Artificiosa Eloquentia: Grammatical and Rhetorical Schemes in the Poetry of William Drummond

Charles Calder

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"He is not a poet of the seventeenth century in spite of dates; from the first he represents an older school—the school of Petrarch, Ronsard, and Sidney."¹ L. E. Kastner's comment captures the essential quality of Drummond: his literary conservatism. This conservatism is robustly expressed by Drummond himself:

> In vain have some Men of late (Transformers of every Thing) consulted upon [poetry's] Reformation, and endeavoured to abstract her to Metaphysical Ideas and Scholastical Quiddities, denuding her of her own Habits, and those Ornaments with which she has amused the World some Thousand Years... What is not like the Ancients and conform to those Rules which hath been agreed unto by all Times, may (indeed) be something like unto Poesy but it is no more Poesy than a Monster is a Man (I, xxxiv).

These "habits and ornaments"—the distinguishing marks of Drummond's own poetry—provide the material for my paper. In his mastery of the "habits and ornaments" of poetry, Drummond shows a sure command of the elements of rhetoric as classically defined: eloquence based upon the rules of art (artificiosa eloquentia quam rhetoricam

¹ The Poetical Works of William Drummond of Hawthornden, ed. L. E. Kastner, STS, 2nd Series, 3-4 (1913), I, xxxiii-iv. Quotations are taken from this edition, volume and page number being supplied.
vocant). This is the formula used by Cicero in De Inventione.\(^2\) By the time the eighteen-year-old Cicero was writing his treatise, the Aristotelian reconciliation of the claims of rhetoric and dialectic had gained wide acceptance, inspiring what Michael Grant called

that staggering multitude of detailed rules, classifications and subdivisions which awakened some echo in Elizabethan England but nowadays leave us feeling we are in the presence of a totally alien way of existence.\(^3\)

Certainly the Elizabethans relished those classifications and subdivisions; and on opening Henry Peacham's Garden of Eloquence (1577 and 1593) or Puttenham's Arte of English Poesie Book III (1589) one may at first reflect that the Elizabethan fascination with schemes of grammar, tropes, and schemes of rhetoric\(^4\) is something which it is difficult to share. But one soon begins to warm to the concerns of the Tudor theorists; through the vitality of their definitions they succeed in capturing the poetic figures in action.

Figurative speech, writes Puttenham, is

a noueltie of language euidently (and yet not absurdly) estranged from the ordinarie habite and manner of our dayly talke and wri/-ting and figure it selffe is a certaine liuely or good grace set vpon wordes, speaches and sentences to some purpose and not in vaine, giuing them ornament or efficacie by many maner of alterations in shape, in sounde, and also in sence (p. 159).

Puttenham's arrangement covers three classes of figures: auricular, sensable, and sententious. These correspond to Peacham's 1577 division into grammatical schemes, tropes, and rhetorical schemes. Auricular figures are of two kinds; orthographical and syntactical. Orthographical schemes relate to the addition, subtraction, and transposition of letters and syllables. Syntactical schemes are grammatical constructions which (in spite of the label auricular) work some alteration in sense as well as sound. Sensable figures or


\(^3\)Michael Grant, Cicero: Selected Political Speeches (Harmondsworth, 1969), p. 16.

\(^4\)In the 1593 Garden Peacham omits the category of grammatical schemes but includes individual figures such as asyndeton, polysyndeton, epanalepsis, andzeugma under first order rhetorical schemes. In this paper I refer solely to the 1577 text, using the facsimile published by The Scolar Press (Menston, 1971). For quotations from Puttenham I use The Arte of English Poesie, ed. Gladys D. Willcock and Alice Walker (Cambridge, 1936). For the Ramist Abraham Fraunce, I cite The Arcadian Rhetorike (1588), ed. Ethel Seaton (Oxford, 1950).
tropes alter a word or sentence from its proper significance to another but related sense ("we call [them] Sensable, because they alter and affect the minde by alteration of sence"—Arte, p. 178). The third class, sententious or rhetorical figures, may be regarded as introducing special virtues of beauty and eloquence while maintaining an appeal to both ear and mind.

In The Garden of Eloquence Peacham reserves the term amplification for the third order (or subdivision) of rhetorical figures, because these are the schemes which "do both amplify and garnish matters and causes" (sig. Niv). But the natural tendency of most of the tropes and schemes is to contribute to the enlargement and "garnishing" of speech. For instance, the trope or sensible figure of hyperbole invites its user to amplify material by reaching beyond literal truth, as Cicero shows in those parts of Pro Lege Manilia in which he extols the superlative qualities of Pompey as a general. In introducing his figures of amplification, Peacham is speaking not just about one order, but essentially about the whole persuasive activity of the poet:

he may easily draw the mindes of his hearers whether he will, and wynde them into what affection he list . . . to laugh, to weepe, to pitty, to loth, to be ashamed, to repent. The Oratoure with helpe thereof [the figures of amplification], eyther breaketh all in pieces, like a thunderbolt, or else by little and little, like the flowing water, creepeth into the mindes of his hearers, and so by a soft and gentle meanes, at last winneth their consent (Niv).

Drummond is an accomplished user of auricular, sensible, and sententious figures. Syntactical figures which he exploits include zeugma and syllepsis. Zeugma appears in:

Each Stoppe a Sigh, each Sound drawes foorth a Teare,
(Sonnet VIII, I, 60)

Her Grace did Beautie, Voyce yet Grace did passe,
(Song II, l. 33, I, 66)

The End the Life, the Euening crownes the Day;
("Forth Feasting," l. 336, I, 151)

Syllepsis resembles zeugma in using one verb for both clauses; but in doing so it deprives one clause of grammatical congruence:

Then shee hath left this filthie Stage of Care,
Where Pleasure seldome, Woe doth still repaire:
(Song II, ll. 63-4, I, 66-7)

Among the auricular figures which help to make "the meeters tunable and melodious," asyndeton, hirmus, and epitheton provide a rich vein for
poetic exploration. *Asyndeton* occurs when the speech lacks "good band or coupling" (Puttenham). The effect is to lend urgency or gravity to the matter:

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Word, that from nought did call
What is, doth reason, liue;
("An Hymne of the Ascension," ll. 27-28, II, 23)
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They liue bright Rayes of that *Eternall Light*,
And others see, know, loue, in Heauens great Hight,
(Sonnet VII, I, 6)

*Epitheton* is the *qualifier*, for this figure imparts to a person or thing a distinctive quality ("fierce Achilles," "wise Nestor"). The figure is ubiquitous in poetry; its purpose is not to create surprise but to confirm and strengthen the expected. The charm of *epitheton* is that it ensures that banks are always flowery, streams crystalline, night sable. Sonnet VII of the *Urania* sequence shows Drummond's attachment to *epitheton*:

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Thrise happie hee, who by some shadie Groue
Farre from the clamourous World doth liue his owne,...
O how more sweet is Birds harmonious Mone,
Or the soft Sobbings of the widow'd Doue?
Than those smoothe Whisp' rings neare a Princes Throne,...
O how more sweet is Zephyres wholesome Breath,
And Sighs perfum'd, which doe the Flowres vnfold,
Than that Applause vaine *Honour* doth bequeath? (I, 90)
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The first *Urania* sonnet exemplifies *epitheton*; it also shows the working of *hirmus*, Puttenham's *long loose*:

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Triumphing Chariots, Statues, Crownes of Bayes,
Skie-threating Arches, *the Rewards of Worth*,
Workes heauenly wise in sweet harmonious Layes,
Which Sprights diuine vnto the World set forth:
States, which ambitious Mindes with Blood doe raise
From frozen *Tanais* to Sunne-gilded *Gange*,
Giganticke Frames held Wonders rarely strange,
Like Spiders Webbes, are made the Sport of Dayes. (I, 86)
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*Hirmus* delays the completion of the sense till "the last word or verse" (*Arte*, 176). The most majestic example in English verse is the opening of *Paradise*
Lost; Drummond does not aspire to such magnificent solemnity but nevertheless makes good use of the figure in his own way. Here is the opening of Madrigal III:

"Like the Idalian Queene
Her Hair about her Eyne,
With Necke and Breasts ripe Apples to be seene,
At first Glance of the Morn
In Cyprus Gardens gathering those faire Flowers
Which of her Bloud were borne,
I saw, but fainting saw, my Paramours. (I, 25)"

The sense is seductively spun out; it is not until line 7 that the grammatical resolution is achieved. Drummond is aware of the potency that is created when, in Peacham's words: "an vnfashioned order of speech is long continued, and as it were, stretched out to the ende, still after one sorte, voyde of all round and sweete composition" (Hi).

The first 12 lines of Song I (I, 9) provide a well-sustained hirmus (or quasi-hirmus) which demonstrates precisely the effect described by Peacham:

"It was the time when to our Northerne Pole
The brightest Lampe of Heauen beginnes to rolle,
When Earth more wanton in new Robes appeareth,
And scorning Skies her Flowrs in Raine-bowes beareth,
On which the Aire moist Saphires doth bequeath,
Which quake to feele the kissing Zephrines breath:
When Birds from shadie Groues their Loue forth warble,
And Sea like Heauen, Heauen lookes like smoothest Marble,
When I, in simple Course, free from all Cares,
Farre from the muddie Worlds captuining Snares,
By Ora flowrie Bancks alone did wander,
Ora that sports her like to old Meander,"

Strictly speaking the speech is not "vnfashioned," for the first line presents a principal clause and main verb; but I do not think I am alone in finding that it is the temporal "subordinate" clause "When I . . . did wander" (ll. 9-11) which actually provides the point of arrival or resolution.

Of tropes, or sensible figures, I particularly note striking instances of antonomasia, the surnamer. This figure, a staple ingredient of poetic diction, isolates an attribute of the person or thing referred to—race, profession, moral or physical qualities. For Elizabeth I one might say the Virgin Queen;
for Henry III, the Great Valois. In Drummond one is struck not just by frequency of occurrence but by sensitivity of application. In Song II antonomasia helps to set the scene:

The crested Bird had giuen Alarum twise
To lazie Mortalls,... (I, 65)

Sonnet XVI gives us, for woodbirds, "Amphions of the Trees" (I, 21); a charming use of surnamer. Classical gods, heroes, and artists are often alluded to by antonomasia. Venus is not only "the Idalian Queene" (from the Cyprian town where her cult was established) but also "faire Paphos wanton Queene" (Madrigal V; I, 101); "Acidalias Queene" (Song I, l. 32; I, 10); "faire Ericyne" (Song II, l. 2; I, 65); "Queene of the third Heauen" (Song I, l. 223; I, 15), in the same song Mars is "the God of Thrace" (l. 224). Drummond employs less familiar allusion when he calls Ageladas "Phidias Master" (Song I, l. 127; I, 12)—Ageladas was thought to have been Phidias' teacher. The figure is not purely used in pagan and secular allusion. Urania Sonnet VIII refers to "Edens foolish Gard'ner" (I, 91); and "An Hymne of the Ascension" provides an exultant series of apostrophes to Christ as

_Earths Ioy, Delight of Heauen_; (I. 30; II. 23)

_Gods coeternall Sonne,
Great Banisher of ill_, (II. 78-9)

Of tropes of sentences, hyperbole is strongly in evidence. Hyperbole works by augmenting or diminishing persons or things. It must, warns Puttenham, be used with restraint "or els it will seeme odious" (p. 192). Sonnet XLVI illustrates the magnification that occurs when hyperbole is invoked:

Here did shee spreade the Treasure of her Haire,
More rich than that brought from the Colchian Mines. (I, 41)

This manner of speaking "in the superlatiue and beyond the limites of credit" (Arte, p. 191) also produces the extreme lamentation of Sextain II:

As is our Earth in Absence of the Sunne,
Or when of Sunne deplued is the Moone,
As is without a verdant Shade a Fountaine,
Or wanting Grasse, a Mead, a Vale, a Mountaine,
Such is my State, bereft of my deare Treasure,
To know whose only Worth was all my Pleasure. (I, 40)
Literary expression would indeed be circumscribed if poets were denied recourse to the over-reacher or loud lyer. Similarly, the related trope periphrasis is of prime literary importance:

Then have ye the figure Periphrasis, holding somewhat of the dissembler, by reason of a secret intent not appearing by the words, as when we go about the bush, and will not in one or a few words express that thing which we desire to have known, but do chose rather to do it by many words (Arte, p. 193).

The splendid opening paragraphs of Songs I and II serve as examples. But illustration is scarcely needed; if one were to banish periphrasis, the corpus of English verse would contract dramatically.

Devices of repetition form a significant group of sententious or rhetorical figures. Anaphora (initial repetition) occurs frequently; Sonnet XXXII (I, 30) shows us a notable example, ten of its lines beginning with the word "If." Somewhat less insistent is the anaphora on Fame in Sonnet II:

Fame, who with golden Pennes abroad dost range
Where Phoebus leaues the Night, and brings the Day,
Fame, in one Place who (restlesse) dost not stay
Till thou hast flowne from Atlas unto Gange:
Fame, Enemie to Time that still doth change, (I, 45)

Epizeuxis occurs when we repeat a word without any intermission

as the cuckow repeats his lay, which is but one manner of note, and doth not insert any other tune betwixt, and sometimes hast stammers out two or three of them one immediatly after another, as cuck, cuck, cuckow, so doth the figure Epizeuxis (Arte, p. 201).

Peacham comments on the "vehemency" which this scheme contributes to expression, citing David's lament for Absalom as an example. Drummond's Sonnet XXV shows the working of epizeuxis:

If one whose Griefe even Reach of Thought transcends, . . .
May thee importune who like Case pretends,
And seemes to ioy in Woe, in Woes Despight?
Tell me (so may thou Fortune milder trie,
And long long sing) for what thou thus complaines?

The Bird, as if my questions did her moue,
With trembling Wings sobb'd foorth I loue, I loue. (I, 26)

Sonnet XXIII supplies the example:
Too long, too long (Respect) I doe embrace
Your Counsell, full of Threats and sharpe Disdaine; (I, 25)

Epizeuxis, the cuckowspell, is one of the simplest and most effective ways of enhancing emotional expression; Shakespearian instances will come readily to mind.

Some writers, including Puttenham, regard the repeating of words with insertions between as a separate figure (ploche); but the Ramist Abraham Fraunce notes in his Arcadian Rhetorike (p. 35) that "the thing is all one as if there had nothing been inserted." So in Drummond we find:

Desire (alas) Desire a Zeuxis new,
(Sonnet XIX; I, 23).

Prolong (alas) prolong my short Delight,
(Madrigal VII; I, 43).

Your Soules immortal are, then place them hence,
And doe not drowne them in the Must of Sense:
Doe not, doe not by false Pleasures Might
Deprive them of that true, and sole Delight.
(Song II, ll. 235-8; I, 72)

Polyptoton offers repetition of another kind. Fraunce notes that it occurs when "words of one offspring haue diuers fallings or terminations" (Rhetorike, p. 51). Puttenham calls the figure traductio or tranlacer because "ye tume and tranlace a word into many sundry shapes as the Tailor doth his garment" (pp. 203-4). Shakespeare and Sidney use the figure with relish. It serves several purposes: it promotes euphony; it encourages expansiveness through variation; or it can concentrate and tighten the verse. In Drummond we find:

If wee seeme faire? doe thinke how faire is Hee,
Of whose faire Fairnessse, Shadowes, Steps, we bee.
(Song II, l. 231; I, 72)

Which Winters whitest White in Whitenesse staine,
(Sonnet XLVIII; I, 42)

And let them doe their Worst, since thou art gone,
Raise whom they list to Thrones, enthron'd dethrone.
("Teares, on the Death of Moeliades," ll. 15-6; I, 75)
Figures of repetition play a notable part in making poetic speech vivid and literally memorable. But there are many other rhetorical schemes of words which enhance expressivity. Drummond is fond of using *brachylogia* (*articulus*); this is Puttenham's *cutted comma*, by which "we...proceede all by single words, without any close or coupling, sauing that a little pause or comma is geuen to every word" (p. 213). *Brachylogia*, like the grammatical scheme *asynedeton*, suggests urgency, gravity, or haste; it is a favorite of Drummond's:

*Pale Enuie, jealous Emulations, Feares,*
*Sighs, Plaints, Remorse, here haue no Place, nor Teares,*
*False Ioyes, vaine Hopes, here bee not, . . .*

(Song II, ll. 201-3; I, 71)

Her Voyce did sweeten here thy sugred Lines,
To which Winds, Trees, Beasts, Birds did lend their Eare.

(Sonnet XLVI; I, 41)

*His [Death's] speedie Grei-hounds are,*
*Lust, sicknesse, Enuie, Care,*
*Strife that neere falles amisse,*

("The World a Game"; II, 28)

The poet can call upon a group of figures of exclamation and interrogation. Puttenham writes of *ecphonesis* (*the outcrie*) that it

vters our minde by all such words as do shew any extreme passion, whether it be by way of exclamation or crying out, admiration or wondering, imprecation or cursing, obtestation or taking God and the world to witnes, or any such like as declare an impotent affection. (*Arte*, p. 212)

An instance of Drummond's use of *the outcrie* occurs in Sonnet XLVII:

*O Night, cleare Night, O darke and gloomie Day!*
*O wofull Waking! O Soule-pleasing Sleepe!*
*O sweet Conceits which in my Braines did creepe!*

(I, 42)

The poem is indeed a sustained lamentation or *threnos* which employs the figure *ecphonesis* as its principal device for the conveying of "extreme passion." *Eckphonesis* is frequently strengthened by varieties of questioning. *Erotema* is what we know nowadays as the "rhetorical question"—a mode of demanding by which the speaker actually makes a strong denial or affirmation. "Teares on the Death of Moeliades," Drummond's elegy for Prince
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Henry, is in the highest vein of poetical *threnos* and makes extensive use of *ecphonesis* and *erotema*:

> O Heauens! then is it true that Thou art gone,  
> And left this woeful Ile her Losse to mone,  
> Moeliades? bright Day-Starre of the West,  
> A Comet, blazing Terrour to the East:  
> And neither that thy Spright so heauenly wise,  
> Nor Bodie (though of Earth) more pure than Skies,  
> Nor royall Stemme, nor thy sweet tender Age,  
> Of adamantine Fates could quench the Rage?  
> O fading Hopes! O short-while-lasting Ioy!  
> Of Earth-borne Man, which one Hour can destroy! (I, 75)

*Erotema* presupposes the answer "yes" or "no"; another interrogative figure, *pysma*, poses a series of insistent questions and requires corresponding answers. It resembles, says Peacham (Liv^5), a "coragious fighter" laying strokes thick and hard on his enemy. It is also "of great force in complaynts and lamentations," as Drummond's Sonnets XXX and XLV testify. Sonnet XXX begins:

> What cruell Starre into this World mee brought?  
> What gloomie Day did dawne to giue mee Light?  
> What vnkinde Hand to nourse mee (Orphane) sought,  
> And would not leaue mee in eternall Night?  
> What thing so deare as I hath Essence bought? (I, 29)

Sonnet XLV shows similarly the power of the figure: urgent, insistent, repetitive:

> Are these the flowrie Bankes? is this the Mead  
> Where Shee was wont to passe the pleasant hours?  
> Did here her Eyes exhale mine Eyes salt Showrs,  
> When on her Lap I laide my wearie Head?  
> Is this the goodly Elme did vs o'respread,  
> Whose tender Rine cut out in curious Flowers  
> By that white Hand, containes those Flames of Ours?  
> Is this the rusing Spring vs Musicke made?  
> Deflourish'd Mead where is your heauenly Hue?  
> Banke, where that Arras did you late adorne,  
> How looke yee Elme all withered and forlorne? (I, 41)

As Peacham comments, the speaker gives sharpness and vehemency to his oration by asking "often times together, and [posing] many questions in one place."
An important aid to the poet is supplied by *epiphonema*, the short, epigrammatic summary. *Epiphonema*, in Peacham’s words, is

euermore vsed after the matter is tolde or approued, which maketh an ende of the same, with muche more merueyling, that is to say, an amplyfyinge of honesty, wickednesse, pleasure, dignity, profite, losse, difficulty, and such lyke (Lii).

The concluding couplet of a sonnet accommodates *epiphonema*. Sonnet IV concerns itself with joy in suffering ("Faire is my Yoke, though grievous bee my Paines"), and ends in summarizing fashion:

Thus euery Way Contentment strange I finde,
But most in Her rare Beautie, my rare Minde. (I, 5)

*Urania*, Sonnet VII provides a suitable *surcloze* in the lines:

The World is full of Horours, Falshoods, Slights,
Woods silent Shades have only true Delights. (I, 90)

The figures of counterfeit representation form a very important group. The generic figure is *hypotyposis*:

when by a diligent gathering togeather of circumstaunces, we expresse and set forth a thing so plainly, that it seemeth rather paynted in tables, then expressed with wordes, and the hearer shall rather thincke he see it, then heare it.

(Peacham, Oii)

The poet convinces us by judicious selection and assembly of "circumstaunces" that his characters, actions, and locations are truly drawn. *Pragmatographia* is the vivid delineation of actions—battles, feasts, marriages or "any other matter that lieth in feat and actiuitie" (*Arte*, p. 239). *Topographia* is description of place; one thinks of the vigor of Drummond’s Scottish evocations, as in "Forth Feasting." *Chronographia* is description of time. The opening of Song I showed the inter-relating of figures; the grammatical scheme *hirnum* and the trope *periphrasis* sustain the rhetorical scheme of *chronographia*. *Prosopographia* is one of the varieties of personal description, delineating the characteristics of persons absent or dead. *Prosopopoeia* ascribes human qualities such as speech and reason to dumb or inanimate objects and abstractions. "Forth Feasting" is a notable instance of *prosopopoeia*:

What blustering Noise now interrupts my Sleepe?
What echoing Shouts thus cleave my chyrystal Deep?
And call mee hence from out my watrie Court?
What Melodie, what Sounds of Joy and Sport,
Bee these here hurl'd from eu'rie neighbour Spring?
With what lowd Rumours doe the Mountaines ring? (I, 141)

In reproducing the traits of human speakers, a poet will have recourse to *sermocinatio* (dialogismus). This occurs

when we fayne a person and make him speake much or little, according to comeliness . . . wisedome and wariness must be vsed, that the speech may be agreeable, for the person that is fayned . . . otherwyse, our speech shal seem foolish and absurd (Peacham, Oiii).

The countryman does not use the fine terms of the courtier; the soldier is not so civil as the citizen; the farmer's idiom differs from that of the judge. Drummond's *Madrigalls, and Epigrammes* are a treasury of *sermocinatio*. The shepherds, nymphs, and lovers are given fitting voice and utterance. Wretched Niobe laments her case; Alexis attests his love for Damon; Thyris vigorously dispraises beauty; Kala complains of her unsatisfying lot by day and night. In another vein there is the *sermocinatio* of "The Angels for the Nativitye of our Lord," in which the angels, "singing through the Aire," tell the shepherds of Christ's birth:

Runne (Sheepheards) run where Bethleme blest appeares,
Wee bring the best of newes, bee not dismay'd,
A Saviour there is borne, more olde than yeare,
Amidst Heauens rolling hights this Earth who stay'd; (II, 10)

Drummond's sonnet "For the Magdalene" provides a suitable *sermocinatio* for the penitent "Bethanian faire."

Figures of similitude are naturally part of a poet's equipment. *Parabola* is mystical resemblance, through which the poet teaches

any morallitie or good lesson by speeches misticall and darke, or farre fette, under a sence metaphoricall applying one naturall thing to another, or one case to another . . . as when we liken a young childe to a greene twigge . . . or an old man who laboureth with continuall infirmities, to a drie and dricksie oke. Such parables were all the preachings of Christ in the Gospell (Arte, p. 245).

An example is Drummond's Madrigall I:

*This Life which seemes so faire,*
Is like a Bubble blowen vp in the Aire,
By sporting Childrens Breath,
Who chase it euery where,
And striue who can most Motion it bequeath:
And though it sometime seeme of its owne Might
(Like to an Eye of gold) to be fix'd there,
And firme to houer in that emptie Hight,
That only is because it is so light,  (1, 54)

*Icon* is resemblance by imagery

when we liken an humane person to another in countenaunce, stature, speach or other qualitie, it is not called bare resemblance, but resemblaunce, by imagerie or pourtrait, alluding to the painters terme, who yeldeth to th'eye a visible represetation of the thing he describes and painteth in his table (*Arte*, p. 243).

*Paradigma* is resemblance by example, by which we compare past and present and use the precedents supplied by antiquity as guides to the present. In his elegiac mode (*Teares*) and in his festive (*Forth Feasting*) Drummond provides a treasury of figures of similitude. In *Forth Feasting* he rises to the occasion and creates a royal panegyric likening the King's greatness and nobility to everything that is grand and admirable. The happy reign of James I has restored "the *Saturnian World*" (the Golden Age); and in depicting this felicity, Drummond draws generously on classical allusion, the British past, and contemporary reference. He creates a portrait of princely magnificence through *icon* and *paradigma*.

*For the Baptiste* illustrates in its fourteen lines Drummond's power of concentration; there is extensive use of figurative language, but the figures are deployed to terse and striking effect:

The last and greatest Herauld of Heavens King,
Girt with rough Skinnes, hyes to the Desarts wilde,
Among that sauage brood the Woods foorth bring,
Which hee than Man more harmlesse found and milde:
His food was Blossomes, and what yong doth spring,
With Honey that from virgine Hiues distil'd;
Parcht Bodie, hollow Eyes, some vncouth thing
Made him appeare, long since from Earth exile.
There burst hee foorth; All yee, whose Hopes relye
On GOD, with mee amidst these Desarts mourne,
Repent, repent, and from olde errours turne.
Who listned to his voyce, obey'd his crye?
   Onelie the Ecchoes which hee made relent,
   Rung from their Marble Caues, repent, repent.  (II, 12)

We note the *antonomasia* in line 1; the *prosopographia* of "Girt with rough Skinnes" (2); the *hysteron proteron* of line 4; the *brachylogia* of "Parcht Bodie, hollow Eyes" in line 7. There follows the tremendous *sermocinatio* of lines 9-11; this is strengthened by the *epizeuxis* of "Repent, repent." Then
the poet delivers his *erotema* ("Who listned to his voyce, obey'd his crye?")\(^6\) in which additional trenchancy is guaranteed by *asyndeton*. The poem ends with the echoing *epizeuxis* "repent, repent."

William Ringler wrote of Sidney, "His special contribution was the use, not of one or two figures in isolation, but of a wide variety of figures in intricate combination."\(^7\) It seems to me that one can apply precisely those words to Sidney's eminent admirer and beneficiary, William Drummond of Hawthornden.

*The University of Aberdeen*

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\(^6\)Strictly speaking, the figure is Peacham's *hypophora* (Liv\(^Y\) - Mi\(^Y\)), since the poet answers his own question.