

## The Chreia in the Forrest

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### Abstract

Interpretation of poetry becomes manageable when we find in the poets' background elements of early training which are revealed in their work. In the schools of the British Renaissance *Aphthonius' Progymnasmata* was the preferred manual of classical rhetoric used to teach students how to write. The composition exercises in this manual of rhetoric were applied to the art of letter writing, since this was the most common means for communication at the time.

Among the various writing exercises from the *Progymnasmata* used in the grammar schools of the English Renaissance, the *chreia* predominates. We can see that the main thematic headings and subdivisions used in the epistolary lyric fit this particular format. John Donne introduced this innovation to English poetry. Ben Jonson perfected the technique, as we see in his book of poems, *The Forrest*. Several of his best known poems fit the *chreia* pattern. We close our study with a suggestion that *To Heaven*, one of the best known poems of the English Renaissance, can be interpreted as a letter addressed directly to God.

**Keywords:** Aphthonius, Chreia, Ben Jonson, John Donne, heroides, progymnasmata, the Forrest, epistolary lyric

In an age without telephone or computers communication was carried out by writing. In our present study we view Aphthonius's *Progymnasmata* as the common source for the technique of writing, as taught in grammar schools of the English Renaissance (Hoch, 2012, p. 3).<sup>1</sup> Among the various exercises, the *chreia* attains importance. Influence in the epistolary tradition extends to the work of two major poets. We view the use of the *chreia* first by John Donne, as innovator, and reveal how Ben Jonson perfects the method for his arrangement of detail in the epistolary lyric. We stress the use of the form as a preferred stylistic method for the arrangement of compositional elements without dwelling extensively over the particular content. We conclude our analysis of the *chreia* as form showing that Jonson's *To Heaven* is a direct address to God. The poem closes Jonson's poetry Book *The Forrest* (Hunter, Jr. 1968, p. 112). Relevance for the *chreia* form, as used in the various other poems cited in this study, remain avenues for future research and analysis.<sup>2</sup>

The fine stylistic undercurrents in *The Forrest*, Ben Jonson's second book of poems, attain maximum specificity in the epideictic epistles. He seeks to establish in each epistolary lyric adequate cause for praise. The style suggests that a proper attitude must be maintained throughout. In order to analyze the rhetorical transitions justifying praise as suitable in each particular case, we must pay special attention to the customary learning of the age and to Jonson's self-conscious concern about the craft of writing.

In *Timber* Jonson explains: "As Livy before Sallust, Sidney before Donne" (Donaldson, 1985, p. 568).<sup>3</sup> This phrase recalls the age old distinction over plain as opposed to high flown style and signals the meaningful influence of John Donne as innovator of tendencies Jonson considered essential for the mature mind. Both Donne and Jonson were concerned with exploring the specific relation they felt toward people and places. The rhetorical tradition evident in the *Ad Herennium* explains that *laus*, praise, can be a) of existential circumstances, *rerum externarum*, b) of physical

<sup>1</sup> References to the *Progymnasmata* are not abundant: "... when it comes to the extensive commentary tradition on Aphthonius's *Progymnasmata* scholarship is still sparse, due in part to a reputation that these commentaries are 'a dreary waste of pedantry and triviality'" (Hock, 2012, p. 3).

<sup>2</sup> The reader is advised to consult the Tables, at the end of this study, to view the textual subdivisions pertaining to each poem. Throughout we preserve the Renaissance spelling.

<sup>3</sup> *Timber*, Donaldson 568. All cited *Timber* quotes are from this edition.

characteristics, *corporis*, and c) of a spiritual state, *animi* (Cicero, 1981, p. 174). We could abbreviate this tripartite division and call it estate, body and mind.<sup>4</sup>

We may consider dialectic and rhetoric linked together since both explore opinion. James Murphy, in his work *Rhetoric in the Middle Ages*, says that by the XIIIth century “the post Ciceronian adaptation of rhetoric to the *ars dictaminis* was already eleven decades old” (Murphy, 1974, p. 310). Carol D. Lanham (1992) explains that the medieval manuals for *ars dictaminis* used three of the five basic divisions of Ciceronian rhetoric, creativity, *inventio*, *dispositio*, or arrangement, and *elocutio*, style P. 115). The other two branches, *pronuntiatio*, delivery, and *memoria*, pertain to the oral art, as Walter J. Ong (1971) remarks (p.56).<sup>5</sup> The written word allows for change of material to provide description and explanation. In an oral address tailored to circumstances effective communication requires exclusion of non-essentials. Reaching a distant addressee extends the time for composition and summons powers of the imagination. John Garland in *De Arte* expresses the belief that epistolary and poetic writing should be inventive (Murphy, 1979, p. 178). The literary transition from prose to the epistolary lyric has classical beginnings in Ovid’s *Heroides*, Carol Lanham (1992) notes (p. 121). Except for the two addressed from “Paris to Helen,” and “Leander to Hero,” this sequence of twenty one poems by Ovid comprise a series of letters by women to the lovers who abandoned them (Ovid, 1971, p. 196, p. 244). These letters to departed lovers show as speaker, by *sermocinatio*, a dejected lover often at the brink of self-destruction, as “Dido to Aeneas,” “Penelope to Ulysses,” “Oenonne to Paris,” etc. (Ovid, 1971, p. 82, p.10, p. 56). The desperate grief expressed in the address to an absent lover gives the *Heroides* a dramatic value akin to elegiac poetry.

In the Middle Ages the difference between prosaic and metric *dictamen* is highlighted by Alberic of Monte Cassino (Murphy, 1974, p. 202). Murphy conjectures (174) that the tradition starting at the monastery of Monte Cassino expounded the view that rhythms in Latin prose, known as *cursus*, would become adjunct to the theory of epistolary composition (p.210). The prose rhythm came to be considered in diverse forms of style analogous to metrics, *planus*, *tardus*, and *velox*, steady, delayed, and fast (Murphy, 1974, p. 251).

Walter Ong (1971) relates the formulaic statement used by poets during oral composition of the epic to the organizational formulas of the *dictamen* manuals (p 33). Apparently, recollection of formulas aids improvisation during composition. Classical rhetoric was tailored to the needs of the moment by manuals since the IVth century. Aphthonius went as far as to write model compositions in his *Progymnasmata*. Elaboration and amplification is to be done by division, *diarexis*. The *Progymnasmata* is important in the tradition of Western rhetoric because it prepared youths to give speeches, as Aphthonius’ successor, Nicalaus, says (Ong, 1971, p. 34). The main headings for the *Progymnasmata*, as a textbook with rhetorical function, are advisory and panegyric speeches (Ong, 1971, p. 14). Theon, a famed *Progymnasmata* advocate, concentrated on judiciary speeches. Among the exercises recommended for schoolboys was the speech in character, or *ethopoeia*; we also find *sententia*, *fabulae*, *chreia*, and *narration* (Ong, 1971, p. 14). In his book *Education in Ancient Rome* Stanley Bonner (1979) says that the exercises were “intended for a wider sphere of literary activity” (p. 251).” The prose writers and poets drew from such storehouse of forms for their work. In grammar schools students practiced the *chreia*, a moral statement to be proven in terms of what is necessary or relevant (Bonner, 1979, p. 254). Hermogenes, another important *Progymnasmata* writer, defines the *chreia* as a saying, an action, or both. He cites as example of a saying a platitude about adultery from Antisthenes, by seeing a prostitute the solicitor could avoid extensive involvement and yet satisfy his desire. The reaction of a lawyer, who paces restlessly while hearing counsel delivered by the opposing side, is the example of an insecure attitude expressed in behavior. The Biblical tale about an enraged Jesus chastising merchants in the temple combines word and deed. Discourse should be embodied in action (Bonner, 1979, p. 256).

Diogenes Laertius recommends as subject matter for the *chreia* Plutarch’s *Lives*. A *Chreiai* is a collection of *chreia*. Ronald Hoch and Edward O’Neil in their volume on *The Chreia in Ancient Rhetoric* give the definition proffered by Aphthonius: “The *chreia* is a concise and praiseworthy reminiscence about some character” (Hoch and O’Neal, 1986, p. 8). The term “reminiscence,” *apomnemoneuma*, suggests Theon’s more succinct definition of word and deed, *logos* and *praxis*, as essential topics for the *chreia* (Bonner, 1979, p.260). Evidently we listen to words when action is involved. Therefore the speech must be in character, according to the truth. Another example lists a beggar urging passersby: “If you have given to someone else, give to me too. If you have not, begin with me!” (Hoch and O’Neal, p. 8) Establishing a correspondence between word and deed leads to persuasive discourse. Hence, when the speech, or saying, is attributed

<sup>4</sup> In Tables 1, 2, and 3 we indicate, by our comments on the margin, that this tripartite division in the overall construct of the poems is most evident in three of the epistolary lyrics discussed: John Donne’s *To the Countess of Salisbury*, and, in both, Ben Jonson’s *To Penhurst*, and *To Sir Robert Wroth*.

<sup>5</sup> See also *Ad Herennium* [I, ii] p. 6.

to a character it should disclose a realistic, or, perhaps we could say, practical, view of the living. Clarification for inherent significance of the *chreia* is attained by mere reference to etymological origin of the term, *chreiv* means to be necessary (Hoch and O'Neal, 1986, p. 18). The *chreia*, as a method for expression developed in speech, should revolve around seven topics and an epilogue. Through practice, students learn to manipulate the various elementary subdivisions of the form (Hoch and O'Neal, p. 25). Once proficiency is achieved, the *chreia* form may be transferred to literary composition. Application of principles leads the student to start out by understanding Cicero and proceed on to Livy, then derive his own style. In 1563 *The Foundation of Rhetoricke: School Exercises for Schoolboys* by Richard Rainolde paraphrases Aphthonius' *Progymnasmata* in English (Ong, 1971, p. 54). In rhetorical manuals individual exercises for practicing the *chreia* include subdivisions such as the *aetiologia*, which expresses a statement to which a justifiable reason, or *aitia*, is appended in order to provide conceptual unity (Bonner, 1979, p. 257). Often exercises coalesce into the speech in character or *ethopoeia*, since praise, for courage or kind deeds, is to be placed in the context of a deserving character.

The thematic progression in epistolary lyrics along Ben Jonson's book *The Forrest* (Hunter, Jr. Ed. 1968) reveals the prescription for epideictic discourse. In *To Penhurst* (p. 77) the Sidney estate is praised. In the epistle *To Sir Robert Wroth* (p. 81) and *To the World* (p.84) the persons of Wroth and the gentlewoman are worthy objects of praise due to authentic goodness. In the final penitential lyric, *To Heaven* (p.112), the poet addresses the divine spirit of God within the Christian mind of a true believer.<sup>6</sup> We are struck by the similarity between Jonson's address to the deity and Donne's address to the Countess of Salisbury in his epistle to her: "Fair, great, and good," in the latter, and "Good and great God" in the former (Donne, 1971, p.201).<sup>7</sup> We must probe deeper into Jonson's model. In Table 1, attached to this study, we find that the scheme derived from conceptual semantic analysis of Donne's *Epistle to the Countess of Salisbury* results in the division of a rhetorical proposition with an *exordium* drawn from the character of the person being addressed [1-34], followed soon by a reason, or inference drawn from the proposition [35-36]. We then have a substantial segment in which the proposition is reiterated [37-38], and is subsequently supported by the arguments [39-74]; there follows a final conclusion [75-84]. In the *exordium* we have a tripartite division, best explained by direct reference to the opening line of the poem, in which we find the subject matter of epideictic discourse, as we have mentioned: first "Fair" (body) [3-8], then "great" (estate) [9-24], further divided into two reasons [9-21, 22-24]; and, finally, the third "good" (mind) [25-34], again divided further into two reasons. [25-30, 31-34]

After the *exordium* the poet inserts a brief parenthetical remark calling attention to himself by ostensibly claiming not to do so [35-38]. This Ciceronian device, recommended by Aphthonius, *paralepsis*, links the *exordium* to the remaining composition (Hoch and O'Neal, 1986, p. 231). The argument is subdivided with syllogistic candor. The subdivision of the argument coincides in form with the standard *chreia*, usually employed as a division of subject matter into seven parts with intent to persuade, as Ray Nadeau (1952) says (p. 266). The elementary exercises or *Progymnasmata* were standard curriculum in British grammar schools during the XVIth and XVIIth centuries, as Donald Clark (1952) alerts in his article on the pedagogical use of the *Progymnasmata* (p. 262). The two rhetorical goals of the *Progymnasmata* were: first, to aid the orator so as to make himself understood clearly, and, secondly, to persuade others of his view, as Jean Claude Margolin (1979) affirms, thus attempting to combine the concrete and the abstract (p. 245).

Classical manuals of rhetoric are linked to the epistolary tradition through the *ars dictaminis*. Lanham (1992) suggests that probably every *Progymnasmata* exercise was used in letters since in the shift from an orator's verbal expression to one dependent on writing "the written letter replaced the spoken declamation as the primary vehicle for practice in prose composition" (p. 127). Rhetorical eloquence is imported from oratory and becomes part of the written school curriculum. In a culture increasingly in demand of communication between learned individuals who live a great distance apart composition becomes inextricably tied to the epistolary tradition.

Thus, when the *Progymnasmata*, with its schemes for modes of discourse, was used to teach composition in Renaissance schools, one of the favorite exercises was letter-writing. To make the material more easily assimilated by pupils, common use divided types of composition into three categories: *demonstrativum*, *deliberativum*, and *judiciale*. *Laudatio*, *vituperatio*, *comparatio*, *imitatio*, for instance, belonged to the first group (Ong, 1971, p.53).<sup>8</sup> The *fabula*, *sententia*, *legislatio* and *chreia* were subdivisions in the second group; and, finally, *narratio*, *confirmatio*, and *confutatio*

<sup>6</sup> Hunter, Jr. 77-86, 112. All poems are cited from this edition.

<sup>7</sup> For the division of most poems into a *chreia* format I am indebted to the late Professor Charles Gullans from UCLA. See the **Tables** in every case for complete text of individual poems cited, with markings to illustrate specified divisions.

<sup>8</sup> In the *Ad Herennium* we see that *demonstrativum*, or epideictic discourse, is the first of the three types of address a speaker must select depending on the issue, *causa*, he expounds. The most difficult type of discourse to master is the judicial [II, i] (Cicero, 1981, p.58).

were in the last group. The different schemes were further subdivided individually through analysis, with possible overlaps, by the industrious school masters of the age (Margolin, 1979, p. 248).<sup>9</sup> Subdivision of each scheme into *cola* resulted in the eventual definition of the *chreia* as the combination: *laudatio*, *expositio*, *causa*, *simile*, *exemplum*, *veterum testimonium*, and *conclusio*. Margolin (1979) remarks the difficult task of tracing any single school text to its source since these best sellers of the age were joyously discarded after use (p. 256). Yet, evidently, the tradition of Aphthonius, circumscribed in the *Progymnasmata*, survives its heyday in the fourth century, through a revival in the twelfth, and pervades in the Renaissance. Instruction in argumentative logic is an integral part of our rhetorical tradition.

Lanham (1992) notes that two Greek *Progymnasmata* texts recommend practice of an individual exercise, the *ethopoeia*, in epistolary form (121). The formula “*quasi praesens*,” used as motto for the speech in character, becomes associated with the common phrase used to bridge physical separation and express humility in a letter, “*quasi prostratus pedibus vestris*” (Lanham, 1992, p. 123). Another important *Progymnasmata* exercise, *narratio*, may have been practiced in letters, since the narrative section of a speech should be clear, brief, and simple, all useful characteristics of discourse intended for the statement of facts as considered in the *Ad Herennium* (Cicero, 1981, p. 24). In other words, eloquent praise should contain adequate description. Apparently, in actual practice the third and fourth *colon* of the *chreia*, *causa*, then *simile*, main issue and parallel case, respectively, became subsumed into what we can best describe as the theme stated in a new form; the theme as such, essentially, remains the intent to praise, first *colon*, *laudatio*, followed obviously by a reiteration of the reasons for suitable praise, *expositio*, second *colon*. The adaptation of the *chreia* to epistolary form leaves the last three *colon*, example, testimony of the ancients, and the conclusion, fairly recognizable throughout.

The *tractatio* of *chreia* is flexible enough; therefore, Jonson chose to integrate the characteristic tripartite structure of epideictic discourse, estate, body and mind into the main argument framed by the *chreia*. In *To Penshurst* the *exordium* does not appear separately, as in Donne’s poem.<sup>10</sup> Here the *ethos* produced by the place functions by metonymy in praise of liberality. The issue of proper praise is not distinct from an adequate description of the Sidney estate; the relationship is from effect to its cause. Jonson combines successfully the two semantic constructs.<sup>11</sup>

Table 2 shows that we have the following scheme: I The theme is stated simply as proposition [1]; II Then we see the reasons, [2-6]; III There follows an expression of the theme in a new form – soil, air, wood, water [7-8]; then, again, IV The reasons are presented in a division, a-wood [9-21], b-soil [22–30], c-water [31-38], d-air, flowers, fruit trees [39-44]; V In the fifth *colon* arguments follow: a-by negation, b-by the positive [51-56], and c- by a simple inference [57-60]. Next we reach the sixth *colon*: VI The argument is developed from comparison a-by the negation of the groaning hoard [61-75], b-with the positive exemplification called forth by the King and prince, against the background of a testimony from antiquity [76-88]. VII And, finally, we get the last *colon*, positive application to his personal life: a-wife [89-90], b-children [91-96], and c- parents [96-98] with d-a conclusion [99-102]. To the complete framework here delineated is added as overlapping structure the larger subdivisions of epideictic discourse: estate [1-44], body [45-60], and mind. [61-102]

We see Jonson as craftsman perfecting the classical rhetorical conventions Donne had introduced to English literature by way of the poetic epistle. Jonson’s goal is to create an epistolary lyric that will absorb greater condensed impact. In *The Forrest* the overlapping framework of the *chreia*, once adapted to the subject matter of epideictic discourse, becomes more integrated in *To Sir Robert Wroth*.<sup>12</sup> I The statement of the theme is contained in the first line; II The reasons are suggested by the second line. III The third segment of the *chreia* appears in lines three and four as a reiteration of the theme in a new form, from the negative. IV Justification follows [5-12]. The last three *cola* of the *chreia* each reveals exploration of the argument in triptych form thus:

V The argument [13-64], contrary from the positive, includes a-estate [13-46], b-body [47-60], and c-mind [61-64]. VI On the other hand, argument from negation by detailed comparison [65-90] consists of: a-negative example of soldier [67-72], then the next example b- lawyer [73-84], and c-sinners, generally (85-90). VII The conclusion [91-106] expresses: a- an application to Wroth in particular, as seen previously, [1-94], with b- summary *sententiae* and inference [95-99], and, finally, c-application to Wroth in an example of *optatio*. [99-106]

We sense that, even when appearing in poetic form, the rhetorical exercises from the *Progymnasmata* of Aphthonius prescribe theme writing by direct exposition. The recurrence of such divisions as we claim to see is not as tightly

<sup>9</sup> Margolin 248, 256.

<sup>10</sup> See Table 1 and Table 2.

<sup>11</sup> See Table 2.

<sup>12</sup> See Table 3.

structured as could be presumed, since the quantity of lines for each division fluctuates from one single line for the statement of the theme, to thirty lines for the argument from the opposite, or contrary. In this practice of variation we recall Jonson's declaration in *Timber* that "variation is able alone to refresh and repair us" (Donaldson, 1985, p. 570). When we see all the other forms applicable to epideictic discourse in Aphthonius' *Progymnasmata* we realize how some poems may seem to belong as easily to one form as to another. Nadeau (1952) himself tells us how the *chreia* virtually duplicates the proverb and vice-versa (p. 267). In its flexibility the *chreia* shows a varied number of lines for each *colon* concentrated at first for impact and expanded later to allow space for the argumentative logic. By adapting form to subject matter we notice here a considerable concern for content over style. Cicero (1971) mentions in the *Orator* that, while writing, an author may display a not unpleasant carelessness by paying more attention to thought than to words: "*non ingrati negligentiam de re hominis magis quam de verbis laborantis* (p. 362)." For Cicero (1971) this is a quality of the plain style, *subtilis oratio* (p.362).<sup>13</sup> Wesley Trimpi (1962) mentions, when quoting from Juan Vives, an author Jonson admired, furtherance of a certain "styleless style" (p.51).<sup>14</sup> In fact, our poet closes his brief remarks on letter writing by mentioning the merits of redress and emendation: "Under this virtue may come Plainness, which is not to be curious in the order, as to answer a letter as if you were to answer to Interrogatories. But both in method (and wordes) to use as Ladies doe in their attire, a diligent kind of negligence and their sportive freedom" (Donaldson, 1985, p. 632). As poet, Jonson naturally appreciates the epistle as an important tradition which brings to the foreground the intimate relationship which should exist between the speaker and the addressee.

We note as analogous the Greek pedagogical tradition which attributes to the sophist enough expenditure of loving effort to promote the growth of a youth who, in turn, should burn with desire to prove himself worthy of the attention. In the *Progymnasmata* Aphthonius's choice to quote Isocrates as example for a pedagogue allows him to connect erotic language to education, a craft dispensed to desiring students, *paideias erontes* (Hoch and O'Neal, 1986, p. 230). The admiration for another presents an existential confrontation between a receptacle and an object of perception. We see how, with like civility as in Donne's *Epistle to the Countess of Salisbury*, Jonson's *Epistle to Katherine, Lady of Aubigny* contains an *exordium* in which the arguments are discovered spontaneously in the speaker's character by conforming to the *chreia* pattern. As principal compositional scheme, elements of the *chreia* emerge clearly enough. Jonson claims the distinction of being the lady's praiser [1-21], and proceeds with: I The theme stated simply [21-25]; II Then the reasons are stated [26-42]; III There follows an expression of the theme in a new form [43-46]. IV The reasons are then elaborated [46-62], V Next, we have the argument from the contrary [62-70]; VI Then the argument is reiterated, a-from comparison [71-88], and, then, b-from example [89-112]. And, finally, VII There is a conclusion to the *chreia* [113-120] with an epilogue or peroration [121-124]. The primary virtue praised is practical wisdom; but, although we count among her specific virtues magnanimity, she does not display excessive liberality [71-88]; the lady has self-control, for she is chaste as well as generous. Her practical wisdom is a virtue of reason which encourages men to balance decisions with impartiality for the sake of a prosperous outcome; which is in turn connected with happiness. Rhetorical impact created by the praise of a) liberality, tuned by b) self-control, or chastity, and c) practical wisdom, recalls the order of the three preferred subjects of epideictic discourse already discussed. The progression of all members, or *cola*, disclose how by means of commonplaces the author frequently inserts brief amplifications.

Another epistle in *The Forrest* which owes much to the *chreia* pattern in development of its argument is *To the World*.<sup>15</sup> Jonson is showing us that an ideal character type need not be a public figure. The gentlewoman deserves praise. *To the World* itself is not construed in the English couplet but in alternate rhyme. Since Jonson was already a master of the iambic couplet, his choice allowed the freedom of a line multiplied by two with ample space for the fluidity whose rhythm he checks at the line endings by the use of enjambment and the floating caesura. Trimpi (1962) considers this trend an influence on all subsequent English writers to a greater or lesser degree by reference to the work of John Milton (p. 119). The title harks back to the last couplet of the previous lyric III explained earlier, *To Sir Robert Wroth*: "when thy latest sand is spent,/ Thou mayst thinke life, a thing but lent" [105-106]. The gentlewoman is justified in bidding the world adieu, since human life is temporary. The progression along the book traced in all three epistles from *To Penhurst* II, on through to IV, *To the World*, shows the same trajectory already mentioned as characteristic of epideictic discourse; that is to say, the linear sequence seen in the thematic progression of lyrics II, III, IV in *The Forrest* coincides with the topic headings for praise in the *Ad Herenium* to such an extent that we may consider a new poetic invention, the epideictic epistolary lyric sequence. *To Penhurst* praises a place, *To Sir Robert Wroth* praises a nobleman, *To the World* raises the character of a gentlewoman to a strictly spiritual dimension.

<sup>13</sup> See Cicero, *Orator* [XXIII, lxxviii] p.362.

<sup>14</sup> The author includes the epistle, along with satire, comedy, and the epigram as the preferred genres used by practitioners of the plain style (Trimpi, 1962, p.8).

<sup>15</sup> See Table 4.

The *sermocinatio* of the gentlewoman addressing the world as a place of vanity in straightforward discourse leaves an innate impression of a kind matron in a noble household. In this *ethopoeia* the epistolary epigram stretches to serve the tone of a stoic legacy: to bear the grief we all share. Despite the effect of a not unpleasant negligence, Cicero's *non ingrata negligentiam*, this *ethopoeia* in the form of dialogue still follows the pattern of a *chreia*: The theme is stated simply in the first half line; next we have the reasons [1-4]. Thirdly, the expression of the theme is seen in a new light [5-6]. Then in the fourth *colon* the reasons follow [6-8]. After such succinctness, the argument from the contrary provides embellishment in the fifth *colon* [9-24]. Subsequently, in the sixth *colon*, the argument by comparison in parallel detail, or *similitudo*, follows for vividness [25-36]; this segment includes the argument from example [37-60]. In the seventh place, we arrive to the conclusion, epilogue, or peroration [61-68]. We note that in a typical *chreia* the example would be historical, but *To the World* is in structure an *ethos*, and must develop the speaker's character. Furthermore, in terms of bare universals the gentlewoman has no specific, relevant, personal history because her virtue is eternal. In order to sharpen our critical focus we dare add that the atmosphere created seems earthly in terms of the vehicle and mystic or pure at the level of the tenor, for the gentlewoman herself bids farewell to the world directly. The impact of this particular poem on the sensitive reader seems like that of a subdued elegy.

The experimental nature of *The Forrest* should ring clear in the course of this discussion since Jonson is perfecting developments introduced to English poetry by Donne initially. Throughout we have been trying to expose the poet's intention to praise the idea of pure love, not profane; now we should try to unveil the rhetorical backbone we define as central to the theme of divine love in Jonson's *To Heaven*, the last poem of the book. To do so we rely on a view that shapes the *chreia* to serve the mystical purpose of the penitential lyric: to assume a direct confrontation with the divinity.

A prayer to God shows a speaker striving to achieve a state of grace. In the *ars praedicandi*, a tradition parallel to the *dictaminis*, faith is the underlying precept for the existence of God. Christian Messianic belief is non Aristotelian truth. St. Paul in his epistles assumes that the power of grace, attained through *caritas*, is itself persuasive. Unlike the prescribed goals of the classical orator, or the medieval *grammaticus*, Christian preaching, as Murphy says, depends "not on the rhetorical skill of the speaker but on God's gift of grace to speaker and hearer" (Murphy, 1974, p. 282). Christian love, *caritas*, ranks emotionally above *ethos*, or actual character, since it touches the innate humanity of the speaker and listener. Yet the rhetorician, skillful by training, shares his feelings adequately with the audience. Thomas of Salisbury speaks of the "artistic sermon" (Murphy, 1974, p. 324). Ben Jonson combines the evangelical function of a sermon with concern for proper expression. We may add that a sensitive reader should answer with a desire for proper textual interpretation. The general intention of the poet's "letter," or prayer, to Heaven hearkens back to the first in Jonson's selection of *Epigrams*, published alongside *The Forrest* in 1616 with a dedication by the author to the Lord Chamberlain: "Pray thee, take care, that tak'st my book in hand,/ To read it well; that is, to understand." (Hunter, Jr., 1968, p. 4) We may add that, at this stage, the divinity should interpret the sentiment expressed properly. Through "diligent negligence" Jonson wishes to fuse subject matter and style in order to achieve adequate significance.

The first couplet states the theme simply.<sup>16</sup> The reasons are expanded upon in the next two (lines 3-4), for, as Trimpi (1962) says, the melancholy of the second line is the disease of the third line (p. 206). We note further the first use of enjambment in the poem after "disease;" the poet wishes to quickly account for the emotional travail. The authenticity of the intention comes as third *colon* [5-8]. Ben asks the all-knowing divinity to consider whether his contention to feel melancholy is mere show, or product of a sincere desire for grace. In this regard, we notice the last foot of the fifth line, where the assonance of the rhyme extends to the unaccented syllable (cf. "dost know"/ "for show"), and the rhyme in the following pair of lines which spills over to the whole previous foot (cf. "I dare pretend" / "at other end"); "show" relates to "know" as "pretend" relates to "end," a caustic paronomasia. The seldom used enjambment follows "dost know" and "dare pretend," creating a resonant contrast in counterpoint between "know" and "pretend." Though his sentiment may be taken for disease, he humbly aims at "aught but grace." Then follow the reasons for the contention, fourth *colon* [9-12]. Here the protestant faithful asks God to be his "all": "First, midst, and last; converted one and three;/ My faith, my hope, my love; and in this state,/ My judge, my witness, and my advocate" [10-12]. Yvor Winters has this to say about the repetition of triads: "...it speeds the rhythm for a few lines (at a moment when the increased speed is a proper expression of passion)" (Winters, 1967, p. 69). With like effect we recall the mentioned enjambment of lines 7-8, which will not be repeated until the end, justifying Trimpi's treatment of *To Heaven* in his chapter on the native tradition of the plain style and Winter's association of Jonson with the poets Sir Thomas Wyatt, George Gascoigne, and Fulke Greville: they prefer the end stopped line (Winters, 1967, p. 10). Thus, the seldom used enjambment stands out all the more.

The next couplet starts a serious movement and presents the fifth *colon* as an argument from the contrary: "Where have

<sup>16</sup> See Table 6.

I been this while exiled from thee?/ And whither rapt, now thou but stoop'st to me?" [13-14] The difference in being between God and man is taken as a geographic separation in space. The title of the poem also explores a concept which transcends metaphorically the space of time which makes up mortal life. As a prayer and as a question the lines assume an implied previous existence in another dimension. Human life is a temporary banishment, as the famous epigram of farewell to his seven year old dead son also states (Hunter, Jr. 1968, p. 20). Yet the implied Pythagorean transmigration of souls, which would gear the rhetoric toward the ostensible notion of return to a source at death, is checked by the next couplet which is unmistakably Christian: "Dwell, dwell here still: Oh, being everywhere,/ How can I doubt to find thee ever here?" [15-16] As part of the direct address of the fifth *colon*, the poet adheres with devotion to a faithful penitent's plea by employing an imperative; here the *locus* is the Christian notion that God lives in the converted soul. The foot and a half of rhyme in the paronomasia of "everywhere/ ever here" encloses a syllogistic thought, i.e. God is everywhere; "here" is included in "everywhere," hence, God is here. The deduction is drawn from the premise of conversion, but is framed in the form of a question to beguile the skeptic.

In the sixth *colon* the argument from exemplification follows [17-22]; and it takes us from original sin, through a life of toil, to the last judgment. The tenth couplet is a confession of his private suffering. Here Jonson employs a type of figurative language which brings him closer in feeling to the persecution of the early Christians, and hence takes us straight to the conclusion, for the exemplification of St. Paul contains the testimony of the ancients. We note that the "yet" of line 23 is linked to the previous argument and is part of the logic, to such an extent that the item of the last *colon* can be divided in two, i.e. either the sixth *colon* can include the exemplification [17-20], or it can itself become the seventh *colon*, as in the example of the *Epistle to Lady Aubigny*; that is to say, we may include the exemplification, which takes us from the Old to the New Testament, as part of the conclusion, as we have done with *To Penhurst* and with the *Epistle to Sir Robert Wroth*.<sup>17</sup> At any rate, the conclusion includes the testimony of the ancients and seems connected logically, even when we leave it as an extrinsic epilogue tied by the conditional conjunction *yet*; for the epilogue, or peroration, is used in general as closure for the *chreia* in Donne's *Epistle to the Countess of Salisbury*, as well as in Jonson's *Epistle to Lady Aubigny*.<sup>18</sup> The tenth couplet of *To Heaven*, in which Jonson admits his wounds, identifies him with Job, who undergoes punishment as a test of his love for God, and Christ, who endures purification through suffering. As a final stroke of genius in *To Heaven* we note at a glance the use of the verb "to be." Although the whole poem is addressed to an abstract place present only as a mental construct in the Christian mind, the verb "to be" is employed in every *colon* except the second; the soul seeks God persistently, while the faithful penitent senses, on the brink of despair, his own mortal limitations in relation to the immortal divinity. Human life separates him from absorption through devotion into the abstraction of pure spiritual essence, or non-existence.

From the invocation of the first line on through to the final justification for the framework of his prayer, Jonson assumes the hypothesis of conversion. We can do no less than marvel at such conceptual unity. The melancholy is the product of his Christian resignation in a difficult world. Feeling weariness at the prospect of continuing on with mortal life is a proper reaction on the way to establishing proof of absolute love because to join God means to leave life in order to live forever. In this context we can proffer a rhetorical or didactic dimension to the St. Paul reference. In *Philippians*, 1:23-24, St. Paul chooses to live because his life represents salvation to countless other members of his congregation; and God wants him to effectuate conversions that will serve Him with glory (Bullinger, 2000, p. 1774). Without being driven to needless metaphor, we note in passing the curious, and touching, coincidence that the last poem of *The Forrest* closes with reference to St. Paul, the great epistle writer of the New Testament.

In *The Forrest* Jonson declares his reluctance to deal with profane love in the first lyric by rejecting amorous conventions. "I. Why I Write Not of Love" (Hunter, Jr., 1963, p. 77). He prefers virtue as exemplified by Christian and Neo-Platonic ideals. Proper praise is established progressively through the use of the *chreia* for the epideictic epistles and reaches maximum stylistic relevance by its triumphant resurgence into a truly penitential lyric. The last poem of *The Forrest* demonstrates the end purpose of Jonson's profession as poet. A sensitive reader of *To Heaven* may understand as possible a conceptual expression of divine love, persuaded by the direct address to God of the Christian rhetorician.

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## Appendix

Table 1.

		To the Countess of Salisbury August 1614	
	—————	Fair, great, and good, since seeing you, we see What heaven can do, and what any earth can be: Since now your beauty shines, now when the sun Grown stale, is to so low a value run,	5
<b>BODY</b>		That his disheveled beams and scattered fires Serve but for ladies' periwig and tires In lovers' sonnets you come to repair God's book of creatures, teaching what is fair;	
	—————	Since now, when all is withered, shrunk, and dried, All virtue ebbed out to a dead low tide, All the world's frame being crumbled into sand, Where every man thinks by himself to stand, Integrity, friendship, and confidence, (Cements of greatness) being vapoured hence,	10
	a	And narrow man being filled with little shares, Court, city, church, are all shops of small-wares, All having blown to sparks their noble fire, And drawn their sound gold-ingot into wire, All trying by a love of littleness	15
<b>ESTATE</b>		To make abridgements, and to draw to less Even that nothing, which at first we were; Since in these times, your greatness doth appear, And that we learn by it, that man to get Towards him, that's infinite, must first be great;	20
	b	Since in an age so ill, as none is fit So much as to accuse, much less mend it, (For who can judge, or witness of those times Where all alike are guilty of the crimes? Where he that would be good, is thought by all A monster, or at best fantastical:	25
	—————	Since now you durst be good, and that I do Discern, by daring to contemplate you, That there may be degrees of fair, great, good, Through your light, largeness, virtue understood: If in this sacrifice of nine, be shown Any small spark of these, call it your own.	30
	a	And if things like these, have been said by me Of others; call not that idolatry. For had God made man first, and man had seen The third day's fruits, and flowers and various green, He might have said the best that he could say Of those fair creatures, which were made that day: And when next day, he had admired the birth Of sun, moon, stars, fairer than late-praised earth, He might have said the best that he could say, And not be chid for praising yesterday:	35
<b>MIND</b>		So though some things are not together true As, that another is worthiest, and, that you: Yet, to say so, doth not condemn a man, If when he spoke them, they were both true then.	40
	b		45
<b>EXORDIUM</b>			50
1) The theme stated simply			
2) The reasons from the cause			
3) From the contrary			
4) Justification			

5) Proof by example	<p>How fair a proof of this, in our soul grows!          We first have souls of growth, and sense, and those,          When our last soul, our soul immortal came,          Were swallowed into it, and have no name.          Nor doth he injure those souls, which doth cast          The power and praise of both them, on the last;          No more do I wrong any; I adore</p>	55
6) Negation from comparison	<p>The same things now, which I adored before,          The subject changed, and measure; the same thing          In a low constable, and in the King          I reverence; his power to work on me:          So did I humbly reverence each degree          Of fair, great, good, but more, now I am come          From having found their walks, to find their home.</p>	60
7) Testimony of the ancients	<p>And as I owe my first souls thanks, that they          For my last soul did fit and mould my clay,          So am I debtor unto them, whose worth,          Enabled me to profit, and take forth          This new great lesson, thus to study you;          Which none, not reading others, first, could do.          Nor lack I light to read this book, though I          In a dark cave, yea in a grave do lie;          For as your fellow angels, so you do          Illustrate them who come to study you.</p>	65
Conclusion	<p>The first whom we in histories do find          To have professed all arts, was one born blind:          He lacked those eyes beasts have as well as we,          Not those, by which angels are seen and see;          So, though I am born without those eyes to live,          Which fortune, who hath none herself, doth give,          Which are, fit means to see bright courts and you,          Yet may I see you thus, as now I do;          I shall by that, all goodness have discerned,          And though I burn my library, be learned.</p>	75
		80

Table 2

		II. To Penhurst	
<b>ESTATE</b>			
1) Theme	Thou art not, Penhurst, built to envious show,		
2) Reasons	Of touch, or marble; nor canst boast a row Of polished pillars, or a roof of gold; Thou hast no lantern, whereof tales are told;	5	
	Or stair, or courts; but stand'st an ancient pile, And these grudged at, art revered the while.		
3) Theme Reiterated	Thou joy'st in better marks, of soil, of air, Of wood, of water; therein thou art faire.		
4) Reasons Explained	Thou hast thy walks for health, as well as sport:	10	
a. Wood	Thy Mount, to which the dryads do resort, Where Pan, and Bacchus their high feasts have made, Beneath the broad beech and the chestnut shade; That taller tree, which of a nut was set, At his great birth, where all the muses met.	15	
	There, in the writhèd barke, are cut the names Of many a sylvan, taken with his flames; And thence, the ruddy satyrs oft provoke The lighter fauns, to reach thy lady's oak.		
	Thy copse, too, name'd of Gamage, thou hast there, That never fails to serve thee seasoned deer,	20	
b. Soil	When thou wouldst feast, or exercise thy friends. The lower land, that to the river bends, Thy sheep, thy bullocks, kine, and calves do feed: The middle grounds thy mares, and horses breed.	25	
	Each bank doth yield thee conies; and the tops Fertile of wood, Ashour, and Sydney's copse, To crown thy open table, doth provide The purpled pheasant with the speckled side; The painted partridge lies in every field,	30	
c. Water	And, for thy mess, is willing to be killed. And if the high-swoll'n Medway fail thy dish, Thou hast thy ponds, that pay thee tribute fish, Fat, agèd carps, that run into thy net; And pikes, now weary their own kind to eat,	35	
	As loath the second draught or cast to stay, Officiously, at first, themselves betray; Bright eels, that emulate them, and leap on land Before the fisher, or into his hand.		
d. Air, flowers, fruit trees	Then hath thy orchard fruit, thy garden flowers, Fresh as the air and new as are the hours: The early cherry, with the later plum, Fig, grape and quince, each in his time doth come; The blushing apricot and woolly peach Hang on thy walls, that every child may reach.	40	
	And though thy walls be of the country stone, They're reared with no man's ruin, no man's groan;	45	
<b>BODY</b>			
5) Arguments a. by negation			

b. by the positive	There's none that dwell about them wish them down, But all come in, the farmer and the clown, And no one empty-handed, to salute Thy lord and lady, though they have no suit. Some bring a capon, some a rural cake, Some nuts, some apples; some that think they make The better cheeses, bring 'em; or else send By their ripe daughters, whom they would commend This way to husbands; and whose baskets bear An emblem of themselves, in plum or pear.	50 55
c. by simple inference	But what can this (more than express their love) Add to thy free provisions, far above The need of such? Whose liberal board doth flow With all that hospitality doth know!	60
MIND 6) Argument from comparison	Where comes no guest but is allowed to eat Without his fear, and of thy lord's own meat; Where the same beer and bread and self-same wine That is his lordship's shall be also mine; And I not fain to sit, as some this day At great men's tables, and yet dine away. Here no man tells my cups, nor, standing by, A waiter, doth my gluttony envy, But gives me what I call, and lets me eat; He knows below he shall find plenty of meat, Thy tables hoard not up for the next day. Nor, when I take my lodging, need I pray For fire or lights or livery: all is there, As if thou then wet mine, or I reigned here; There's nothing I can wish, for which I stay.	65 70 75
b. positive exemplification with testimony from antiquity	That found King James, when, hunting late this way With his brave son, the Prince, they saw thy fires Shine bright on every hearth as the desires Of thy Penates had been set on flame To entertain them; or the country came With all their zeal to warm their welcome here. What (great, I will not say, but) sudden cheer Didst thou then make 'em! And what praise was heaped On thy good lady then! Who therein reaped The just reward of her high housewifery: To have her linen, plate, and all things nigh When she was far; and not a room but dressed As if it had expected such a guest!	80 85
7) Conclusion	These, Penhurst, are thy praise, and yet not all. Thy lady's noble, fruitful, chaste withal; His children thy great lord may call his own, A fortune in this age but rarely know. They are and have been taught religion; thence Their gentler spirits have sucked innocence. Each mom and even they are taught to pray With the whole household, and may every day Read in their virtuous parents' noble parts The mysteries of manners, arms and arts. Now, Penhurst, they that will proportion thee With other edifices, when they see Those proud, ambitious heaps, and nothing else, May say, their lords have built, but thy lord dwells.	90 95 100

Table 3

		III. To Sir Robert Wroth	
1) Theme		How blest art thou canst love the country, Wroth,	
2) Reasons		Whether by choice, or fate, or both;	
3) Restament		And, though so near the city and the court, Art ta'en with neither's vice nor sport;	
4) Reasons		That at great times art no ambitious guest Of sheriff's dinner or mayor's feast; Nor com'st to view the better cloth of state, The richer hangings, or crown-plate; Nor throng'st, when masquing is, to have a sight Of the short bravery of the night,	5     10
5) Contrary Argument from the positive a. <i>Estate</i>	_____	To view the jewels, stuffs, the pains, the wit There wasted, some not paid for yet! But canst at home in thy securer rest Live with unbought provision blest; Free from proud porches or their gilded roofs, 'Mongst lowing herds and solid hoofs; Alongst the curlèd woods and painted meads, Through which a serpent river leads To some cool, courteous shade, which he calls his, And makes sleep softer than it is!	    15    20
		Or, if thou list the night in watch to break, A-bed canst hear the loud stag speak, In spring oft rousèd for thy master's sport, Who for it makes thy house his court; Or with thy friends the heart of all the year Divid'st upon the lesser deer;	    25
		In autumn at the partridge makes a flight, And giv'st thy gladder guests the sight; And in the winter hunt'st the flying hare, More for thy exercise than fare;	   30
		While all that follow, their glad ears apply To the full greatness of the cry; Or hawking at the river, or the bush, Or shooting at the greedy thrush,	    35
		Thou dost with some delight the day out-wear, Although the coldest of the year! The whilst, the several seasons thou hast seen Of flowery fields, of copses green, The mowèd meadows, with the fleecèd sheep, And feasts that either shearers keep;	    40
		The ripened ears, yet humble in their height, And furrows laden with their weight; The apple-harvest, that doth longer last; The hogs returned home fat from mast; The trees cut out in log, and those boughs made A fire now, that lent a shade!	    45
	b. <i>Body</i> _____	Thus Pan and Silvine having had their rites, Comus puts in for new delight, And fills thy open hall with mirth and cheer, As if in Saturn's reign it were;	   50
		Apollo's harp and Hermes' lyre resound, Nor are the muses strangers found	

	The rout of rural folk come thronging in (Their rudeness then is thought no sin); Thy noblest spouse affords them welcome grace, And the great heroes of her race	55
	Sit mixed with loss of state or reverence: Freedom doth with degree dispense. The jolly wassail walks the often round, And in their cups their cares are drowned;	60
c. <i>Mind</i> _____	They think not then which side the cause shall leese, Nor how to get the lawyer fees. Such and no other was that age of old, Which boasts to have had the head of gold.	
6) Argument by detailed comparison	And such, since thou canst make thine own content, Strive, Wroth, to live long innocent. Let others watch in guilty arms, and stand The fury of a rash command,	65
a. Soldiers	Go enter breaches, meet the cannon's rage, That they may sleep with scars in age, And show their feathers shot, and colours tom, And brag that they were therefore bom.	70
b. Lawyer	Let this man sweat and wrangle at the bar For every price in every jar, And change possessions oftener with his breath Than either money, war or death;	75
	Let him than hardest sires more disinherit, And each-where boast it as his merit To blow up orphans, widows, and their states, And think his power doth equal fate's.	80
	Let that go heap a mass of wretched wealth Purchased by rapine, worse than stealth, And brooding o'er it sit, with broadest eyes, Not doing good, scarce when he dies.	
c. Sinners	Let thousands more go flatter vice, and win By being organs to great sin, Get place and honour, and be glad to keep The secrets that shall break their sleep;	85
	And, so they ride in purple, eat in plate, Though poison, think it a great fate. But thou, my Wroth, if I can truth apply, Shalt neither that nor this envy:	90
7) Conclusion	Thy peace is made; and when man's state is well, 'Tis better if he there can dwell.	
a. Wroth as individual	God wisheth none should wrack on a strange shelf; To him man's dearer than to himself;	95
b. inferred summary	And howsoever we may think things sweet, He always gives what he knows meet, Which who can use is happy: such be thou. Thy morning's and thy evening's vow	
c. Wroth as Example	Be thanks to him, and earnest prayer, to find A body sound, with sounder mind; To do thy country service, thyself right; That neither want do thee affright, Nor death; but when thy latest sand is spent, Thou mayst think life a thing but lent.	100

Table 4

IV. To the World A Farewell for a Gentlewoman, Virtuous and Noble		
1) Theme	False world, good night. Since thou hast brought	
2) Reasons	That hour my mom of age, Henceforth I quit thee from my thought; My part is ended on thy stage.	
3) Theme	Do not once hope that thou canst tempt	5
4) Reasons	A spirit so resolved to tread Upon thy throat and live exempt From all the nets that thou canst spread	
5) Argument from the contrary	I know thy forms are studied arts, Thy subtle ways be narrow straits, Thy courtesy but sudden starts, And what thou call'st thy gifts are baits.	10
	I know too, though thou strut and paint, Yet art thou both shrunk up and old; That only fools make thee a saint, And all thy good is to be sold.	15
	I know thou whole art but a shop Of toys and trifles, traps and snares, To take the weak, or make them stop; Yet art thou falser than thy wares.	20
	And knowing this, should I yet stay, Like such as blow away their lives And never will redeem a day, Enamoured of their golden gyves?	
6) Argument: a. by comparison	Or, having 'scaped, shall I return And thrust my neck into the noose From whence so lately I did burn With all my powers myself to loose?	25
	What bird or beast is known so dull That, fled his cage, or broke his chain, And tasting air and freedom, wull Render his head in there again?	30
	If these, who have but sense, can shun The engines that have them amyoyed, Little for me had reason done, If I could not thy gins avoid.	35
b. from example	Yes, threaten, do Alas, I fear As little as I hope from thee; I know thou canst nor show nor bear More hatred than thou hast to me.	40
	My tender, first, and simple years Thou didst abuse, and then betray; Since stiredst up jealousies and fears, When all the causes were away.	
	Then in a soil hast planted me Where breathe the basest of thy fools, Where envious arts professed be, And pride and ignorance the schools;	45

	Where nothing is examined, weighed, But, as 'tis rumoured, so believed;	50
	Where every freedom is betrayed, And every goodness taxed or grieved. But what we're born for we must bear: Our frail condition it is such	
	That, what to all may happen here, If't chance to me, I must not grutch.	55
	Else I my state should much mistake, To harbour a divided thought	
7) Conclusion	From all my kind; that, for my sake, There should a miracle be wrought.	60
	No, I do know that I was born To age, misfortune, sickness, grief; But I will bear these with that scorn As shall not need thy false relief.	
	Nor for my peace will I go far, As wanderers do that still do roam, But make my strengths, such as they are, Here in my bosom, and at home	65



Table 5

Epistle To Katherine, Lady Aubigny	
	'Tis grown almost a danger to speak true Of any good mind now, there are so few. The bad, by number, are so fortified, As, what they've lost to expect, they dare deride. So both the praised and praisers suffer: yet, For others' ill, ought none their good forget. I, therefore, who profess myself in love With every virtue, wheresoe'er it move, And howsoever; as I am at feud With sin and vice, though with a throne endued, And, in this name, am given out dangerous By arts and practice of the vicious, Such as suspect themselves, and think it fit For their own capital crimes to indict my wit; I, that have suffered this, and though forsook Of fortune, have not altered yet my look, Or so myself abandoned, as, because Men are not just, or keep no holy laws Of nature and society, I should faint, Or fear to draw true lines, 'cause others paint: I, madam, am become your praiser. Where, If it may stand with your soft blush to hear Yourself but told unto yourself, and see In my character what you features be, You will not from the paper slightly pass; No lady but, at some time, loves her glass. And this shall be no false one, but as much Removed, as you from need to have it such. Look then, and see yourself. I will not say Your beauty, for you see that every day, And so do many more. All which can call It perfect, proper, pure and natural, Not taken up o' the doctors, but as well As I can say, and see, it doth excel. That asks about to be censured by the eyes, And in those outward forms all fools are wise. Nor that your beauty wanted not a dower Co I reflect. Some alderman has power, Or cozening farmer of the customs, so To advance his doubtful issue, and o'erflow A prince's fortune: these are gifts of chance, And raise not virtue; they may vice enhance. My mirror is more subtle, clear, refined, And takes and gives the beauties of the mind; Though it reject not those of fortune, such As blood and match. Wherin, how more than much Are you engagèd to your happy fate For such a lot! That mixed you with a state Of so great title, birth, but virtue most; Without which all the rest were sounds, or lost.
EXORDIUM	5 10 15 20 25 30 35 40 45 50
1. Theme	20
2. Reasons	25 30 35 40 45 50
3. Reiteration of the theme	45
4. Reasons	50

	'Tis only that can time and chance defeat, For he that once is good is ever great. Wherewith, then, madam, can you better pay This blessing of your stars, than by that way Of virtue, which you tread? What if alone, Without companions? 'Tis safe to have none. In single paths dangers with ease are watched; Contagion in the press is soonest caught. This makes, that wisely you decline your life Far from the maze of custom, error, strife, And keep an even and unaltered gait, Not looking by, or back (like those that wait Times and occasions, to start forth and seem); Which though the turning world may disesteem, Because that studies spectacles and shows, And after varied, as fresh, objects goes, Giddy with change, and therefore cannot see Right the right way; yet must your comfort be Your conscience; and not wonder if none asks For truth's complexion, where they all wear masks. Let who will, follow fashions and attires; Maintain their liegers forth; for foreign wares Melt down their husbands' land, to pour away On the close groom and page on New Year's Day And almost all days after, while they live (They find it both so witty and safe to give). Let 'em on powders, oils, and paintings spend Till that no usurer nor his bawds dare lend Them or their officers; and no man know Whether it be a face they wear, or no. Let 'em waste body and state, and after all, When their own parasites laugh at their fall, May they have nothing left, whereof they can Boast, but how oft they have gone wrong to man, And call it their brave sin. For such there be That do sin only for the infamy, And never think how vice doth every hour Eat on her clients and some one devour. You, madam, young have learned to shun these shelves, Whereon the most of mankind wrack themselves, And, keeping a just course, have early put Into your harbour, and all passage shut 'Gainst storms, or pirates, that might charge your peace; For which you worthy are the glad increase Of your blessed womb, made fruitful from above, To pay your lord the pledges of chaste love, And raise a noble stem, to give the fame To Clifton's blood that is denied their name. Grow, grow fair tree, and as the branches shoot, Hear what the muses sing about thy root, By me, their priest (if they can aught divine): Before the moons have filled their triple trine, To crown the burthen which you go withal,	55 60 65 70 75 80 85 90 95 100
5. Argument from the contrary		
6. Argument a. from comparison		
b. from example		

	It shall a ripe and timely issue fall, To expect the honours of great Aubigny, And greater rites, yet writ in mystery, But which the fates forbid me to reveal.	105
	Only thus much, out of a ravished zeal Unto your name and goodness of your life, They speak; since you are truly that rare wife Other great wives may blush at, when they see What your tried manners are, what theirs should be.	110
7. Conclusion	How you love one, and him you should; how still You are depending on his word and will; Not fashioned for the court, or strangers' eyes, But to please him, who is the dearer prize Unto himself, by being so dear to you.	115
	This makes, that your affections still be new, And that your souls conspire, as they were gone Each into other, and had now made one. Live that one still; and as long years do pass, Madam, be bold to use this truest glass, Wherein your form you still the same shall find, Because nor it can change, nor such a mind.	120
Epilogue		

Table 6

To Heaven		
1. Theme	Good and great God, can I not think of thee, But it must straight my melancholy be?	
2. Reasons	Is it interpreted in me disease That, laden with my sins, I seek for ease?	
3. Theme	Oh, be thou witness, that the reins dost know And hearts of all, if I be sad for show; And judge me after, if I dare pretend To aught but grace, or aim at other end.	5
4. Reasons	As thou art all, so be thou all to me, First, midst, and last; converted one and three; My faith, my hope, my love; and in this state, My judge, my witness and my advocate.	10
5. Argument	Where have I been this while exiled from thee? And whither rapt, now thou but stoop'st to me? Dwell, dwell here still: Oh, being everywhere, How can I doubt to find thee ever here?	15
6. Argument from exemplification	I know my state, both full of shame and scorn, Conceived in sin, and unto labour born, Standing with fear, and must with horror fall, And destined unto judgement, after all.	20
7. Conclusion	I feel my griefs too, and there scarce is ground Upon my flesh to inflict another wound. Yet dare I not complain, or wish for death With holy Paul, lest it be thought the breath Of discontent; or that these prayers be For weariness of life, not love of thee.	25

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