare chose a Spaniard in *Love's Labour's Lost* as the representative of this style. Marston, if I mistake not, even went so far as to introduce a Spaniard in one of his plays, who speaks, wherever he appears, not English, but Spanish. I have, however, not yet traced this Gongoristic style in English, but hope to do so, as I have traced Euphuism. That novels in this style existed in English in the beginning of the seventeenth century, is evident from a very curious and amusing book, which Hazlitt supposes to have been written before 1637. In 1656 it bears the title *Don Zara del Fogo the Spaniarde*, by B. Musophilus, in 1657 *Wit and Fancy in a Mace*, and in 1660 "*Romancio-Matrix, or a Romance on Romances*: in which the prodigious vanities of a great part of them are (as in a Mirrour) most lively represented and so naturally personated, that the ingenious reader, observing their deformities, may delightfully be instructed and invited to the pursuing of more honourable and profitable studies, by Sam. Holland." This very



interesting and amusing satire on the eccentricities of the preceding age begins—

“It was about that mungrell hour when the black-browd night and grey-eyed morning strove for superiority, when the mirror of Martiall spirits, Don Zara del Fogo, sweeping the somniferous God from his ample front with that broom of heaven, his face-pounding fist, entered into serious contemplation of the renowned acts of his most noble ancestors.”

We have here not only the Spanish Romance à la Don Quijote, the mania for quotations, Gongoristic darkness and hyperbolic metaphors ridiculed, but the great English poets come-in at the following passage (Book II. ch. iv.)\*:—

“— the British Bards (forsooth) were also ingaged in quarrel for superiority; and who, think you, threw the Apple of Discord amongst them but Ben Johnson, who had openly vaunted himself the first and best of English Poets; this Brave was resented by all with the highest Indignation, for Chaucer (by most there) was esteemed the Father of English Poesie, whose only unhappiness it was that he was made for the time he lived in, but the time not for him: Chapman was wondrously exasperated at Ben's Boldness, and scarce refrained to tell (his own 'Tale of a Tub') that his Isabel and Mortimer was now completed by a knighted poet whose soul remained in Flesh; hereupon Spencer (who was very busie in finishing his 'Faery Queen') thrust himself amidst the throng and was received with a shout by Chapman, Harrington, Owen, Constable, Daniel, and Drayton, so that some thought the matter already decided; but behold Shakespear and Fletcher (bringing with them a strong party) appeared, as if they meant to water their Bays with blood, rather than part with their proper Right, which indeed Apollo and the Muses (had with much justice) conferr'd upon them, so that now there is like to be a trouble in Triplex; Skelton, Gower, and the Monk of Bury were at Dagger-drawing for Chaucer; Spencer waited upon by a numerous Troop of the best Bookmen in the World; Shakespear and Fletcher surrounded with their lifeguard, viz. Goffe, Massinger, Decker, Webster, Sucklin, Cartwright, Carew, etc. O ye Parnassides.”—

We see that the taste which followed Euphuism was not at an end when Shakspeare died. That the conversational language, at the court and in good society, must have been very affected up to the middle of the seventeenth century, is most clearly shown by the publication of those catechisms of the English *Précieuses* like the *Academy of Compliments*, *Marrow of Compliments*, etc., in which euphuistic similes and comparisons, the flowery conceits of the *Arcadians*, as well as lists of fabulous stones, beasts, and plants, famous men and women, are collected systematically under distinct heads. (8)

\* It is quoted in the Society's *Centurie of Prayse*, p. 302, from the 8vo. edition of 1656.

III. *Dubartasism*. Hand in hand with the Arcadian taste came in another eccentricity during the last ten years of the sixteenth century, through the translation of Homer's poems, whose diction and metre, as well as other ancient metres, were not only directly introduced into the too patient English language, but whose absurd imitators in France found such a popularity in England, that Sidney, as well as James I., translated part of this imitation before Joshua Sylvester published his *Divine Week* and the rest of Dubartas's poetry. In Dickenson's imitation of the *Arcadia* we meet already with sapphics and hexameters; but all these attempts were surpassed by that of Abraham Fraunce,(9) who forced not merely the English language, but the conceited diction of the Arcadian shepherds, powdered with would-be Homeric epithets, into Homer's metre.

These extravagances, however, have nothing to do with Euphuism. They succeed Lyly's quaint antithetical style in England; and they, but no longer Euphuism, were flourishing when Shakspeare created his masterpieces. We should not deign to look at these ridiculous deviations now-a-days, if we had not to take a view of them too, for his sake, in order to get a just and right idea of the taste that reigned around him in society and literature.

To sum up: In *Love's Labour's Lost* Shakspeare was not ridiculing Euphuism proper, but four other forms of affectation current in his day—

1. Spanish high-flown diction, bombast and hyperbole.
2. Italian or Petrarchan love-sonnetting, word-play, and repartee.
3. Latinist pedantry or *Soraismus*.
4. Excessive Alliteration.

'Euphuism' proper, he parodied only in 1 *Henry IV.*, Act II. sc. iv.

Lyly's *Euphuus* and Euphuism were but adaptations from the Spanish writer GUEVARA.

Euphuism was overthrown in Shakspeare's time by the other affectation of Arcadianism, taken by Sidney from the Spaniard Montemayor; and this was followed by Gongorism—also borrowed from Spain,—and the extravagances copied from the French Dubartas.

## NOTES TO DR LANDMANN'S PAPER.

(1) Cfr. C. C. Hense, in *Jahrbuch d. Sh. Ges.*, Weimar, 1872-73, vols. vii., viii.

(2) *Reg. Stat. Comp.*, repr. Arber, vol. ii. p. 342.

VI<sup>o</sup> Die Augusti 1576 Master Watkins Receyved of him for his lycence to ymprint a booke entituled A petit palace of Pettie his pleasure—xd and a copie.

(3) Guevara has, *Dial.*, book ii. chapt. 5—

“Of the revenge of a woman of Greece toke of him that had killed her husband, in hope to have her in mariage.

“Plutarche in the booke that he made of the noble and worthie women, declareth a thing worthy of rehearsall, and to be had in memory. In the cite of Galacia were two renowned citizens, whose names were Sinatus & Sinoris, whiche were by bloud cosins and in familiaritie frendes: and for the love of a Grekes doughter, being very noble, beautifull, and exceeding gracious, they both strived to have her in mariage, and for to attain to their desires, they both served her, they both folowed her, they both loved her, and for her both of them desired to die. For the dart of love is as a stroke with a clod of earth: the which being throwen amongst a company dothe hurte the one, and blinde the others. And as the fatal destinees had ordeined it, Sinatus served this lady called Camma in suche sorte that in the ende he obtained her in mariage for his lawfull wife: which thing when Sinoris perceived, he was ashamed of his doings, and was also wounded in his harte. For he lost not only that, which of so long time he had sought, loved, and served: but also the hope to attaine to that which chiefly in his life he desired.”

In Pettie's collection the first tale is *Sinorix and Camma*.

“Sinorix chiefe governour of Scienna in Italie, glauncing his eyes upon the glittering beautie of Camma, wyfe of Sinnatus, a Gentleman of the same cite, falleth into extreame love with her, and assayeth sundry wayes to winne her good wyll. But perceiving his practices to take no wysshed effect, and supposing the husbandes lyfe to hinder his love, caused him to be murdered by a ruffian. Camma to the intent she might be revenged upon the chiefe conspiratour, in graunting him mariage, dispatched herselfe in drinking to him, and him in pledging her in a draught of poyson, which she had prepared for that purpose.”

That Pettie's style is nothing else but Euphuism, a few lines may prove.

Sinorix receives his guests in the following terms:

“Fayre Ladies, as I am right ioyfull of your presence, so am I no lesse sorowfull for the paynes, which you have taken in undertakyng so great a journey this darke and mistie evening for the which I must account myselfe so much the more beholdyng to you, by how much greater your labour was in comming, and by how much lesse your cheere shal be able to countervaille it now yow are come.”

And Camma answers to the letter of Sinorix :

"Your couragious persisting in your purpose, proveth you rather a desperat sot, then a discreet souldier : for to hop against the hill, and strive against the streame, hath ever been counted extreame folly. Your valiant venturing for a pray of value, proceeds rather of covetousnesse then of courage, for the valiant souldier seeketh glory, not gaine : but therein you may be more fitly resembled to the Caterpillar, which cleaveth only to good fruite, or the Moath, which most of all eateth the best cloth : or to the canker, which commonly breedeth in the fayrest Rose, or to the Wolfe, which by his will will kill the fattest sheepe."

*Pliny*, tr. by Bostock & Riley.

*Euphuus*.

xxx. 44.

The stone Aetites that is found in the eagles nest.

p. 484.

Or the precious stone Aetites, which is founde in the filthy neastes of the Eagle.

x. 86.

The attagen, also of Ionia, is a famous bird ; but although it has a voice it is mute in captivity.

p. 462.

As the bird Attagen, who never singeth any time after she is taken.

xxv. 52.

It is the hind too, that as already stated first made us acquainted with dictannum or dittany, for when wounded, it eats some of this plant, and the weapon immediately falls from the body.

p. 61.

The hart being perced with the dart, runneth out of hand to the hearb Dictannum and is healed.

xxii. 23.

The root of Anchusa is insoluble in water but dissolves in oil.

p. 121.

Anchusa, though it be hardened with water, yet it is againe made soft with oyle.

xxvii. 32.

Topazon. It so happened that some troglodytae pirates—when digging for rootes and grass discovered this precious stone.

p. 282.

And this dare I avouch *that* as the Trogloditae which digged in the filthy ground for rootes and found the inestimable stone Topazon.

(4) I think it will be desirable to see in a few parallels—I could give very many more—how far Lyly imitates Guevara, not only in the principal features of his style, the well-balanced antithesis and mania for comparisons and similes, but also in the contents, the ideas adapted.

I quote Guevara after North's translation, *Dial. of Princes*, 2nd ed. 1568. *Euphuus* after Arber's reprint, 1868.

GUEVARA.

LYLY'S *Euphuus*.

Marcus Aurelius writeth to the amorous ladies of Rome.

Chap. x.

Truly he taketh upon him a great thing, and hath many cares in his mynde, much to muse upon, needeth

p. 97, s.s.

Nay Lucilla (sayd he) my Harvest shall cease, seeing others have reaped my corne, for anglyng for the fish *that*

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much counsel, needeth long experience, and ought to chose amongst many women that thinketh to rule one only wife by reason. Be the beastes never so wild, at length the Lyon is ruled by his keaper, the bul is enclosed in his parke, the horse ruled by the brydel, the lytle hoke catcheth the fysh, the Oxe contended to yealde to the yoke : only a woman is a beast whych will never be tamed, she never loseth her boldness of commaundement. The gods have made men as men, and beastes as beastes, and mens understanding very high and his strength of great force : yet ther is nothing be it of never so great power, that can escape a woman, either with sleight or myght. But I say to you amorous ladyes, ther is neither spurre can make you go, raine that can hold you backe, bridel that can refraine you, neither fish hoke, ne net that can take you : to conclude there is no law can subdue you nor shame restraine you, nor feare abashe you, nor chastisement amend you. O to what great peril putteth he himselfe unto, that thinketh to rule and correct you. For if you take an opinyon, y<sup>e</sup> whole world cannot remove you : who warneth you of anything, ye never beleve him. If they geve you good counsel, you take it not : if one threaten you, straite you complaine. If one pray you, then are ye proude : if they reioyce not in you, then are you spiteful. If one forbear you, then are ye bold : if one chastice you straite you become serpents. Finally a woman will never forget an iniurie, nor be thankeful for a benefit received. Now a days the most symplyst of all women wil swere that they know lesse then they do : but I swere, whych of them that knoweth least, knoweth more evil then all men, and of trouth *the* wisest man shal faile in their wisdom. Wil ye know my ladyes howe lytle you understand, and how much you be ignoraunt? that is in matters of importaunce ye determine rashly, as if

LYLY'S *Euphuus*.

is already caught, that were but meere folly. But in my minde if you be a fish you are either an Eele which as soone as one hath hold on hir tayle, wil slip out of his hande, or els a Minnow which will be nibling at every baite, but never biting. And in that you bring in the example of a Beast to confirme your follye you shew therin your beastly disposition, which is readye to follow such beastlynesse. —And certes in my minde no angle will hold thee, it must be a net.—I had thought that woemen had bene as we men, that is true, faithfull, zealous, constant, but I perceive they be rather woe unto men, by their falsehoode gelousie inconstancye. I was halfe perswaded that they were made of the perfection of men, and would be comforters, but nowe I see they have tasted of the infection of the Serpent, and will be corasives.

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Dost thou not know that woemen deeme none valyaunt unlesse he be too venterous? That they accompt one a dastard if he be not desperate, a pynch penny if he be not prodygall, if silent a sotte, if full of wordes a foole? Perversly doe they alwayes thinke of their lovers and talke of them scornefully, iudging all to be clownes which be no courtiers, and all to be pinglers, that be no coursers.—But alas it is no lesse common then lamentable to behold the tottering estate of lovers, who thinke by delayes to prevent dangers, with Oyle to quench fire, with smoake to clear the eye sight. They flatter themselves with a fainting farewell, deferring ever until to morrow, when as their morrow doth always increase their sorrow. Let neither their amiable countenances, neither their painted protestacions, neither their deceitfull promises allure thee to delays.—What greater infamy, then to conferre the sharpe witte to the making of lewde Sonettes, to the idolatrous worshipping of their Ladyes, to the vaine delyghtes

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ye had studied on it a thousand yeres : if any you counceyl, ye hold him for a mortal enemy, hardy is that woman that dare give counceyl to a man, and he more bolde that taketh it of a woman : but I returne and saye, that he is a foole whych taketh it, and he more foole that asketh it, but he most foole that fulfillit it. My opinyon is that he which wil not stombe amongst so hard stones, not pricke himselfe amongst such thornes, nor styng him with so many nettels, let him harke what I wil say and do, as he shal se, speake wel, and worke evil.

In promysing avow much : but in perfourmyng, accomplishe litle. Finally allow your words, and condemne your counsels. If we could demand of famous men which are dead, how they liked in their life the counceyl of women, I am sure they would not now rise again to beleve them, nor be revived to here them. How was king Philippe with Olimpia, Paris with Hellen : Alexander with Rosana, Aeneas with Dido, Hercules with Deyanyrya, Anibal with Tamira, Antony with Cleopatra, Iulius with Domitian, Nero with Agrippina? and if you wil not beleve what they suffered with them aske of me unhappy man what I suffer amongst you. O ye women, when I remember that I was borne of you, I loth my lyfe : and thinking how I live with you, I wishe and desire my death. For ther is no such death to tormente, as to have to do with you : and contrary no such lyfe as to fly from you. It is a common saying among women that men be very unthankful, because we were bred in your entrailes, we order you as servautes. Ye say for that ye brought us forth with peril, and norished us with travaile, it is reason that we shold alwayes employ us to serve you. I have thought divers tymes with myselfe, from whence the desire that man hath to women cometh. Ther are no eyes but ought to wepe, nor heart but

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of faucey, to all kinde of vice as it were against kinde and course of Nature? Is it not folly to shewe witte to woemen which are neither able nor willing to receive fruite thereof.—And certes easier will the remedy be, when the reason is espyed : doe you not knowe the nature of women which is grounded onely upon extremities? Doe they thinke any man to delight in them, unlesse he doate on them? Any to be zealous except they bee jealous? Any to be fervent in case he be not furious? If he be cleanlye, then terme they him proude, if meane in apparell a sloven, if talle a lungis, if short a dwarfe, if bolde, blunt : if shamefast a cowarde : Insomuch as they have neither meane in their frumps nor measure in their folly. But at the first the Oxe weyldeth not the yoke, nor the Colt the snaffle, nor the lover good counceyl, yet time causeth the one to bend his neck, the other to open his mouth, and shoulde enforce the thirde to yeelde his right to reason. Laye before thine eyes the slightes and deceits of thy Lady, hir snatching in iest and keeping in earnest, hir periury, hir impietie, the countenance shee sheweth to thee of course, the love she beareth to others of zeale, hir open malice, hir dissembled mischief. O I woulde in repeating their vices thou couldst be as eloquent as in remembering them thou oughtest to be penitent : be she never so comely call her counterfaite, bee she never so straight thinke hir croked. Moreover to make thee the more stronger to strive against these Syrenes and more subtil to deceive these tame Serpents, my cohsayle is that thou have more strings to thy bow then one, it is a safe riding at two ankers.—Yet if thou be so weake being bewitched with their wiles that thou hast neither will to eschue, nor wit to avoyd their company, if thou be either so wicked that thou wilt not, or so wedded that thou canst not abstain from their glaunces, yet at the leaste dissemble thy griefe.—

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should breake, nor spirite but ought to wayle, to se a wyse man lost by a foolish woman. The foolyshe lover passeth the day to content hys eyes, and the darke night in tormenting himselfe, wyth fond thoughtes, one day in hearing tydings, another day in doying servyces, somtime lothing lyght, being in company, and solitary lyveth: and finally the poore lover may that he wil not, and would that he may not. More over the counsel of his frends awayleth hym nothing, nor the infamy of his enemyes, not the losse of goodes, the adventure of honour.—

I meane, that in your lyves ye be filthy, your personnes without shame, in adversitye weake and feble, in prosperitye ful of deceite and guyle, false in your woordes, and doubtful in your doyngs, in hatynge without measure, in love extream, in gifts covetous, in takyng unshamfast: and finally I saye ye are the ground of feare in whom the wise men find peril, and the simple men suffer iniury. In you the wise men hold their renoune slaundered and the simple men their lyfe in penury.—Of trouth ye amorous dames ye have tongues of the nature of fire, and your condicions like the powder of a rotten tree. (See before.)

I accept the Romaine ladies apart, for ther are many very noble, whose lyves are not touched with complaint, nor good fames had in suspect. Of such neither my letter speaketh ought, nor my penne writeth: but of those women I speake that be such as al the venomous beastes in ye world have not so much poysen in their bodyes, as one of those hath in their tongues.—And thus I conclude *thataman* maye scape from aldaungers in shonning them: but from women ther is no way but to fly from them. Thus I end.—

## Book III. 8.

For this intent the virgins vestalles are closed up betweene the walles to eschew the occasions of open places,

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Beleve not their othes and solempne protestations, their exorcisms and conjurations, their teares which they have at commaundement, their alluring lookes, their treading on the toe, their unsavery toyes. Let every one loath his Ladye and be ashamed to be her servaunt.—

And yet Philautus, I would not that al women should take pepper in the nose, in that I have disclosed the legerdemains of a fewe, for well I know none will winch except she bee gawlded, neither any be offended unlesse she be guiltie. Therefore I earnestly desire thee, that thou shew this cooling carde to none, except thou shew also this my defence to them all. For although I way nothing the ill will of light huswives, yet would I be loath to lose the good wil of honest matrons. Thus being ready to goe to Athens, and ready there to entertain thee whensoever thou shalt repaire thether. I bidde thee farewell, and fly women.

## p. 38, s.s.

The Parthians to cause their youth to loathe the alluring traines of womens wiles and deceitful entice-

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not to be more lyght and folyshe but to be more sad and vertuous fliing occasions. The yong shal not say I am yong and vertuous : nor the old shal not say I am olde and broken. For of necessity the dry flaxe wil bren in the fier and the grene flagge smoke in the flame. I say though a man be a dyamond set among men, yet of necessitie he ought to be quicke, and to melt as waxe in the heate among women, we cannot deny that though the wood be taken from the fyer and the imbers quenched yet nevertheles the stoness oftentime remaine hotte. In like wise the flesh, though it be chastised with hotte and dry diseases consumed by many yeares with travaile, yet concupiscence abydeth stil in the bones. What nede is it to blase the vertues, and denye our naturalities? certainly ther is not so old a horse but if he se a mare wil ney once or twice : ther is no man so yong nor old but let him se faire yong damosels, either he wil give a sigh or a wishe. In al voluntarie things I deny not, but that one may be vertuous ; but in natural things I confesse every man to be weake. When to take the wood from the fier, it leaveth burning : when sommer cometh the cold winter ceaseth : when the sea is calm the waves leave their vehement mocions ; when the sonne is set it lightneth not the world.

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ments, hadde most curiously carved in their houses a young man blynde.—Thou art here in Naples a young sojourner, I an olde senior.—

The fine Christal is sooner crased than the hard Marble : the greenest beech burneth faster then the dryest Oke : the fairest silke is soonest soyled : and the sweetest Wine tourneth to the sharpest Vinegar. The Pestilence doth most rifest infect the clearest complection, and the caterpillar cleaveth unto the ripest fruite.—If therfore thou doe but hearken to the Syrens, thou wilt be enamoured.—Though all men be made of one mettall, yet they be not cast all in one moule, ther is framed of the selfe same clay as wel the tile to keepe water out, as the pottle to containe licour, the Sunne doth harden the durte, and melte the waxe, fire maketh the golde to shine and the strawe to smother, Perfumes doth refresh the Dove, and kill the Betill, and the nature of the man disposeth that consent of the manners.—Doe you not knowe that which all men do affirme and know, that blacke will take no other colour? That the stone Abeston being once made hot will never be made colde? That fyre cannot be forced downwarde? That nature wil have course after kinde? That everything will dispose itselke according Nature? Can the Aethiophe chaunge or alter his skinne? or the Leopard his hiew? Is it possible to gather grapes of thornes, or figges from thistles, or to cause anything to strive against nature?—Put you no difference betweene the young flourishing Bay tree, and the old withered Beach? No kinde of distinction betweene the waxinge and the waninge of the Moone? And betweene the risinge and the settinge of the Sunne? Do you measure the hot assaults of youth, by the colde skirmishes of age? whose yeares are subject to more infirmities then our youth?



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## Appendix 4.

When the tryumphes before named were finyshed this good Emperour being willyng to unbourden his hart and to advise Faustine and to teache the young damosel his doughter, and to the end that no man shold heare it, he called them apart, and sayd unto them these words. I am not contente Faustine with that thy doughter did nor yet with that which thou hast done being her mother. The doughters if they wilbe counted good children, must learne to obeye their fathers:—And now Lucilla remember not how you are a doughter: for you showe to have more liberty then requireth for a young mayden. The greatest gift that the gods have given to the Matrons of Rome is: because that they are women, they kepe themselves close and secret, and because they are Romanes they are shamefast, and shame of men openly, beleve me they shal eyther faile the world, or the world them.—

## Appendix 5.

Mark the very desirous to the Lady greatly desired. I know not wether by my evil adventure, or by happe of my good adventure: not long agoe I saw thee at a windowe—I did not salute thee althoughe thou desiredst to be seene. Sith thou were set up as a white, it is no merveile though I shotte with the arrowes of my eyes, at the but of thy beautie with rolling eyes, with browes bent, well coloured face, incarnate teeth, ruddy lipps, curled heere, hands set with ringes, clothed with a thousand maner of colours, the bracelettes and earinges ful of pearles and stones.—

What wilt thou I saye more to thee, they wepte for that they died and I weepe teares of bloude from my hart for that I live.—

I would thou knewe lady Macrine *the* clere intention of my hart, rather then this letter written with my hande. If my hap were so good as thy love would permit me to speake

LYLY'S *Euphues*.p. 101, *s.s.*

But it happened immediately Ferrardo to returne home, who heering this strange event, was not a little amazed, and was now more readye to exhorte Lucilla.—Therefore in all haste with watrye eyes, and a woeful heart, began on this manner to reason with his daughter. Lucilla (daughter I am ashamed to call thee) seeing thou hast neither care of thy fathers tender affection nor of thine one credite.—But alas I see in thee neither wit to order thy doings, neither wil to frame thyselfe to discretion, neither the nature of a childe, neither the nurture of a maiden, neither (I cannot without teares speake it) any regard of thine honour, neither any care of thine honestie.—As thy beautie has made thee the blaze of Italy, so will thy lightnesse make thee the byeworde of the worlde.—

## 365. Philautus to the faire Camilla.

I cannot tell wether thy ingratitude be greater or my misfortune.—

404. The eye of the man is the arrow, the beautie of the woman the white, which shooteth not but receiveth.—

116. I loath almost to thinke on their oyntments and appoticiary drugges, the sleeking of their faces, and all their slipper sauces.—Take from them their perywigges, their paintings, their Iewells, their rowles, their boulstrings and thou shalt soon perceive a woman is the least part of herselfe.—

If thou nothing esteeme the brynish water that falleth from mine eyes, I would thou couldst see the warme bloud that droppeth from my hart.—

355. If thou wouldst but permit me to talke with thee, or by writing suffer me at large to discourse with thee, I doubt not but *that* both the cause of my love wold be beleaved, and the

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with the, I wold hope by sight & speche to win that, which I am in suspect by my letter to lose. The reason wherof is, because thou shalt rede my rude reasons in this leter, and if ye sawest me, then thou shouldst se ye bitter teares which I would offer to thee in this my unhappy life.

## Book II. 6.

The emperour folowing his matter admonisheth men of the great daunger which ensue unto them by excessive hunting the company of women.

Then since the man knoweth that he must passe all those daungers, I cannot tel what foole he is, that wyll either love or serve you. For the brute beaste that once hath felte the sharpe teethe of the dogge, will unwillingly ever after come nere unto the stake. O unto what perils doth he offer himselfe, which continually doth haunte the company of women. For as much as if he love them not, they despise him, and take him for a foole. If he doth love them, they accopt him for light. If he forsake them they esteme him for no body. If he followe them, he is accopted loste. If he serve them, they do not regarde him. If he doe not serve them they despyse hym. If he will have them, they wyll not. If he will not they persecute hym. If he doe advance himselfe forth, they call hym importunate. If he flie, they say he is a cowarde. If he speake they saye he is a bragger. If he holde his peace, they saye he is a dissarde. If he laughe they saye he is a foole. If he laughe not, thei say he is solempne. If he geveth them anything they saye it is litle worth: and he that geveth them nothing, he is a pinch-purse. Finally he that haunteth them, is by them sclaudered: and he that doth not frequent them, is esteemed lesse then a man.

(5) In the second Tome of *The Travailes and Adventures of Don Simonides*, by Barnabye Rich, 1584, I find Euphues introduced as a person into the tale, and the following yet unknown eulogy on John Lyly:—

LYLY'S *Euphues*.

extremitie rewarded, both preceeding of thy beautie and vertue, the one able to allure, the other readie to pitie.—

p. 106, s.s.

A cooling carde for Philautus and all foud lovers.

Doest thou not knowe that woemen deeme non valyaunt unlesse he be too venterous? That they accopt one a dastart if he be not desperate, a pynch penny if he be not prodigall, if silent a sottie, if full of wordes a foole?—Doe they thinke any man to delyght in them, unlesse he doate on them? Any to be zealous except they bee jealous? Any to be fervent in case he be not furious? If he be cleanlye, then terme they him proude, if meane in apparell a sloven, if talle a lungis, if short, a dwarfe, if bolde, blunt, if shamefast a coward.

“And amongst the whole catalogue of comely schollers, there shalt thou meete with a Gentleman of such experience, as may confirme thee in thy travaile, counsaile thee into straunge Countreys, comfort thee in all thy Sorrowes, teache thee how thou oughtest to walke, yea, with so sweet a tongued orator shalt thou meete, as Aeschines should be shoft at if he discommended hym, and Anthony the Orator derided at if he did imitate hym. All these perfections shalt thou finde in one man, who as the Bee sucketh Honey findeth vertue, as the Camelion feedeth on the Ayre followeth contemperation, who can Court it with the best, and Scholler it with the most, in whom I know not whither I should more commend his maners or his learnyng, the one is so exquisite the other so generall. Happy shalt thou be in thy travaile to meete with this Euphuus, who is curious in describing the Anatomie of wit, and constaunt reprehending vanities in Love.”

(6) I think it will not be out of place to give a few lines of Sidney's work and that of Montemayor, tr. by B. Yong, 1598. I choose the beginning of the *Arcadia* and the *Diana*, which seems in conception and phrases very like in both. There exist still many vague notions on the style of Sidney and the Arcadians, just as on Euphuism; but I think a few lines will be sufficient to show that we have here altogether a different taste and elements exaggerated from those which give *Euphuus* its peculiarity.

MONTEMAYOR, *Diana*, 1542.

Downe from the hills of Leon came forgotten Syrenus whom love, fortune, and time did so entreate, that by the least greefe that he suffered in his sorrowfull life, he looked for no lesse then to loose the same. The unfortunate Sheperd did not now bewaile the harme, which her absence did threaten him, and the feare of her forgetfulnes did not greatly trouble his minde, because he sawe all the prophecies of his suspicion so greatly to his preiudice accomplished, that now he thought he had no more misfortunes to menace him. But the sheperd coming to those greene and pleasant meades, which the great river Ezla watreth with his cristalline streames, the great felicitie and content came to his wandring thoughtes, which sometimes he had enjoyed there, being then so absolute a Lord of his owne liberty, as now subiect to one, who had wrongfully entered him in darke oblivion. He went musing of that happie time, when in those medowes, and on those faire banks he fed his flocks,—applying then his minde in the onely care and interest he had to feede them well: and

N. S. SOC. TRANS., 1880-2.

SIDNEY, *Arcadia*, 1588.

It was in the time that the earth begins to put on her new apparel against the approach of her lover, and that the sun running a most even course, becomes an indifferent arbiter between the night and the day, when the hopeless sheperd Strephon was come to the sands which lie against the island of Cithera; where viewing the place with a heavy kind of delight, and sometimes casting his eyes to the isleward, he called his friendly rival, the pastor Claius unto him; and setting first down in his darkened countenance a doleful copy of what he would speak, O my Claius, said he, hither we are now come to pay the rent, for which we are so called unto by over-busy remembrance, restless remembrance, which claims not only this duty of us, but for it will have us to forget our selves. I pray you, when we were amid our flock, and that of other sheperds some were running after their sheep, strayed beyond their bounds; some delighting their eyes with seeing them nibble upon the short and sweet grass; some medicining their sick ewes; some setting a

MONTEMAYOR, *Diana*, 1542.

spending the rest of his howres in the onely delight, that he tooke in the swete smell of those golden flowres, at that time especially, when cheereful springtyde (the merry messenger of sommer) is spread over the face of the whole earth: sometimes taking his rebecke, which he ever caried very neate in a scrip, and sometimes his bagpipe, to the tune of which he made most sweete ditties, which of all the sheperdeses of those hamlets thereabouts made him most highly commended. The sheperd busied not his thoughts in the consideration of the prosperous and preposterous successe of fortune, nor in the mutabilitie and course of times, neither did the painfull diligence and aspiring minde of the ambitious Courtier trouble his quiet rest: nor the presumption and coye disdain of the proude and nice Ladie (celebrated onely by the appassionate vowes and opinions of her amorous sutors) once occurre to his imaginations; And as little did the swelling pride and small care of the private man offend his quiet minde. In the field was he borne, bred and brought up: in the field he fed his flockes, and so out of the limits of the field his thoughts did never range, untill cruell love tooke possession of his libertie, which to those he is commonly woont to doe, who thinke themselves freest from his tyrannie. The sad sheperd therefore came softly on his pace, his eyes turned into fountaines, the fresh hew of his face chaunged, and his hart so tempered to suffer Fortunes unworthie disgraces, that if she would have given him any content, she must have sought him a new hart to receive it. The weedes that he did weare, was a long gray coate, as rugged as his haps, carrying a sheepe hooke in his right hand, and a scrip hanging on his left arme. He laide himselfe downe at the foote of a thicke hedge, and began to cast fourth his eyes along those faire river banks, until their beames came to that place, where first they beheld

SIDNEY, *Arcadia*, 1588.

bell for an ensign of a sheepish squadron; some with more leisure inventing new games of exercising their bodies and sporting their wits; did remembrance grant us any holyday, either for pastime or devotion? nay, either for necessary food, or natural rest? but that still it forced our thoughts to work upon this place, where we last (alas that the word last should so long last) did graze our eyes upon her ever flourishing beauty, did it not still cry within us? A you base minded wretches! are your thoughts so deeply bemired in the trade of ordinary worldlings, as for respect of gain some paltry wool may yield you, to let so much time pass without knowing perfectly her estate especially in so troublesome a season? to leave that shore unsaluted from whence you may see to the island where she dwelleth? to leave those steps unvisited wherein Urania printed the farewell of all beauty. Well then, remembrance commanded, we obeyed, and here we find, that as our remembrance came ever clothed unto us in the form of this place, so this place gives new heat to the fever of our languishing remembrance. Yonder, my Claius, Urania lighted, the very horse methought, bewailed to be so disburdened: and as for thee, poor Claius, when thou wentest to help her down, I saw reverence and desire so devide thee, that thou didst at one instant both blush and quake, and instead of bearing her, wert ready to fall down thyself.

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the beautie, grace, and rare vertues of the Sheperdesse Diana, she, in whom skilfull nature had consummated all perfections, which in every part of her dainty body she had equally bestowed. Then did his hart imagine that, which before it divined of, that sometimes he should finde himselfe put amongst sorrowfull memories. And then could not the wofull Sheperd stop his teares from gushing out, nor smother his sighes which came smoking out of his breast, but lifting up his eyes to heaven began thus to lament. A memorie (cruell enimie to my quiet rest) were not thou better occupied to make me forget present corsies, then to put before mine eyes passed contents? What saiest thou memorie? That in this meadow I beheld my Lady Diana, that in the same I began to feele that, which I shal never leave of to lament, that neere to that cleere fountaine, (set about with high and greene Sicamours) with many teares she solemnly sware to me, that there was not the deerest thing in the world, no, not the will of her parents, the perswasion of her brethren, nor the importunities of her allies, that were able to remove her from her settled thoughts? And when she spake these words, there fell out of those faire eyes teares like oriental pearles, which seemed to testifie that, which remained

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in her secret hart, commanding me, upon paine to be accounted of her a man but of base and abject minde, if I did not beleve that, which so often times she had told me. But stay yet a little Memorie, since now thou hast put before me the foundations of my mishap (and such they were, that the ioy, which I then passed, was but the beginning of the greefe which now I suffer) forget not to tune me this farring string, to put before mine eyes by one and one, the troubles, the turmoiles, the feares, the suspects, the iealousies, the mistrusts, and cares, which leave not him, that most truly loves. A memorie, memorie, how sure am I of this aunswere at thy hands, that the greatest paine, that I passed in these considerations, was but little in respect of that content which in lieu of them I received. Thou hast greate reason memorie, and the worse for me that it is so great: and lying and lamenting in this sort, he tooke a paper out of his bosome, wherein he had a few greene silken strings and haire tyed up together, and laying them open before him upon the greene grasse, with abundance of teares he tooke out his Rebecke, not halfe so iocund as it was wont to be, at what time he was in Dianas favour, and began to sing that which followeth.—

(7) Ticknor gives the following example of Gongora's style, that shows best the darkness of his allusions and his quaint metaphorical diction.

“ Thus when his friend Luis de Bavia in 1613 published a Volume containing the history of three Popes, Gongora sent him the following words, thrown into the shape of a commendatory sonnet, to be prefixed to the book. This poem, which Bavia has now offered to the world, if not tied up in numbers, yet is filed down into a good arrangement, and licked into shape by learning, is a cultivated history, whose gray-headed style, though not metrical, is combed out, and robs three pilots of the sacred bark from time and rescues them from oblivion. But the Pen that thus immortalizes the heavenly turnkeys on the bronzes of its history is not a pen, but the key of ages. It opens to their names, not the gates of failing memory, which stamps shadows on masses of foam, but those of immortality.”

(8) In Bodenham's *Polyteuphyia* Wits Comonwealth, and in its continuation, *Palladis Tamia*, by Fr. Meres 1598, we seem to have

the first of these collections. In the latter every single sentence throughout the whole book is a euphuistic simile, with 'as—so.' In the *Academy of Complements*, by Philomusus, 1650, we find first phrases like the following:—

"How long shall my languishing sickness wait upon the triumphs of my passions? At last, o fair one, cast the eyes of thy resplendent presence on thy abject creature, that, by the brightnesse of those raies, his basenesse may be turned into a most high, and through thy perfections a most happy preferment; for being thus disconsolate, by the frowns of thy rigour, how soon maist thou raze down that temple, which at first was built by the refulgent smiles of thy beauty?"

Then come in Arcadian and euphuistic similes and comparisons:

"Like to Diana in her summer weed, girt with a Crimson robe of brightest dye.

The rivulets of tears hang on her cheekes like rops of pearled dew upon the rides of Flora.

Her tresses are like the coloured Hyacinth of Arcadia.

Her brows are like the mountain snows, that lye on the hills.

Her eyes are like glistrings of Titans gorgeous mantle.

Her Alabaster neck like the purer whitenesse of the flocks, and her face a border of Lillies, interwoven with Roses.

Her blushing cheeks loke like the ruddy gates of the morning.

Her breath is like the steam of Apple-pyes, her teeth like the tusks of fattest swine, her speech is like the thunder of the Aire."

And

"As the finest gold hath its drosse; purest wine its lees; the finest Rose its Prickels; each sweete its soure.

He that will hear such Syrens sing, must with Ulysses tie himself to the mast of the ship.

Who means to be a suitor to Circes, must take a preservative, unlesse he mean to be enchanted.

Like the moistned Torpedoes, that doe not only charm the hand, but the heart.

As the finest flower seldome hath the lest smell, as the glittering stone hath oftentimes the least vertues.

As the Cockatrice dieth with beholding the Chrysolte."

Now these phrases are not merely the invention of the author, but quotations from the most popular writer of the preceding period.

(9) The Countesse of Pembroke's *Yvychurch*, Conteyning the affectionate life and unfortunate death of Phillis and Amyntas, that in Pastoral: this in a Funerall: both in English Hexameters. 1591. It saw three editions, and begins:

"Who would thinke, that a God lay lurking under a gray cloak,  
Silly shepherd's gray cloake, and arm'd with paltery sheep hooke?  
And yet no pety God, no God that gods by the mountaines,  
But the triumphant'st God that beares any sway in Olympus,  
Which many times hath made man-murdering Mars to be cursing  
His blood-sucking blade, and prince of watery empire  
Earth-shaking Neptune, his three-fork't mace to be leaving  
And Jove omnipotent, as a poore and humble obeissant,  
His three-flak't lightnings and thunderbolts to abandon,  
Unto the wanton waggis that waite on Lordly Cupido."