

ABSTRACT

A CRITICAL EDITION OF MENAPHON

BY ROBERT GREENE

WITH THE PREFACE BY THOMAS NASHE

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YALE UNIVERSITY, 1977

This dissertation presents the first critical edition of Menaphon by Robert Greene with the Preface by Thomas Nashe. The work was originally published in 1589 in London and was reprinted four times in the sixteenth and seventeenth centuries (1599, 1605, 1610, and 1616). For this edition three copies of the first edition and copies of all the other early editions have been collated. None of the later editions contains any revisions or additions that can be ascribed to either Nashe or Greene. Therefore the first edition is used in this edition as the copy-text. A full textual apparatus records all substantive variants and emendations of the text.

The Introduction includes bibliographic descriptions of the various early editions and discusses the relationship between the texts of the early editions. An essay on Nashe's Preface places it in the context of his developing prose style. Greene's Menaphon is treated in a separate essay

concerned with the self-consciousness of the work, and its relation to various sources and influences such as Greek romance, Euphuism, and Sidney's Old Arcadia.

The Commentary identifies literary allusions, clarifies stylistic obscurities, and discusses difficult passages. Contemporary writers, such as John Lyly, are quoted for comparison.

The Glossary at the end includes words which might not be easily understood, either because of peculiarity of spelling or because of specialized, archaic, or obsolete meaning.

A CRITICAL EDITION OF

MENAPHON

BY ROBERT GREENE

WITH THE PREFACE

BY THOMAS NASHE

A DISSERTATION

PRESENTED TO THE FACULTY OF THE GRADUATE SCHOOL

OF

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DOCTOR OF PHILOSOPHY

BY

ARDELLE COWIE SHORT

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September, 1977

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PART I: THE TEXT

[*1] MENAPHON

Camillas alarum to
slumbering Euphues, in his
melancholie Cell at Si-
lexedra.

5

Wherein are deciphered the variable effects
of Fortune, the wonders of Loue, the tri-
umphes of inconstant Time.

Displaying in sundrie conceipted passions (figu-
red in a continue Historie) the Trophees that
Vertue carrieth triumphant, maugre
the wrath of Enuie, or the reso-
lution of Fortune.

10

A worke worthie the youngest eares
for pleasure, or the grauest censures
for principles.

15

Robertus Greene in Artibus magister.

Omne tulit punctum.

[Device]

LONDON

20

Printed by T. O. for Sampson Clarke,
and are to be sold behinde the Roy-
all Exchange. 1589.

Textual Notes to Page 1

1 MENAPHON] GREENES / ARCADIA. / OR / MENAPHON: 1610 1616

2-3 Camillas alarum to / slumbering Euphues,] CAMIL- / laes

Alarum to slumber Eu- / phues 1610 1616

9-13 Displaying . . . Fortune] omitted 1610 1616

21-23 Printed . . . 1589] See descriptions of various editions
in Introduction.

[*2] To the right Worshipfull and vertuous Ladie, the Ladie Hales, wife to the late deceased Sir Iames Hales; Robert Greene wisheth increase of Worship and vertue.

WHen Alexander (right worshipfull) was troubled with hottest 5
 feuers, Phillip the phisition broght him the coldest potions;
 extreame haue ther Antidotes, & the driest melancholy hath a
 moistest sanguin; wise Hortenzia midst hir greatest dumpes,
 either playd with hir Children, or read some pleasant verses:
 such as sorrow hath pinched mirth must cure. This considered; 10
 hearing (madam) of the passions your Ladiship hath vttered
 a late for the losse of your husband, a Knight in life wor-
 shipfull, vertuous, and full of honourable thoghts; discover-
 ing by such passionate sorowes the patterne of a louing and
 vertuous wife, whose ioyes liued in hir husbands weale, and 15
 ended with his life, I thought it my dutie to write this pas-
 torall historie, conteyning the manifold iniuries of fortune,
 that both your Ladiship might see her inconstant follies, and
 beare hir frownes with more patience, and when your dumpes
 were most deepe, then to looke on this little treatise for 20
 recreation: wherein there be as well humors to delight, as
 discourses to aduise. Which if your Ladiship shall vouch to
 accept, couering my presumption and faultes with your wonted
 courtesie; I haue the wished end of my labors. In which hope

Textual Notes to Page 2

1-24 epistle] entire epistle omitted 1599 1610 1616, leaf
wanting 1605

23 with] which 1589

resting, I commit your Ladiship to the Almightye.

Yours in all humble seruice,

Robert Greene.

[*2^v] To the Gentlemen Rea-
ders, health.

IT fareth with mee Gentlemen, as with Batillus the ouerbold
poet of Rome, that at euerie winke of Caesar would deliuer
vp an hundred verses, though neuer a one plausible, thinking 5
the Emperours smile a priuiledge for his ignorance: so I
hauing your fauor in letting passe my Pamphlets, feare not
to trouble your patience with many works, and such as if
Batillus had liued, hee might well haue subscribed his name
to. But resting vpon your fauors I haue thus farre aduentured 10
to let you see Camillas alarum to Euphues, who thought it
necessarie not to let Euphues censure to Philautus, passe
without requitall. If Gentlemen you finde my stile either
magis humile in some place, or more sublime in another, if
you finde darke AEnigmaes or strange conceipts as if Sphinx 15
on the one side, and Roscius on the other were playing the
waggess; thinke the metaphors are well ment, and that I did
it for your pleasures, whereunto I euer aymed my thoughts:
and desire you to take a little paines to prie into my
imagination. Wherein if you shall rest mine, I shall euer as 20
I haue done rest yours; and so I bid you farewell.

Textual Notes to Page 4

1-21 epistle] entire epistle omitted 1599 1610 1616,
leaf wanting 1605

[**1] To the Gentlemen Students
of both Vniuersities.

CVrteous and wise, whose iudgements (not entangled with enuie)
 enlarge the deserts of the Learned by your liberall censures;
 vouchsafe to welcome your scholler-like Shepheard with such 5
 Vniuersitie entertainment, as either the nature of your
 bountie, or the custome of your common ciuilitie may affoord.
 To you he appeales that knew him ab extrema pueritia, whose
placet he accounts the plaudite of his paines; thinking his
 daie labour was not altogether lauisht sine linea, if there 10
 be anie thing of all in it, that doth olere atticum in your
 estimate. I am not ignorant how eloquent our gowned age is
 growen of late; so that euerie moechanicall mate abhorres the
 english he was borne too, and plucks with a solemne peri-
 phrasis, his vt vales from the inkhorne: which I impute not 15
 so much to the perfection of arts, as to the seruile imita-
 tion of vainglorious tragoedians, who contend not so serious-
 lie to excell in action, as to embowell the clowdes in a
 speach of comparison; thinking themselues more than initiated
 in poets immortalitie, if they but once get Boreas by the 20
 beard, and the heauenlie bull by the deaw-lap. But herein I
 cannot so fully bequeath them to follie, as their idiote art-
 masters, that intrude themselues to our eares as the alcu-
 mists of eloquence; who (mounted on the stage of arrogance)
 think to outbraue better pens with the swelling bumbast of 25
 a bragging blanke verse. Indeed it may be the ingrafted

Textual Notes to Page 5

1-25 text] leaf wanting 1605

11 of all in it] at all in it 1599 1610 1616

13 abhorres] abhorreth 1599 1610 1616

23-24 alcumists] acumists 1599, Alcumists 1610 1616

25-26 of a bragging] of bragging 1610 1616

ouerflow of some kilcow conceipt, that ouercloieith their
 imagination with a more than drunken resolution, beeing not
 extemporall in the inuention of anie other meanes to vent
 their manhood, commits the digestion of their cholerick
 incumbrances, to the spacious volubilitie of a drumming 5
 decasillabon. Mongst this kinde of men that repose eternitie
 in the mouth of a player, [**1^V] I can but ingrosse some
 deepe read Grammarians, who hauing no more learning in their
 scull, than will serue to take vp a commoditie; nor Art in
 their brain, than was nourished in a seruing mans idlenesse, 10
 will take vpon them to be the ironical censurs of all, when
 God and Poetrie doth know, they are the simplest of all. To
 leaue these to the mercie of their mother tongue, that feed
 on nought but the crummes that fal from the translators
 trencher, I come (sweet friend) to thy Arcadian Menaphon; 15
 whose attire though not so statelie, yet comelie, dooth
 entitle thee aboue all other, to that temperatum dicendi
genus, which Tullie in his Orator tearmeth true eloquence.
 Let other men (as they please) praise the mountaine that in
 seauen yeares brings foorth a mouse, or the Italionate pen, 20
 that of a packet of pilfries, affoordeth the presse a pam-
 phlet or two in an age, and then in disguised arraie, vaunts
Ouids and Plutarchs plumes as their owne; but giue me the
 man, whose extemporall vaine in anie humor, will excell our
 greatest Art-masters deliberate thoughts; whose inuention 25
 quicker than his eye, will challenge the proudest Rethoritian,
 to the contention of like perfection, with like expedition.

Textual Notes to Page 6

8 Grammarians] Schoolmen or Grammarians 1610 1616

13 these] all these 1599 1610 1616

20 brings] bringeth 1599 1610 1616

25 inuention] inuentions 1599 1610 1616

What is he amongst Students so simple, that cannot bring
 forth (tandem aliquando) some or other thing singular,
 sleeping betwixt euerie sentence? Was it not Maros xij.
 yeares toyle, that so famed his xij. Aeneidos? or Peter
Ramus xvj. yeares paines, that so praised his pettie Logique? 5
 Howe is it then, our drowping wits should so wonder at an
 exquisite line, that was his masters day labour? Indeede I
 must needes say, the descending yeares from the Philosophers
Athens, haue not been supplied with such present Orators,
 as were able in anie English vaine to be eloquent of their 10
 owne, but either they must borrow inuention of Ariosto,
 and his Countreyemen, take vp choyce of words by exchange in
Tullies Tusculane, and the Latine Historiographers store-
 houses; similitudes, nay whole sheetes and tractacts verbatim,
 from the plentie of [**2] Plutarch and Plinie; and to conclude, 15
 their whole methode of writing, from the libertie of Comical
 fictions, that haue succeeded to our Rethoritians, by a
 second imitation: so that, well may the Adage, Nil dictum
quod non dictum prius, bee the most iudiciall estimate, of
 our latter Writers. But the hunger of our vnsatiate humorists, 20
 beeing such as it is, readie to swallowe all draffe without
 indifferance, that insinuates it selfe to their senses vnder
 the name of delight, imployes oft times manie thred bare
 witts, to emptie their inuention of their Apish deuices,
 and talke most superficialle of Pollicie, as those that 25
 neuer ware gowne in the Vniuersitie; wherein they reuiue the
 olde saide Adage, Sus Mineruam, & cause the wiser to quippe

Textual Notes to Page 7

1-27 text] leaf wanting 1605

1 amongst] among 1610 1616

3 Was it] What is 1599 1610 1616

6 our] 1599 1610 1616, out 1589

13 Tusculane] Tusculans 1610 1616

20 latter] later 1599

22 indifference] difference 1610 1616

23 delight] delights 1599 1610 1616

them with Asinus ad Lynam. Would Gentlemen & riper iudgements
 admit my motion of moderation in a matter of follie, I wold
 perswade them to phisicke their faculties of seeing & hearing,
 as the Sabaeans doo their dulled senses with smelling; who
 (as Strabo reporteth) ouer-cloyed with such odoriferous 5
 sauours, as the naturall encrease of their Countrey, (Balsamum,
 Amomum, with Myrrhe and Frankencense) sends foorth, refresh
 their nostrills with the vnsauorie sent, of the pitchie
 slime, that Euphrates casts vp, and the contagious fumes of
 Goates beardes burnt; so woulde I haue them, beeing surfetted 10
 vnawares with the sweete sacietie of eloquence, which the
 lauish of our copious Language maie procure, to vse the
 remedie of contraries; and recreate their rebated witts, not
 as they did, with the senting of slyme or Goates beardes
 burnt, but with the ouer-seeing of that sublime dicendi 15
genus, which walkes abroad for wast paper in each seruing
 mans pocket, and the otherwhile perusing of our Gothamists
 barbarisme; so shoulde the opposite comparison of Puritie,
 expell the infection of absurditie; and their ouer-rackte
 Rhethorique, bee the Ironicall recreation of the Reader. But 20
 so farre discrepant is the idle vsage [****2^v**] of our vnex-
 perienst punies from this prescription, that a tale of Ihon
 a Brainfords will, and the vnluckie furmentie, wilbe as soon
 interteined into their libraries, as the best poeme that
 euer Tasso eternisht: which being the effect of an vndescer- 25
 ning iudgement, makes drosse as valuable as gold, and losse
 as welcome as gaine, the Glow-worme mentioned in AEsops

Textual Notes to Page 8

1-27 text] leaf wanting 1605

9 casts] cast 1599 1610 1616

21-22 vnexperienst punies] vnexperienced and illiterated
punies 1610 1616

22-23 Ihon a Brainfords] Ioan a Brainfords 1599, Ioane
of Brainfords 1610 1616

23 furmentie] frumenty 1610 1616

25 eternisht] eterniz'd 1616

fables, namelie the apes follie, to be mistaken for fire,
 when as God wot poore soules, they haue nought but their
 toyle for their heate, their paines for their sweate, and
 (to bring it to our english prouerbe) their labour for their
 trauaile. Wherin I can but resemble them to the Panther, who 5
 is so greedie of mens excrements; that if they be hangd vp
 in a vessell higher than his reach, he sooner killeth him-
 selfe with the ouer-stretching of his windlesse bodie, than
 he wil cease from his intended enterprise. Oft haue I ob-
 serued what I now set downe; a secular wit that hath liued 10
 all daies of his life by what doo you lacke, to bee more
 iudiciall in matters of conceit, than our quadrant crepundios,
 that spit ergo in the mouth of euerie one they meete: yet
 those & these are so affectionate to dogged detracting,
 as the most poysonous Pasquill, anie durtie mouthed Martin, or 15
Momus euer composed, is gathered vp with greedinesse before
 it fall to the ground, and bought at the deerest though they
 smell of the friplers lauander halfe a yeere after: for I
 know not how the minde of the meanest is fedde with this
 follie, that they impute singularitie, to him that slanders 20
 priuelie, and count it a great peece of arte in an inkhorne
 man, in anie tapsterlie tearmes whatsoeuer, to oppose his
 superiours to enuie. I will not denie but in scholler-like
 matters of controuersie, a quicker stile may passe as commen-
 dable; and that a quippe to an asse is as good as a goad to 25
 an oxe: but when an irregular idiot, that was vp to the eares
 in diuinitie, before euer he met with probabile in the

Textual Notes to Page 9

5 traualaile] trauell 1599 1610 1616

7 killeth] killes 1599 1610 1616

11 by what doo you lacke,] by, what . . . lack? 1599
1610 1616

12 crepundios] crepundious 1599 1610 1616

14 are so affectionate] are affectionate 1599

15 Pasquil] Pasquils 1599 1610 1616

18 after] 1599 1610 1616, afetr 1589

21 inkhorne] inkhorned 1599

22 oppose] expose 1610 1616

26 an irregular] the irregular 1599 1610 1616

Vniuersitie, shall leaue pro & contra before he can scarcely pronounce it, & come to correct Common weales, that neuer heard of the name of Magistrate before he came to [****3**] Cambridge, it is no meruaile if euery alehouse vaunt the table of world turned vpside down; since the childe beats his father, & the asse whippes his master. But least I might seeme with these night crows, Nimis curiosus in aliena republica. I'lle turne backe to my first text, of studies of delight; and talke a little in friendship with a few of our triuiall translators. It is a common practise now a daies amongst a sort of shifting companions, that runne through euery arte and thriue by none, to leaue the trade of Nouerint whereto they were borne, and busie themselues with the indeuors of Art, that could scarcely latinize their necke-verse if they should haue neede; yet English Seneca read by candle light yeeldes manie good sentences, as Bloud is a begger, and so foorth: and if you intreate him faire in a frostie morning, he will affoord you whole Hamlets, I should say handfulls of tragical speaches. But ô grieve! tempus edax rerum, what's that will last alwaies? The sea exhaled by droppes will in continuance be drie, and Seneca let bloud line by line and page by page, at length must needes die to our stage: which makes his famisht followers to imitate the Kidde in AEsop, who enamored with the Foxes newfangles, forsooke all hopes of life to leape into a new occupation; and these men renouncing all possibilities of credit or estimation, to intermeddle with Italian translations: wherein how poorelie they

5

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Textual Notes to Page 10

5 beats] beateth 1599 1610 1616

6 whippes] whippeth 1599 1610 1616

7 republica. I'le] republica, I will 1599 1610 1616

8 studies of delight] Studies of Delight 1599

18 Hamlets] hamlets 1599

23 Kidde] Kid 1599 1610 1616

haue plodded, (as those that are neither prouenzall men, nor
 are able to distinguish of Articles,) let all indifferent
 Gentlemen that haue trauailed in that tongue, discerne by
 their twopenie pamphlets: & no meruaile though their home-
 born mediocritie be such in this matter; for what can be
 hoped of those, that thrust Elisium into hell, and haue not
 learned so long as they haue liued in the spheares, the iust
 measure of the Horizon without an hexameter. Sufficeth them
 to bodge vp a blanke verse with ifs and ands, & other while
 for recreation after their candle stuffe, hauing starched
 their beardes most curiouslie, to make a peripateticall path
 into the inner parts of the Citie, & spend two or three [^v3**]
 howers in turning ouer French Doudie, where they attract
 more infection in one minute, than they can do eloquence
 all dayes of their life, by conuersing with anie Authors of
 like argument. But least in this declamatorie vaine, I should
 condemne all and commend none, I will propound to your
 learned imitation, those men of import, that haue laboured
 with credit in this laudable kinde of Translation; In the
 forefront of whom, I cannot but place that aged Father Eras-
mus, that inuested most of our Greeke Writers, in the roabes
 of the auncient Romaines; in whose traces, Philip Melancthon,
Sadolet, P'antine, and manie other reuerent Germaines insis-
 ting, haue reedified the ruines of our decayed Libraries, and
 marueilouslie inriched the Latine tongue with the expence of
 their toyle. Not long after, their emulation beeing transpor-
 ted into England, euerie priuate Scholler, William Turner,

Textual Notes to Page 11

1-27 text] leaf wanting 1605

1 prouenzall men] pouerzal-men 1599, Pouerzal-men 1610
1616

3 traualled] trauelled 1599 1610 1616

7 liued] lined 1599

13 Doudie] Dowdie 1599 1610 1616

and who not, beganne to vaunt their smattering of Latine, in
 English Impressions. But amongst others in that Age, Sir
Thomas Eliots elegance did seuer it selfe from all equalls,
 although Sir Thomas Moore with his Comicall wit, at that
 instant was not altogether idle: yet was not Knowledge fullie 5
 confirmed in hir Monarchie amongst vs, till that most famous
 and fortunate Nurse of all learning, Saint Iohns in Cambridge,
 that at that time was as an Vniuersitie within it selfe;
 shining so farre aboue all other Houses, Halls, and Hospi-
 talls whatsoeuer, that no Colledge in the Towne, was able to 10
 compare with the tythe of her Students; hauing (as I haue
 hearde graue men of credite report) more candles light in it,
 euerie Winter Morning before fowre of the clocke, than the
 fowre of clocke bell gaue stroakes; till Shee (I saie) as a
 pittying Mother, put too her helping hande, and sent from 15
 her fruitefull wombe, sufficient Schollers, both to support
 her owne weale, as also to supplie all other in- [**4]
 ferious foundations defects, and namelie that royall erection
 of Trinitie Colledge, which the Vniuersitie Orator, in an
 Epistle to the Duke of Somerset, aptlie tearmed Colonia 20
deducta, from the Suburbs of Saint Iohns. In which extra-
 ordinarie conception, vno partu in rempublicam prodire the
 Exchequer of eloquence Sir Ihon Cheeke, a man of men,
 supernaturally traded in al tongues, Sir Ihon Mason, Doctor
Watson, Redman, Aschame, Grindall, Leuer, Pilkington: all 25
 which, haue either by their priuate readings, or publique
 workes, repurged the errors of Artes, expelde from their

Textual Notes to Page 12

12 more] moe 1599 1610 1616

14 of clocke] of the clock 1599 1610 1616

20-21 Colonia deducta] 1610 1616, Colona diducta 1589 1599

22 vno] vna 1599

27 Artes] Arte 1599 1610 1616

puritie, and set before our eyes, a more perfect Methode of
 Studie. But howe ill their preceptes haue prospered with our
 idle Age, that leaue the fountaines of sciences, to follow
 the riuers of Knowledge, their ouer-fraught Studies, with
 trifling Compendiaries maie testifie: for I knowe not howe 5
 it comes to passe, by the doating practise of our Diuinitie
 dunces, that striue to make their Pupills pulpet men, before
 they are reconciled to Priscian: but those yeares, which
 shoulde bee employed in Aristotle, are expired in Epitomes;
 and well too, they maye haue so much Catechisme vacation, 10
 to rake vp a little refuse Philosophie. And heere could I
 enter into a large fielde of inuectiue, against our abiect
 abbreviations of Artes, were it not growen to a newe fashion
 amongst our Nation, to vaunt the pride of contraction in
 euerie manuarie action: in so much, that the Pater noster, 15
 which was woont to fill a sheete of paper, is written in the
 compasse of a pennie: whereupon one merelie affirmed, that
 prouerb to be deriued, No pennie, no pater noster; which their
 nice curtalling, puts me in mind of the custome of the
Scythians, who if they be at any time distressed with famin, 20
 take in their girdles shorter, & swaddle themselues streighter,
 to the intent no vacuum beeing left in their intrayles,
 [**4^V] hunger should not so much tirannize ouer their
 stomacks; euen so these men opprest with a greater penurie
 of Art, do pound their capacitie in barren Compendiums, and 25
 bound their base humors, in the beggerly straites of a
 hungry Analysis, least longing after that infinitum which

Textual Notes to Page 13

6 comes] commeth 1599-1616

11 rake vp] take vp 1599-1616

11 could I] I could 1599-1616

14 amongst] among 1605 1610 1616

17 affirmed] assumed 1599-1616

19 curtalling] curtailng 1599-1616

19 puts] putteth 1599-1616

20 be] had beene 1605 1610 1616

21 take] tooke 1605 1610 1616

21 swaddle] swaddled 1610 1616

the pouertie of their conceit cannot compasse, they sooner
 yeeld vp their youth to destinie, than their heart to
 vnderstanding. How is it then, such bungling practitioners
 in principles, shuld euer profite the Common wealth by their
 negligent paines, who haue no more cunning in Logique or 5
 Dialogue Latine, than appertains to the literall construction
 of either; neuerthesse it is daily apparant to our
 domesticall eyes, that there is none so forward to publish
 their imperfections, either in the trade of glose or trans-
 lations, as those that are more vnlearned than ignorance, 10
 and lesse conceiuing than infants. Yet dare I not impute
 absurditie to all of that societie, though some of them
 haue set their names to their simplicitie. Who euer my
 priuate opinion condemne as faultie, Master Gascoigne
 is not to bee abridged of his deserued esteeme, who first 15
 beate the path to that perfection which our best Poets haue
 aspired too since his departure; whereto he did ascend by
 comparing the Italian with the English, as Tullie did
Graeca cum Latinis. Neither was Master Turbeuile the worst
 of his time, although in translating he attributed too much 20
 to the necessitie of rime. And in this page of praise, I
 cannot omit aged Arthur Golding, for his industrious toile
 in Englishing Ouids Metamorphosis, besides manie other
 exquisite editions of Diuinitie, turned by him out of the
 French tongue into our own. Master Phaer likewise is not to 25
 be forgot in regard of his famous Virgil, whose heauenly
 verse had it not bin blemisht by his hautie thoghts England

Textual Notes to Page 14

9 the] theyr 1605 1610 1616

10 ignorance] ignorant 1605 1610 1616

12 though] although 1599 1605 1616

20 although] though 1599-1616

21 rime] time 1599, the time 1605 1610 1616

might haue long insulted in his wit, and corrigat qui potest
 haue been subscribed to his workes. But fortune the Mistres
 of change with a pitying compassion, respecting Master
Stanihursts praise, would that Phaer shoulde fall that hee
 might rise, whose heroicall Poetrie infired, I [A 1] should 5
 say inspired, with an hexameter furie, recalled to life, what
 euer hissed barbarisme, hath bin buried this hundred yeare;
 and reuiued by his ragged quill, such carterlie varietie,
 as no hodge plowman in a countrie, but would haue held as
 the extremitie of clownerie; a patterne whereof, I will 10
 propounde to your iudgements, as neere as I can, being parte
 of one of his descriptions of a tempest, which is thus

Then did he make, heauens vault to rebounde, with rounce
robble hobble

Of ruffe raffie roaring, with thwick thwack thurlery 15
bouncing

Which strange language of the firmament neuer subiect before
 to our common phrase, makes vs that are not vsed to terminate
 heauens moueings, in the accents of any voice, esteeme of
 their triobulare interpreter, as of some Thrasonical huffe 20
 snuffe, for so terrible was his stile, to all milde eares,
 as would haue affrighted our peaceable Poets, from
 intermeddling hereafter, with that quarrelling kinde of verse;
 had not sweete Master France by his excellent translation of
 Master Thomas Watsons sugred Amintas, animated their dulled 25

Textual Notes to Page 15

1 insulted in his wit] insulted his witte 1599 1605 1610 1616

12 thus] thus. 1599-1616

18 makes] make 1610 1616

19 moueings] moouing 1599-1616

spirits, to such high witted endeuors. But I knowe not how,
 their ouer timerous cowardise, hath stooode in awe of enuie,
 that no man since him, durst imitate any of the worste,
 of those Romane wonders in english, which makes me thinke,
 that either the louers of mediocritie, are verie many, or 5
 that the number of good Poets, are very small: and in trueth,
 (Master Watson except, whom I mentioned before) I knowe not
 almost any of late dayes that hath shewed himselfe singular
 in any speciall Latine Poëm, whose Amintas, and translated
Antigone may march in equipage of honour, with any of our 10
 ancient Poets. I will not say but wee had a Haddon whose
 pen would haue challenged the Lawrell from Homer, together
 with Carre, that came as nere him, as Virgil to Theocritus.
 But Tho. Newton with his Leyland, and Gabriell Haruey, with
 two or three other, is almost all the store, that is left vs 15
 at this hower. Epitaphers, and position Poets haue wee more
 than a good ma- [A 1^v] ny, that swarme like Crowes to a dead
 carcas, but flie like Swallows in the Winter, from any
 continuat subiect of witte. The efficient whereof, I imagine
 to issue, from the vpstart discipline, of our reformatorie 20
 Churchmen, who account wit vanitie, and poetrie impietie;
 whose error, although the necessitie of Philosophie might
 confute, which lies couched most closely vnder darke fables
 profunditie, yet I had rather referre it, as a disputative
 plea to diuines, than set it downe as a determinate position, 25
 in my vnexperienst opinion. But how euer their dissentious
 iudgements, should decree in their afternoone sessions of

Textual Notes to Page 16

10 our] your 1605 1610 1616

16 haue wee] we haue 1599-1616

25 to] by 1605 1610 1616

an sit, the priuat trueth, of my discouered Creede in this
 controuersie is this, that as that beast, was thought scarce
 worthie to bee sacrificised, to the AEgyptian Epaphus, who had
 not some or other blacke spotte on his skinne: so I deeme
 him farre vnworthie of the name of a scholler, & so conse- 5
 quentlie, to sacrifice his endeuors to art, that is not a
 Poet, either in whole or in a parte and here peradventure,
 some desperate quipper, will canuaze my proposed comparison
plus vltra, reconciling the allusion of the blacke spot, to
 the blacke pot; which makes our Poets vndermeale Muses so 10
 mutinous, as euerie stanza they pen after dinner, is full
 poynted with a stabbe. Which their dagger drunkennesse,
 although it might be excused, with Tam Marti quam Mercurio,
 yet will I couer it as well as I may, with that prouerbiall
foecundi calices, that might wel haue been doorekeeper, to 15
 the kanne of Silenus, when nodding on his Asse trapt with
 iuie, hee made his moist nosecloth, the pausing intermedium,
 twixt euerie nappe. Let frugale scholares, and fine fingerd
 nouices, take their drinke by the owncce, and their wine by
 the halpeworthes, but it is for a Poet, to examine the 20
 pottle pottes, and gage the bottome of whole gallons; qui
bene vult potely, debet ante pely. A pot of blew burning
 ale, with a fierie flaming tost, is as good as Pallas with
 the nine Muses on Pernassus top: without the which, in vaine
 may they crie; ô thou my muse inspire mee with some pen, 25
 when they want cer- [A 2] taine liquid sacrifice, to rouze
 her foorth her denne. Pardon me Gentlemen, though somewhat

Textual Notes to Page 17

5 of the name] the name 1599-1616

7 in a] in 1599-1616

8 proposed] purposed 1599-1616

10 makes] maketh 1599-1616

10-11 so mutinous] to mutinous 1605 1616, to mutinous 1610

13 might] mighr 1610; Tam] iam 1605

20 halpeworthes] halfe penny-worths 1599-1616

22 [ποειν . . . πειν] poiein . . . pinein 1605 1610 1616

merely I glaunce, at their imoderate follie, who affirme that
 no man can write with conceit, except he take counsell of the
 cup: nor would I haue you thinke, that Theonino dente, I
 arme my stile against all, since I doo knowe the moderation
 of many Gentlemen of that studie, to be so farre from infamie, 5
 as their verse from equalitie: whose sufficiencie, were it as
 well seene into, by those of higher place, as it wanders
 abroad vnrewarded, in the mouthes of vngratefull monsters,
 no doubt but the remembrance, of Moecenas liberalitie,
 extended to Maro, and men of like qualitie, would haue lefte 10
 no memorie to that prouerb of pouertie, Si nihil attuleris,
ibis Homere foras. Tut saies our English Italians, the
 finest witts our Climate sends foorth, are but drie braind
 doltes, in comparison of other countries: whom if you
 interrupt with redde rationem, they will tell you of Petrache, 15
Tasso, Celiano, with an infinite number of others; to whome
 if I should oppose Chaucer, Lidgate, Gower, with such like,
 that liued vnder the tirranie of ignorance, I do think their
 best louers, would bee much discontented, with the collation
 of contraries, if I should write ouer al their heads, Haile 20
 fellow well met. One thing I am sure of, that each of these
 three, haue vaunted their meeters, with as much admiration
 in English, as euer the proudest Ariosto, did his verse in
 Italian. What should I come to our court, where the otherwhile
 vacations of our grauer Nobilitie, are prodigall of more 25
 pompous wit, and choyce of words, than euer tragick Tasso
 could attaine too: but as for pastorall Poëmes, I will not

Textual Notes to Page 18

2 can write] writes 1599-1616

12 Tut saies] Tush say 1599-1616

22 vaunted] vanted 1605, vented 1610 1616

make the comparison, least our countymens credit should bee
 discountenanst by the contention, who although they cannot
 fare, with such inferior facilitie, yet I knowe would carrie
 the bucklers full easilie, from all forreine brauers, if
 their subiectum circa quod, should sauor of any thing 5
 haughtie: and should the challenge of deepe conceit, be
 intruded by any forreiner, to bring our english wits, to the
 tutchstone [A 2^v] of Arte, I would preferre, diuine Master
Spencer, the miracle of wit to bandie line for line for my
 life, in the honor of England, gainst Spaine, France, Italie, 10
 and all the worlde. Neither is he, the only swallow of our
 summer, (although Apollo, if his Tripes were vp again would
 pronounce him his Socrates) but he being forborne, there are
 extant about London, many most able men, to reuiue Poetrie,
 though it were executed ten thousand times, as in Platos, so in 15
 Puritanes common wealth; as for example Mathew Roydon, Thomas
Atchelowe and George Peele, the first of whome, as hee hath
 shewed himselfe singular, in the immortall Epitaph of his be-
 loued Astrophel, besides many other most absolute comicke
 inuentions (made more publique by euerie mans praise, than 20
 they can bee by my speache) so the second, hath more than
 once or twise manifested, his deepe witted schollership in
 places of credit; & for the last, thogh not the least of
 them all, I dare commend him to all that know him, as the
 chiefe supporter of pleasaunce nowe liuing, the Atlas of 25
 Poetrie, & primus verborum Artifex: whose first encrease,
 the Arraignement of Paris, might plead to your opinions, his

Textual Notes to Page 19

8 tutchstone] tutcsthone 1589, touchstone 1599-1610

9 line for line] line by line 1599 1605 1610 1616

10 gainst] against 1599-1616; Italie] Itale 1605

16 for] namely for 1605 1610 1616

24 to] vnto 1599-1616

pregnant dexteritie of wit, and manifold varietie of inuen-
 tion; wherein (me iudice) hee goeth a step beyond all that
 write. Sundrie other sweete Gentlemen I know, that haue vaun-
 ted their pens in priuate deuices, and trickt vp a companie
 of taffata fooles with their feathers, whose beautie if our
 Poets had not peecte with the supply of their periwigs, they
 might haue antickt it vntill this time vp and downe the
 countrey with the King of Fairies, and dinde euerie daie at
 the pease porredge ordinarie with Delphrigus. But Tolossa
 hath forgot that it was sometime sackt, and beggers that euer
 they caried their fardles on footback: and in truth no
 meruaile, when as the deserued reputation of one Roscius, is
 of force to enrich a rabble of counterfets; yet let subiects
 for all their insolence, dedicate a De profundis euerie
 morning to the preseruatiō of their Caesar, least their
 encreasing indignities returne them ere long to their [A 3]
 iuggling mediocritie, and they bewaile in weeping blankes,
 the wane of their Monarchie. As Poetrie hath been honored in
 those her forenamed professors; so it hath not been anie
 whit disparaged by William Warners absolute Albions. And
 here Authoritie hath made a full point: in whose reuerence
 insisting, I cease to oppose to your sport the picture of
 those pamphleters and poets, that make a patrimonie of In
Speech, and more than a yonger brothers inheritance of their
Abcie. Read fauorable to incourage me in the firstlings of
 my follie; and perswade your selues, I'le persecute those
 idiots and their heires to the thirde generation, that haue

Textual Notes to Page 20

3 know] doe knowe 1599-1616; haue] we haue 1605 1610

5 taffata] taffaty 1610 1616

6 peeete] pecked 1599-1616

9 Tolossa] Tolasso 1605 1610 1616

10 forgot] forgotten 1599-1616

16-17 to their iuggling mediocritie] their iugling to
mediocrity 1610 1616

21 Authoritie] Auhtoritie 1616

22 to oppose] o oppose 1599, to expose 1610 1616

26 I'le] I will 1599-1616

27 to] vnto 1599-1616

made Art banquerout of her ornaments, & sent Poetrie a
 begging vp & down the countrey. It may be my Anatomie of
absurdities, may acquaint you ere long with my skill in
 surgerie; wherein the diseases of Art more merely discovered,
 may make our maimed poets put together their blankes to the 5
 building of an Hospitall. If you chance to meet it in Poules
 shapte in a new sute of similitudes, as if like the eloquent
 apprentice of Plutarch it were popt at 7. yeres olde in double
 apparaile; thinke his master hath but fulfilled couenants,
 and onely cancelled the Indentures of dutie. If I please, 10
 Ile thinke my ignorance indebted to you that applaud it;
 if not, what rests, but that I be excluded from your courtesie,
 like Apocripha from your Bibles.

How euer, Yours euer:

THOMAS NASH.

Textual Notes to Page 21

3 may] way 1605

5 to] vnto 1599-1616

8 popt] popped 1599, propped 1605-1616

8 olde] end 1599-1616

9 but fulfilled] fulfilled 1599-1616

11 Ile] I wil 1599-1616

11 to] vnto 1599-1616

[A 4] In laudem Authoris,

Distichon amoris.

DELicious words, the life of wanton wit,

That doo enspire our soules with sweete content;

Why haue your father Hermes thought it fit

My eyes should surfet by my hearts consent?

5

Full twentie Summers haue I fading seene,

And twentie Floras in their golden guise:

Yet neuer viewd I such a pleasant Greene

As this, whose garnisht gleades, compare denies.

10

Of all the flowers a Lillie once I lou'd,

Whose labouring beautie brancht it selfe abroad;

But now old age his glorie hath remoud,

And Greener obiectes are my eyes aboade.

No countrey to the downes of Arcadie,

15

Where Aganippes euer springing wells

Doo moyst the meades with bubling melodie;

And makes me muse, what more in Delos dwelles;

There feedes our Menaphons celestiall Muse,

There makes his pipe his pastorall reporte;

20

Which strained now a note aboue his vse,

Foretels, he'le nere more chaunt of Choas sporte.

Textual Notes to Page 22

1-2 title] title omitted 1599-1616

4 doo] doth 1605 1610 1616

5 haue] hath 1599-1616

6 My] Mine 1599-1616

10 compare denies] compare deuisse 1599-1616

14 Greener] greener 1599-1616

14 my] mine 1599-1616

14 aboade] abroad 1605 1610 1616

16 Aganippes] Aganippos 1599 1605

19 Menaphons] Menaphon 1599

22 more] come 1605 1610 1616

22 Choas] Thoaes 1599-1616

Reade all that list, and reade till you mislike;

Condemne who can, so enuie be no iudge:

No reede can swell more higher, lesse it shrike.

Robin thou hast done well, care not who grudge.

HENRIE VPCHEAR Gentleman.

Textual Notes to Page 23

3 No reede can] No, reade who can 1599-1616

5 HENRIE VPCHEAR Gentleman] Henrie Vpcher 1599-1616

[A 4^v] Thomas Brabine Gent.

in praise of the Author.

Come foorth you witts that vaunt the pompe of speach,

And striue to thunder from a Stage-mans throate:

View Menaphon a note beyond your reach;

5

Whose sight will make your drumming descant doate:

Players auant, you know not to delight;

Welcome sweete Shepheard, worth a Schollers sight.

Smirna is drie, and Helicon exhal'd,

Caballian founts haue left their springing sourse,

10

Parnassus with his Lawrell stands appal'd;

And yet His Muse keepes on her wonted course:

Wonted said I? I wrong his paines too much,

Since that his pen before brought foorth none such.

One writes of loue, and wanders in the aire;

15

Another stands on tearmes of trees and stones:

When heauens compare yeeldes but the praise of faire,

And christall can describe but flesh and bones:

Yet countrey swaynes, whose thoughts are faith and troth,

Will shape sweete words of wooll and russet cloth.

20

Mongst whom if I my Tityrus should chuse,

Whose warbling tunes might wanton out my woes;

To none more oftner would my solace vse,

Textual Notes to Page 24

1-25/4 text] entire poem omitted 1599-1616

Than to his Pastoralls their mortall foes.
Sweete verse, sweete prose, how haue you plesde my vaine?
Be thou still Greene, whiles others glorie waine.

Finis.

[B 1] Arcadia.The reports of the
Shepheards.

After that the wrath of mightie Ioue, had wrapt Arcadia with
 noysome pestilence, in so much that the ayre yeelding 5
 preiudiciall sauors, seemd to be peremptory in some fatall
 resolution. Democles soueraigne and King of that famous
 Continent pitying the sinister accidents of his people, being
 a man as iust in his censures as royall in his possessions,
 as carefull for the weale of his country, as the continuance 10
 of his diadem, thinking that vnpeopled Cities were Corasiues
 to Princes consciences, that the strength of his subiects
 was the sinnews of his dominions, and that euery crowne, must
 conteyne a care, not onely to winne honour by forrayne con-
 quests, but in mainteining dignitie with ciuill and domestical 15
 insights: Democles grounding his arguments vpon these
 premisses, coueting to be counted Pater Patriae, calling a
 Parliament together, whether all his Nobilitie incited by
 summons made their repaire, elected two of his chiefe Lordes
 to passe vnto Delphos, at Apollos Oracle to heare the fatall 20
 sentence, either of their future miserie or present remedie.
 They hauing their charge, posting from Arcadia to the Tripes
 where Pithia sate, the sacred Nymph that deliuered out
Apollos Dylonimas, offering as their manner is their orizons
 & presents, as wel to intreate by deuotion, as to perswade 25
 by bountie, they had returned from Apollo this doome.

Textual Notes to Page 26

1 Arcadia] Greene's Arcadia 1599-1605, omitted 1610 1616

6 sauors] sauour 1616

7] resolution. Democles] resolution, Democles 1599-1616

10 continuance] countenance 1599-1616

12 to] in 1605-1616

When Neptune riding on the Southerne seas

shall from the bosome of his Lemman yeeld

Th' arcadian wonder, men and Gods to please:

Plentie in pride shall march amidst the field,

Dead men shall warre, and vnborne babes shall 5
frowne,

And with their fawchens hew their foemen
downe.

[B 1^v] When Lambes haue Lions for their surest guide,

and Planets rest vpon th' arcadian hills: 10

When swelling seas haue neither ebbe nor tide,

When equall bankes the Ocean margine fills.

Then looke Arcadians for a happie time,

And sweete content within your troubled Clyme.

No sooner had Pithia deliuered this scroll to the 15
Lords of Arcadie, but they departed and brought it to
Democles, who causing the oracle to be read amongst his
distressed commons, found the Delphian censure more full of
doubts to amaze, than fraught with hope to comfort; thinking
rather that the angrie God sent a peremptorie presage of 20
ruine, than a probable ambiguitie to applaud any hope of
remedie: yet loath to haue his carefull subiects fall into
the balefull laborinth of despaire, Democles began to dis-
course vnto them, that the interpreters of Apollos secretes,
were not the conceipts of humane reason, but the successe of 25

Textual Notes to Page 27

17 his] the 1610 1616

20 the angrie God] the anger of God 1605 1610 1616

long expected euent; that Comets did portend at the first
 blaze, but tooke effect in the dated bosome of the destinies;
 that oracles were foretold at the Delphian Caue, but were
 shapte out and finished in the Counsell house. With such
 perswasieue arguments Democles appeased the distressed
 thoughtes of his doubtful cuntrymen, and commanded by proc-
 lamation that no man should prie into the quiddities of
Apollos answere, least sundrie censures of his diuine se-
 crecie, shoulde trouble Arcadia with some sodaine mutinie.
 The King thus smoothing theheate of his cares, rested a
 melancholy man in his Courts; hiding vnder his head the
 double faced figure of Ianus, as well to cleare the skies
 of other mens conceiptes with smiles, as to furnish out his
 owne dumps with thoughts. But as other beasts leuell their
 lookes at the countenance of the Lion, and birdes make wing
 as the Eagle flyes: so Regis ad arbitrium totus componitur
orbis: the people were measured by the minde of the souer-
 eigne, and what stormes soeuer they smoothed in priuate
 conceipt, yet they made haye, [B 2] and cried holiday in
 outward appearance: insomuch that euerie man repaired to his
 owne home, and fell either vnto pleasures or labours, as
 their liuing or content allowed them.

Whiles thus Arcadia rested in a silent quiet, Menaphon
 the Kings Shepheard, a man of high account among the Swaines
 of Arcadie, loued of the Nymphes, as the paragon of all their
 countrey youngsters, walking solitarie downe to the shore,
 to see if any of his ewes and lambes were straggled downe

Textual Notes to Page 28

11] Courts] courte 1610 1616

15 wing] wings 1610 1616

16 Eagle flyes] Eagles flie 1599-1616

17-18 the souereigne] theyr soueraigne 1605 1610 1616

18 smoothed] smothered 1599-1616

to the strond to brouse on sea iuie, whereof they take
 speciall delight to feede; he found his flockes grazing
 vpon the Promontorie Mountaines hardlie: whereon resting
 himselfe on a hill that ouer-peered the great Mediterraneum,
 noting how Phoebus fetched his Laualtos on the purple Plaines 5
 of Neptunus, as if he had meant to haue courted Thetis in the
 royaltie of his roabes: the Dolphines (the sweete conceipters
 of Musicke) fetcht their carrees on the calmed waues, as if
Arion had touched the stringes of his siluer sounding
 instrument: the Mermaides thrusting their heades from the 10
 bosome of Amphitrite, sate on the mounting bankes of Neptune,
 drying their waterie tresses in the Sunne beames. AEolus
 forbare to throwe abroad his gustes on the slumbering browes
 of the Sea-God, as giuing Triton leaue to pleasure his
 Queene with desired melodie, and Proteus libertie to followe 15
 his flockes without disquiet.

Menaphon looking ouer the champion of Arcadie to see
 if the Continent were as full of smiles, as the seas were of
 fauours, sawe the shrubbes as in a dreame with delightfull
 harmonie, and the birdes that chaunted on their braunches 20
 not disturbed with the least breath of a fauourable Zephirus.
 Seeing thus the accord of the Land and Sea, casting a fresh
 gaze on the water Nymphs, he began to consider how Venus
 was feigned by the Poets to spring of the froathe of the
 Seas; which draue him straight into a deepe coniecture 25
 of the inconstancie of Loue: that as if Luna were his
 [B 2^V] load-starre, had euerie minute ebbes and tides,

Textual Notes to Page 29

- 1 on] on the 1610 1616
- 1 whereof] 1599-1616, wherfore 1589
- 2 grazing] gazing 1599-1616
- 5 purple] pupple 1610
- 13 gustes] guestes 1599 1605 1610
- 15 Proteus] Porteus 1599 1605
- 18 Continent were] continent was 1610 1616
- 19 fauours] sauours 1610

sometime ouerflowing the banks of Fortune with a gracious
 look lightened from the eyes of a fauorable loue, other-
 whiles ebbing to the dangerous shelve of despaire, with the
 piercing frowne of a froward Mistresse. Menaphon in this
 browne studie, calling to minde certaine Aphorismes that
Auarreon had pend downe as principles of loues follies,
 being as deepe an enemy to fancie, as Narcissus was to
 affection, began thus to scoffe at Venus Deitie.

5

Menaphon thy mindes fauours, are greater than thy
 wealths fortunes, thy thoughtes higher than thy birth, &
 thy priuate conceipt better than thy publique esteeme. Thou
 art a shepheard Menaphon, who in feeding of thy flockes
 findest out natures secrecie, and in preuenting thy lambes
 preiudice conceiptest the Astronomicall motions of the
 heauens: holding thy sheep-walkes to yeeld as great
 Philosophie, as the Ancients discourse in their learned
 Academies. Thou countest labour as the Indians doo their
Chrisocola wherwith they trie euerie mettall, and thou
 examine euerie action. Content sitteth in thy minde as
Neptune in his Sea-throne, who with his trident mace
 appeaseth euerie storme. When thou seest the heauens frowne
 thou thinkest on thy faults, and a cleere skie putteth thee
 in minde of grace; the summers glorie tels thee of youths
 vanitie, the winters parched leaues of ages declining
 weaknes. Thus in a myrrour thou measurest thy deedes with
 equall and considerate motions, and by being a shepheard
 findest that which Kings want in their royalties. Enuie

10

15

20

25

Textual Notes to Page 30

12 flockes] flock 1605 1610 1616

ouerlooketh thee, renting with the windes the Pine trees of
Ida, when the Affrick shrubs waue not a leafe with the tem-
 pestes. Thine eyes are vaylde with content that thou canst
 not gaze so high as ambition: & for loue, and with that in
 naming of loue, the shepheard fell into a great laughter. 5
 Loue Menaphon, why of all follies that euer Poets fained, or
 men euer faulted with, this foolish imagination of loue is
 the greatest: Venus forsooth for her wanton escapes must be
 a Goddesse, & her bastard a Deitie: Cu- [B 3] pide must be
 yong and euer a boy to prooue that loue is fond and witlesse, 10
 wings to make him inconstant, and arrowes whereby to shew
 him feareful: blinde (or all were not worth a pinne) to
 prooue that Cupides leuell is both without aime and reason:
 thus is the God, and such are his Votaries. As soone as our
 shepheards of Arcadie settle themselues to fancie, and weare 15
 the characters of Venus stampte in their foreheads, straight
 their attire must bee quaint, their lookes full of amours,
 as their Gods quiuer is full of arrowes; their eyes holding
 smiles and teares, to leape out at their Mistres fauours or
 her frownes: sighes must flie as figures of their thoughts, 20
 and euerie wrinckle must be tempred with a passion: thus
 suted in outward proportion, and made excellent in inward
 constitution, they straight repaire to take viewe of their
 Mistres beautie. She as one obseruant vnto Venus principles,
 first tieth loue in her tresses, and wraps affection in the 25
 tramels of her haire; snaring our swains in her locks as
Mars in the net, holding in her forehead Fortunes Calender,

Textual Notes to Page 31

2-3 tempestes] tempest 1610 1616

7 euer faulted] faulted 1616

15 weare] were 1599 1605

19 to leape] to leapt 1605

either to assigne dismal influence, or some fauourable
 aspect. If a wrinckle appeare in her brow, then our shepheard
 must put on his working day face, & frame nought but dolefull
 Madrigalls of sorrowe; if a dimple grace her cheeke, the
 heauens cannot prooue fatal to our kinde hearted louers; if 5
 she seeme coy, then poemes of death mounted vppon deepe
 drawne sighes, flie from their master to sue for some fauour,
 alledging how death at the least may date his miserie: to be
 briefe, as vppon the shoares of Lapanthe the winds continue
 neuer one day in one quarter, so the thoughtes of a louer 10
 neuer continue scarce a minute in one passion; but as
 Fortunes globe, so is fancies seate variable and inconstant.
 If louers sorrowes then be like Sisiphus turmoyles, & their
 fauours like honnie bought with gall; let poore Menaphon
 then liue at labour, and make esteeme of Venus as of Mars 15
 his concubine; and as the Cimbrians hold their idols in
 account but in euerie tempest, so make Cupide a God, but
 when thou art ouer-pained with passions, and that Menaphon
 wil [B 3^v] neuer loue, for as long as thou temperest thy
 handes with labours, thou canst not fetter thy thoughts with 20
 loues. And in this Satyricall humor smiling at his owne
 conceipts, hee tooke his pipe in his hand, and betweene
 euerie report of his instrument sung a stanzo to this effect.

Menaphons Song.

Some say Loue

Textual Notes to Page 32

12 seate] case 1599-1616

18 that] then 1610 1616

Foolish Loue

Doth rule and gouerne all the Gods,

I say Loue,

Inconstant Loue

Sets mens senses farre at ods.

5

Some sweare Loue

Smooth'd face Loue

Is sweetest sweete that men can haue:

I say Loue,

Sower Loue

10

Makes vertue yeeld as beauties slaue.

A bitter sweete, a follie worst of all

That forceth wisdom to be follies thrall.

Loue is sweete.

Wherein sweete?

15

In fading pleasures that doo paine.

Beautie sweete.

Is that sweete

That yeeldeth sorrow for a gaine?

If Loues sweete,

20

Heerein sweete

That minutes ioyes are monthlie woes.

Tis not sweete,

That is sweete

Nowhere, but where repentance growes.

25

Then loue who list if beautie be so sower:

Labour for me, Loue rest in Princes bower.

Textual Notes to Page 33

2 rule] rue 1616

11 vertue] vertues 1610 1616

16 paine] faine 1610 1616

19 yeeldeth] yeelds 1599-1616

[B 4] Menaphon hauing ended his roundelay, rising vp,
 thinking to passe from the mountaine downe to the valley,
 casting his eye to the sea side, espied certain fragments
 of a broken ship floating vpon the waues, and sundrie persons
 driuen vpon the shore with a calme, walking all wet and 5
 weary vpon the sands, wondring at this strange sight he
 stood amazed; yet desirous to see the euent of this accident,
 he shrowded himself to rest vnespied til he might perceiue
 what would happen: at last he might descrie it was a woman
 holding a childe in her armes, and an olde man directing 10
 her as it were her guide. These three (as distressed wrackes)
 preserued by some further forepoynting fate, coueted to
 clime the mountaine, the better to vse the fauor of the
 Sunne, to drie their drenched apparaile; at last crawled vp
 where poore Menaphon lay close, and resting them vnder a 15
 bush, the old man did nothing but sende out sighes, and the
 woman ceased not from streaming foorth riuolets of teares,
 that hung on her cheekes like the droppes of pearled deaw
 vppon the riches of Flora. The poore babe was the touch-stone
 of his mothers passions; for when he smiled and lay laughing 20
 in hir lappe, were her heart neuer so deeply ouercharged with
 her present sorrowes; yet kissing the pretie infant, shee
 lightened out smiles from those cheekes, that were furrowed
 with continual sources of teares: but if he cried, then
 sighes as smokes, and sobbes as thundercracks, foreranne 25
 those showers, that with redoubled distresse distilled from
 her eyes: thus with pretie inconstant passions trimming vp

Textual Notes to Page 34

1 rising] rose 1599-1616

5 with] like 1599-1616

26 with] which 1599-1616

her babie, and at last to lull him a sleepe, she warbled out
of her wofull breast this dittie.

Sephestias song to her childe.

Weepe not my wanton smile vpon my knee,
When thou art olde ther's griefe inough for thee.

5

Mothers wagge, pretie boy,
Fathers sorrow, fathers ioy:
[B 4^v] When thy father first did see
Such a boy by him and mee,
He was glad, I was woe,
Fortune changde made him so,
When he left his pretie boy,
Last his sorowe, first his ioy.

10

Weepe not my wanton smile vpon my knee:
When thou art olde ther's griefe inough for thee.

15

Streaming teares that neuer stint,
Like pearle drops from a flint
Fell by course from his eyes,
That one anothers place supplies:
Thus he griemd in euerie part,
Teares of bloud fell from his hart,
When he left his pretie boy,
Fathers sorrow, fathers ioy.

20

Weepe not my wanton smile vpon my knee:
When thou art olde ther's griefe inough for thee.

25

Textual Notes to Page 35

12 left his prettie boy] had left his prettie 1599,
had left his prettie boy 1605 1610 1616

The wanton smilde, father wept;

Mother cride, babie lept:

More he crowde, more we cride;

Nature could not sorowe hide.

He must goe, he must kisse

5

Childe and mother, babie blisse:

For he left his pretie boy,

Fathers sorowe, fathers ioy.

Weepe not my wanton smile vpon my knee:

When thou art olde ther's griefe inough for thee.

10

With this lullaby the babie fell a sleepe, and Sephestia laying it vpon the greene grasse couered it with a mantle, & then leaning her head on her hand, and her elbow on her lap she fell a fresh to poure foorth abundaunce of plaintes, which Lamedon the old man espying, although in his face appeared the mappe of discontent, and in euerie wrinckle was a catalogue of woes; yet to cheere vp Sephestia, shrowding [C 1] his inward sorrow with an outward smile, he began to comfort her in this manner.

15

Sephestia, thou seest no Phisick preuailes against the gaze of the Basiliskes, no charme against the sting of the Tarantula, no preuention to diuert the decree of the Fates, nor no meanes to recall backe the balefull hurt of Fortune: Incurable sores are without Auicens Aphorismes, and therefore no salue for them but patience. Then my Sephestia sith thy fal is high, and fortune low; thy sorrowes great, and thy

20

25

Textual Notes to Page 36

3 crowde] crownde 1599

3 we cride] he cride 1605 1610 1616

hope little: seeing me partaker of thy miseries, set all thy
 rest vppon this, Solamen miseris, socios habuisse doloris.
 Chaunce is like Ianus double faced, as well full of smiles
 to comfort, as of frownes to dismay: the Ocean at his deadeſt
 ebbe returns to a full tide; when the Eagle meanes to ſoare 5
 higheſt, hee raiſeth his flight in the loweſt dales: ſo
 fareth it with fortune who in her higheſt extreames is moſt
 vnconſtant: when the tempeſt of her wrath is moſt fearfull,
 than looke for a calme; when ſhe beates thee with nettle,
 then thinke ſhe will ſtrew thee with roſes; when ſhee is 10
 moſt familiar with furies, her intent is to be moſt prodigall
Sepheſtia. Thus are the arrowes of Fortune feathered with
 the plumes of the bird Halcione, that changeth colours with
 the Moone, which howſoeuer ſhe ſhootes them pierce not ſo
 deepe but they may bee cured. But Sepheſtia thou art daughter 15
 to a King, exiled by him from the hope of a crowne, baniſht
 from the pleaſures of the Court to the painfull fortunes of
 the countrey, parted for loue from him thou canſt not but
 loue, from Maximus Sepheſtia, who for thee hath ſuffered ſo
 many diſfaours, as either diſcontent or death can affoord. 20
 What of all this, is not hope the daughter of time? Haue not
 ſtarres their fauourable aſpects, as they haue froward
 oppoſition? Is there not a Iupiter as there is a Saturne?
 Cannot the influence of ſmiling Venus, ſtretch as farre as
 the frowning conſtitution of Mars? I tell thee Sepheſtia, 25
Iuno foldeth in her brows the volumes of the Deſtinies;
 whom melancholie Saturne depoſeth from a Crowne, ſhe mildlie

Textual Notes to Page 37

1-2 thy rest vppon this] vpon this 1599-1616

4 his] the 1605 1610 1616

9 nettle] nettles 1599-1616

13 colours] colour 1605 1610 1616

aduanceth to a Diadem: [C 1^v] then feare not, for if the
 mother liue in miserie, yet hath she a scepter for the sonne:
 let the vnkindnesse of thy father be buried in the cinders
 of obedience, and the want of Maximus be supplied with the
 presence of his pretie babe, who beeing too young for Fortune, 5
 lies smiling on thy knee and laughs at Fortune: learne by
 him Sephestia to vse patience, which is like the balme in
 the Vale of Iehosaphat, that findeth no wound so deepe, but
 it cureth: thou seest alreadie Fortune begins to change her
 hiew, for after the great storme that rent our shippe, we 10
 found a calme that brought vs safe to shore; the mercie of
Neptune was more than the enuie of AEolus, and the discourtesie
 of thy father is proportioned with the fauour of the Gods.
 Thus Sephestia being copartner of thy miserie, yet do I
 seeke to allay thy martyrdome: beeing sicke to my selfe, yet 15
 do I play the Phisition to thee, wishing thou maist beare
 thy sorrowes with as much content, as I brooke my misfortunes
 with patience. As hee was readie to goe forwarde with his
 perswasieue argument, Sephestia fetching a deepe sigh, filling
 her tender eyes with teares, made this replie. 20

Sweete Lamedon, once partner of my royalties, now
 partaker of my wants, as constant in his extreame distresse,
 as faithfull in higher fortunes: the Turtle pearketh not on
 barren trees, Doues delight not in foule cottages, the Lyon
 frequents no putrified haunts, friends followe not after 25
 pouertie, nor hath sinister chance anie drugges from the
 Phisitians, Nullus ad amissas ibit amicus opes: and yet

Textual Notes to Page 38

10 rent] pent 1610 1616

Lamedon the misfortune of Sephestia abridgeth not our olde contracted amitie, thou temperest her exyle with thy banishment, and she sayling to Styx, thou ferriest ouer to

Phlegeton: then Lamedon, saying as Andromache sayd to Hector

Tu Dominus, tu vir, tu mihi frater eris. Thy aged yeres

5

shalbe the calender of my fortunes, and thy gray haire the

Paralells of mine actions. If Lamedon perswade Sephestia to

content, Portia shall not excede Sephestia in patience;

if he will her to keepe a low sayle, she will vayle al her

[C 2] sheete; if to forget her loues, shee will quench them

10

with labours; if to accuse Venus as a foe, I wil hate Cupide

as anemie: and seeing the Destinies haue driuen thee from

a crowne, I will rest satisfied with the Countrey, placing

all my delights in honouring thee, & nursing vp my pretie

wanton. I will imagine a small cotage to be a spacious

15

pallaice, & thinke as great quiet in a russet coate, as in

royall habilliments: Sephestia Lamedon will not scorne with

Iuno to turne hir self into the shape of Semeles nurse, but

vnknowne rest carelesse of my fortunes: the hope of times

returne shal be the ende of my thoughts, the smiles of my

20

sonne shall bee the nourishment of my hart, and the course

of his youth shall be the comfort of my yeres; euerie

laughter that leapes from his lookes, shall be the holiday

of my conceiptes, and euerie teare, shal furnish out my

greeues, and his fathers funerals. I haue heard them say

25

Lamedon, that the lowest shrubbes feelee the least tempests,

that in the valleis of Affrica is heard no thunder, that

Textual Notes to Page 39

15 to be a] 1599-1616, to a 1589

27 that in] in 1599-1616

in countrey roomes is greatest rest, and in little wealth
 the least disquiet: dignitie treadeth vpon glasse, and
 honour is like to the hearbe Synara, that when it bloometh
 most gorgeous, then it blasteth: Aulica vita splendida
miseria, Courts haue golden dreames, but cotages sweet
 slumbres: then Lamedon will I disguise my self, with my
 cloathes I will change my thoughts; for being poorelie
 attired I will be meanelie minded, and measure my actions
 by my present estate, not by former fortunes. In saying this
 the babe awakte and cride, and she fell to teares mixed
 with a lullabie.

5

10

All this while Menaphon sate amongst the shrubs fixing
 his eyes on the glorious object of her face, hee noted her
 tresses, which hee compared to the coloured Hiacinth of
Arcadia, her browes to the mountaine snowes that lie on the
 hils, her eyes to the gray glister of Titans gorgeous mantle,
 her alabaster necke to the whitenesse of his flockes, her
 teares to pearle, her face to borders of Lillies interseamed
 with Roses: to be briefe our shepheard Menaphon that heereto-
 fore [C 2^V] was an Atheist to loue, and as the Thessalian of
Bacchus, so hee a contemner of Venus, was now by the wylie
 shaft of Cupid so intangled in the perfection & beauteous
 excellence of Sephestia; as now he swore no beningne Planet
 but Venus, no God but Cupide, no exquisite deitie but Loue.
 Being thus fettered with the pliant perswasions of fancie,
 impatient in his newe affections, as the horse that neuer
 before felt the spurre, he could not bridle his new con-

15

20

25

Textual Notes to Page 40

3 to] vnto 1599-1616

7 I will] will I 1599-1616

15 lie] lies 1599 1605 1610

16 the gray glister] ther graie glister 1605 1610

18 teares] 1599-1616, teates 1589

23 excellence] excellencie 1599-1616

ceaues amors, but watching when they shoulde depart, per-
ceiuing by the gestures of the olde man, and the teares of
the Gentlewoman, that they were distress, thought to offer
anie helpe that laie within the compasse of his abilitie.

As thus he mused in his new passions, Lamedon and Sephestia
rose vp, and resolved to take their course which way the
winde blew: passing so downe the mountaine to goe seeke out
some towne, at last they pacing softlie on, Lamedon espied
Menaphon: desirous therefore to know the course of the coun-
trei, hee saluted him thus.

5

10

Shepheard, for so farre thy attire warrants me;
courteous, for so much thy countenance imports: if distressed
persons whom Fortune hath wronged, and the seas haue fauored,
(if we may count it fauour to liue and want) may without
offence craue so farre ayde as to know some place where to
rest our wearie and weather-beaten bones, our charges shall
be paid, and you haue for recompence such thanks as Fortunes
outlawes may yeeld to their fauourers. Menaphon hearing him
speak so grauelie, but not fitting his eare to his eye,
stood staring still on Sephestias face, which shee percei-
uing, flashed out such a blush from her alabaster cheeks
that they lookt like the ruddie gates of the Morning: this
sweete bashfulnesse amazing Menaphon, at last hee began thus
to answere.

15

20

Strangers, your degree I know not, therefore pardon if
I giue lesse title than your estates merit: Fortunes frownes
are Princes fortunes, and Kings are subiect to chance &

25

Textual Notes to Page 41

6 take their course] take course 1610 1616

8 pacing] passing 1599-1616

11 attire] attires 1610

17 paid] plaide 1605

17 Fortunes] Forunes 1610

20 on] one 1610

20 Sephestias] Sephestis 1605

27 Kings] King 1610

destinie. Mishap is to be salued with pitie, not scorne: and we [C 3] that are Fortunes darlings, are bounde to relieue them that are distrest: therefore follow me, and you shal haue such succour, as a shepheard may affoord. Lamedon and Sephestia were passing glad, and Menaphon led the way, not content onelie to feed his sight with the beautie of his new Mistres, but thought also to inferre some occasion of parley, to heare whether her voyce were as melodious, as her face beautiful, hee therefore prosecuted his prattle thus.

Gentlewoman, when first I saw you sitting vpon the Arcadian Promontorie with your babie on your lappe, & this olde father by; I thought I had seene Venus with Cupide on her knee courted by Anchises of Troy: the excellence of your looks could discouer no lesse than Mars his paramour, and the beautie of the childe as much as the dignitie of her wanton: at last perceiuing by your teares and your childes shrikes, that ye were passengers distrest, I lent you sighes to partake your sorrowes, and luke warme drops to signifie how I pitie ouercharged persons, in lieu whereof let mee craue your name, countrey, and parentage. Sephestia seeing by the shepherds passionate lookes, that the swaine was halfe in loue, replied thus; Curteous shepheard, if my blubbered cheekes did look like Venus at a blush, it was when the wofull Goddesse wept for her faire Adonis, my boye is no Cupide but the sonne of care, Fortunes fondling in his youth, to bee I hope her darling in his age: in that your lookes saw our grieve, & your thoughts pitied our woes,

5

10

15

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25

Textual Notes to Page 42

2 relieue] belieue 1599 1605

12 on] one 1610

22 if my] my 1599-1616

23 blubbered] blubbering 1599-1616

our tongues shal giue thanks (the bountie of sorrowes
 tenants) and our hearts praye that the Gods may be as
 friendly to your flockes, as you fauourable to vs. My name
 is Samela, my countrey Cipres, my parentage meane, the wife
 of a poore Gentleman now deceased: how we arriued heere by 5
 shipwrack, gentle shepheard inquire not, least it be tedious
 for thee to heare it, and a double griefe for mee to re-
 hearse it. The shepheard not daring displease his Mistres,
 as hauing loues threatens hanging on her lippes, he con-
 ueighed them home to his house: as soone as they were 10
 arriued there, he began at the dore to entertaine [C 3^v]
 them thus. Faire Mistres the flower of all our Nymphes that
 liue heere in Arcadia, this is my cotage wherein I liue
 content, and your lodging, where (please it you) ye may rest
 quiet. I haue not rich cloathes of AEgypt to couer the walls, 15
 nor store of plate to discouer anie wealth; for shepherds
 vse neither to be proud nor couetous: you shall find heere
 cheese and milke for dainties, and wooll for cloathing; in
 euerie corner of the house Content sitting smiling, and
 tempering euerie homelie thing with a welcome: this if ye 20
 can brooke & accept of, (as Gods allow the meanest hospi-
 talitie) ye shall haue such welcome and fare as Philemon and
Baucis gaue to Iupiter. Sephestia thankt him heartelie, and
 going into his house found what he promist: after that they
 had sate a little by the fire and were well warmed, they 25
 went to supper, where Sephestia fedde well, as one whom the
 sea had made hungrie, and Lamedon so plide his teeth, that

Textual Notes to Page 43

3 fauourable] faououoble 1610

3 to vs] vnto vs 1599-1616

13 Arcadia] Arcabia 1610

15 not] no 1599-1616

15 of] if 1610

all supper he spake not one word: after they had taken their
 repast, Menaphon seeing they were wearie, and that sleepe
 chimed on to rest, he let them see their lodging, and so
 gaue them the good night. Lamedon on his flocke bedde, and
Sephestia on her countrey couch were so wearie, that they 5
 slept well: but Menaphon, poore Menaphon neither asked his
 swaynes for his sheepe, nor tooke his mole-spade on his
 necke to see his pastures; but as a man pained with a
 thousand passions, drenched in distresse, and ouerwhelmed
 with a multitude of vncouth cares, he sate like the pictures 10
 that Perseus tourned with his Gorgons head into stones. His
 sister Carmela kept his house, (for so was the Countrey wench
 called) and shee seeing her brother sit so malcontented,
 stept to her cupboorde and fetcht a little beaten spice in 15
 an olde bladder, she sparde no euening milke, but went
 amongst the cream bowles, and made him a posset. But alas,
 Loue had so lockt vp the shepheards stomacke, that none
 would down with Menaphon: Carmela seeing her brother refuse
 his spicte drinke, thought all was not well, and therefore
 sate downe and wept; to be short, she blubbered and he 20
 sightht, and his men that came in [C 4] and saw their master
 with a kercher on his head mournde; so that amongst these
 swaines there was such melodie, that Menaphon tooke his
 bow and arrowes and went to bedde: where casting himselfe,
 he thought to haue beguiled his passions with some sweete 25
 slumbers. But Loue that smiled at his newe interteined
 champion, sitting on his beddes head, prickt him forward with

Textual Notes to Page 44

1 all] at 1616

3 to rest, he let] to rest, let 1605, the rest, let 1610
1616

10 vncouth] vncought 1599 1605 1610

new desires; charging Morpheus, Phobeter, and Icolon the Gods of sleepe, to present vnto his closed eies the singular beautie and rare perfections of Samela: (for so will we now call her) in that the Idea of her excellence, forst him to breath out scalding sighes smothered within the fornace of his thoughts, which grew into this or the like passion.

I had thought Menaphon, that he which weareth the bay leafe had been free from lightening, and the Eagles penne a preseruatiue against thunder; that labour had been enemie to loue, and the eschewing of idlenesse an Antidote against fancie: but I see by prooffe there is no adamant so harde, but the blood of a Goate will make soft; no fort so wel defenced, but strong batterie will enter; nor anie hart so pliant to restlesse labours, but inchantments of loue will ouercome. Unfortunate Menaphon, that a late thoughtst Venus a strumpet and her sonne a bastard, now must thou offer incense at her shrine, and sweare Cupide no lesse than a God: thou hast reason Menaphon; for hee that liues without loue, liues without life; presuming as Narcissus to hate all, and beeing like him at length despised of all. Can there bee a sweeter blisse than beautie, a greater heauen than her heavenly perfections that is mistres of thy thoughts? If the sparkle of her eyes appeare in the night, the starres blush at her brightnesse: if her haire glister in the daye, Phoebus puts off his wreath of diamonds, as ouercome with the shine of her tresses; if she walke in the fields, Flora seeing her face, bids al her glorious flowers close themselues, as being

Textual Notes to Page 45

9 had] hath 1605

27 al her] her al 1605 1610

by her beautie disgraced; if her alabaster necke appeere,
 then Hiems couereth his snowe, as surpassed in whitenesse.
 To be shorte [C 4^V] Menaphon, if Samela had appeared in Ida,
Iuno for maiestie, Pallas for wisdom, and Venus for beautie
 had let my Samela haue the supremacie: why shouldest thou not 5
 then loue, and thinke there is no life to loue, seeing the
 end of loue is the possession of such a heauenly Paragon?
 But what of this Menaphon, hast thou anie hope to enioy her
 person, she is a widdow, true, but too high for thy fortunes;
 she is in distresse, ah Menaphon, if thou hast anie sparke 10
 of comfort, this must set thy hope on fire. Want is the load
 stone of affection, distresse forceth deeper than Fortunes
 frownes, and such as are poore will rather loue than want
 reliefe, fortunes frownes are whetstones to fancie: and as
 the horse starteth at the spurre, so loue is prickt forward 15
 with distresse. Samela is shipwrackt, Menaphon relieues her;
 she wants, he supplies with wealth; he sues for loue, either
 must she grant, or buy deniall with perpetuall repentance.
 In this hope rested the poore shepheard, and with that
Menaphon laide head downe the pillow and toke a sounnd nappe, 20
 sleeping out fancie, with a good slumber.

As soone as the sunne appeared the shepheard got him vp,
 and fed fat with this hope, went merely with his men to the
 foldes, and there letting foorth his sheepe, after that hee
 had appointed where they should graze, returned home, and 25
 looking when his guests should rise, hauing supt il the last
 night went roundly to his breakfast: by that time he had

Textual Notes to Page 46

20 laide head down the pillow] laide his head down on the
pillow 1599-1616

26 supt] slept 1599-1616

ended his desiune, Lamedon was gotten vp, and so was Samela.
 Against their rising Carmela had shoven her cookerie, &
Menaphon tired in his russet iacket, his redde sleeues of
 chamlet, his blew bonnet, and his round slop of countrey
 cloth, bestirred him, as euerie ioynt had been set to a
 sundrie office. Samela no sooner came out of her chamber,
 but Menaphon as one that claimed pitie for his passions, bad
 her good morrow with a firme louers looke: Samela knowing
 the fowle by the feather, was able to cast his disease with-
 out his water, perceiued that Cupide had caught the poore
 shepheard in his net, and vnles he sought quickly to break
 out of the snare [D 1] would make him a tame foole: faire
 lookes she gaue him, & with a smiling sorrow discovered how
 she griued at his misfortune, and yet fauoured him. Well,
 to breakfast they went: Lamedon and Samela fed hard, but
Menaphon like the Argiue in the Date gardens of Arabia,
 liued with the contemplation of his Mistres beautie: the
 Salamander liueth not without the fire, the Herring from the
 water, the Mole from the earth, nor the Cameleon from the
 aire, nor coulde Menaphon liue from the sight of his Samela;
 whose breath was perfumed aire, whose eyes were fire wherein
 he delighted to dallie, whose heart the earthlie Paradise
 wherein hee desired to ingraffe the essence of his loue and
 affection: thus did the poore shepheard bathe in a kinde of
 blisse, whiles his eye feeding on his mistres face, did
 surfet with the excellencie of her perfection. So long he
 gazde, that at length breakfast was ended, and he desirous

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Textual Notes to Page 47

4 slop] slops 1599-1616

7 pitie] piety 1616

11 sought] fought 1616

18 liueth] liues 1599 1605

18 without the fire] without fire 1599-1616

20 from the sight] in the sight 1599, but in sight 1605
1610 1616

25 whiles] while 1599-1616

27 length] lenght 1610

to doo her anie seruice, first put her childe to nurse, and
 then led her forth to see his folds; thinking with the sight
 of his flockes to inueigle her, whose minde had rather haue
 chosen anie misfortune, than haue deined her eyes on the face
 and feature of so lowe a peasant. Well, abroad they went, 5
Menaphon with his sheephooke fringed with cruell, to signifie
 he was chiefe of the swaynes, Lamedon and Samela after:
 plodding thus ouer the greene fields, at last they came to
 the mountains where Menaphons flockes grazed, and there he
 discoursed vnto Samela thus; I tell thee faire Nymph, these 10
 Plaines that thou seest stretching Southward, are pastures
 belonging to Menaphon: there growes the cintfoyle, and the
 hyacinth, the cowsloppe, the primrose, and the violet,
 which my flockes shall spare for flowers to make thee gar-
 lands, the milke of my ewes shall be meate for thy pretie 15
 wanton, the wool of the fat weathers that seemes as fine as
 the fleece that Iason fet from Colchos, shall serue to make
Samela webbes withall; the mountaine tops shall be thy mor-
 nings walke, and the shadie valleies thy euenings arbour:
 as much as Menaphon owes shall be at Samelas command, if she 20
 like to liue with Menaphon. This [D 1^V] was spoken with
 such deepe effects, that Samela could scarce keepe her from
 smiling, yet she couered her conceipt with a sorrowful
 countenance, which Menaphon espying, to make her merrie, and
 rather for his own aduantage, seeing Lamedon was a sleepe, 25
 tooke her by the hand and sate downe, pulling foorth his
 pipe, began after some melodie to carroll out this roundelay.

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10 vnto] to 1599-1616

12 cintfoyle] cinqfoile 1599-1616

13 cowsloppe] cowslip 1610 1616

15 thy] my 1610 1616

16 seemes] seem 1599-1616

1

17 fet] fetcht 1616

18-19 mornings] morning 1610 1616

22 effects] affects 1610 1616

Menaphons roundelay.

When tender ewes brought home with euening Sunne
 Wend to their foldes,
 And to their holdes
 The shepheards trudge when light of day is done.
 Vpon a tree

5

The Eagle Ioues faire bird did pearch,
 There resteth hee.
 A little flie his harbor then did search,
 And did presume (though others laught thereat)
 To pearch whereas the princelie Eagle sat.

10

The Eagle frownd, and shooke her royall wings,
 And chargde the Flie
 From thence to hie:
 Afraid in hast the little creature flings,
 Yet seekes againe
 Fearfull to pearke him by the Eagles side.
 With moodie vaine

15

The speedie post of Ganimede replide;
 Vassaile auant or with my wings you die,
 Ist fit an Eagle seate him with a Flie?

20

The Flie craude pitie, still the Eagle frownde,
 The sillie Flie
 Readie to die

Textual Notes to Page 49

5 trudge] 1599-1616, trugde 1589

9 his harbor] harbour 1610 1616

12 her] his 1599-1616

Disgracte, displacte, fell groueling to the ground.

[D 2] The Eagle sawe

And with a royall minde said to the Flie,

Be not in awe,

I scorne by me the meanest creature die;

5

Then seate thee heere: the ioyfull Flie vp flings,

And sate safe shadowed with the Eagles wings.

As soone as Menaphon had ended this roundelay, turning
to Samela, after a countrey blush, he began to court her in
this homely fashion; What thinke you Samela of the Eagle for 10
this royall deede? That he falsified the olde Prouerbe
Aquila non capit muscas. But I meane Samela are you not in
opinion, that the Eagle giues instance of a princelie reso-
lution, in preferring the safetie of a Flie before the credit
of her royall Maiestie? I thinke Menaphon that high minds 15
are the shelters of pouertie, and Kings seates are couerts
for distressed persons; that the Eagle in shrowding the Flie
did well, but a little forgot her honour. But how thinke you
Samela, is not this proportion to be obserued in loue? I
gesse no, for the Flie did it not for loue, but for succour. 20
Hath loue then respect of circumstance? Els it is not loue,
but lust; for where the parties haue no simpatheie of Estates,
there can no firme loue be fixed; discord is reputed the
mother of diuision, and in nature this is an vnrefuted
principle, that it falteth which faileth in vniformitie. 25
He that grafteth Iillyflowers vpon the Nettle marreth the

Textual Notes to Page 50

19 Samela, is not this] said Samela, is this 1599-1616

24 and] as 1610 1616

26 grafteth] grafts 1599-1616

smell; who coueteth to tie the Lambe and the Lion in one
 tedder maketh a brawle; equall fortunes are loues fauourites,
 and therefore shoulde fancie bee alwayes limited by Geo-
 metricall proportion; least if young matching with olde,
 fire and frost fall at a combate: and if rich with poore 5
 there happe manie daungerous and brauing obiections. Menaphon
 halfe nipte in the pate with this replie, yet like a tall
 souldier stoode to his tackling, and made this aunswere;
 Suppose gentle Samela, that a man of meane estate, whome
 disdainefull Fortune had abased, intending to make hir power 10
 prodigall in his [D 2^V] misfortunes, being feathered with
Cupides bolt, were snared in the beautie of a Queene, should
 he rather die than discover his amors? If Queens (quoth she)
 were of my mind, I had rather die, than perish in baser
 fortunes. Venus loued Vulcan replied Menaphon: truth quoth 15
Samela, but though he was polt-footed, yet he was a God.
Phaon enioyed Sapho he a Ferriman that liued by his hands
 thrift, she a Princesse that sate inuested with a diadem.
 The more fortunate quoth Samela was he in his honours, and
 she the lesse famous in her honestie. To leaue these 20
 instances replied Menaphon, (for loue had made him hardie)
 I sweete Samela inferre these presupposed premisses, to
 discover the basenesse of my mean birth, and yet the deep-
 nesse of my affection, who euer since I saw the brightnesse
 of your perfection shining vpon the mountains of Arcadie, 25
 like the glister of the Sunne vpon the toplesse Promontorie
 of Sicilia, was so snared with your beautie, and so inuei-

Textual Notes to Page 51

1 coueteth] couets 1599-1616

2 maketh] makes 1599-1616

17 Phaon] Phano 1610, Phao 1616

gled with the excellence of that perfection that exceedeth
all excellencie, that loue entring my desire, hath mainteined
himselpe by force; that vnlesse sweete Samela grant me fauour
of her loue, and play the princelie Eagle, I shall with the
poore Flie perish in my Fortunes: he concluded this period 5
with a deepe sigh, and Samela grieuing at this follie of the
Shephearde, gaue him mildelie this aunswere.

Menaphon my distressed haps are the resolutions of the
Destinies, and the wrongs of my youth, are the forerunners
of my woes in age; my natiue home is my worst nurserie, & 10
my friends denie that which strangers preiudicialle grant:
I arriued in Arcady shipwrackt, and Menaphon fauouring my
sorrowes hath affoorded me succours, for which Samela rests
bound, and will prooue thankfull: as for loue, knowe that
Venus standeth on the Tortoys, as shewing that Loue creepeth 15
on by degrees; that affection is like the Snayle, which
stealeth to the top of the lance by minutes: the grasse hath
his increase, yet neuer anie sees it augment, the Sonne
shadowes, but the motion is not seene; loue like those should
[D 3] enter into the eye, and by long gradations passe into 20
the heart; Cupid hath wings to flie, not that loue should be
swift, but that he may soare high to auoyd base thoughts.
The Topace being throwne into the fire burneth straight, but
no sooner out of the flame but it freezeth; strawe is soone
kindled, but it is but a blaze; and loue that is caught in a 25
moment, is lost in a minute: giue me leaue then Menaphon
first to sorrow for my fortunes, then to call to minde

Textual Notes to Page 52

1 exceedeth] exceeds 1599-1616

8 resolutions] resolution 1610 1616

16 which] that 1599-1616

17 stealeth] steales 1599-1616

19 shadowes] shadoweth 1599-1616

23 burneth] burnes 1599-1616

26 leaue then Menaphon] leaue Menaphon 1599-1616

my husbands late funeralls, then if the Fates haue assigned
 I shall fancie, I will account of thee before anie shepheard
 in Arcadie. This conclusion of Samela draue Menaphon into
 such an extasie for ioy, that he stood as a man metamorphozed;
 at last calling his senses together, hee tolde her he rested 5
 satisfied with her answere, and therupon lent her a kisse,
 such as blushing Thetis receaues from her choycest lemman.
 At this Lamedon awakte, otherwise Menaphon no doubt had re-
 plied, but breaking off their talk they went to view their
 pastures, and so passing downe to the place where the sheepe 10
 grazed, they searched the shepheards bagges, and so emptied
 their bottles as Samela meruailed at such an vncouth banquet:
 at last they returned home, Menaphon glorying in the hope of
 his successe, interteining Samela still with such courtesie,
 that shee finding such content in the cotage, began to despise 15
 the honors of the Court. Resting thus in house with the
 shepheard, to auoide tedious conceipts she framed her selfe
 so to countrey labours, that she oft times would lead the
 flocks to the fieldes her selfe, and being drest in homelie
 attire, she seemd like Oenone that was amorous of Paris. As 20
 she thus often traced alongst the Plaines, she was noted
 amongst the shepheardes of one Doron next neighbour to Mena-
phon, who entered into the consideration of her beautie, and
 made report of it to all his fellow swaines, so that they
 chatted nought in the fields but of the new shepheardesse. 25
 One day amongst the rest, it chaunced that Doron sitting in
 parley with another countrey companion of his, amidst other

Textual Notes to Page 53

3 draue] drewe 1610 1616

8 otherwise Menaphon no doubt] otherwise, no doubt, Mena-
phon 1599-1616

21 noted] notest 1610

tattle, they prattled of the beautie of Samela. Hast thou
seene her quoth Melicer- [D 3^V] tus, (for so was his friend
called) I quoth Doron and sigtht to see her, not that I was
in loue, but that I greeued shee shuld be in loue with such a
one as Menaphon. What manner of woman is shee quoth Melicer-
tus? As well as I can answered Doron I will make description
of her.

Dorons description of Samela.

Like to Diana in her Summer weede
Girt with a crimson roabe of brightest die,
 goes faire Samela.

10

Whiter than be the flockes that straggling feede,
When washt by Arethusa faint they lie:
is faire Samela.

As faire Aurora in her morning gray 15
Deckt with the ruddie glister of her loue,
is faire Samela.

Like louellie Thetis on a calmed'day,
When as her brightnesse Neptunes fancie moue,
shines faire Samela.

Her tresses gold, her eyes like glassie streames,
Her teeth are pearle, the breasts are yuorie
of faire Samela.

Her cheekes like rose and lilly yeeld foorth gleames,
Her browes bright arches framde of ebonie: 25

Textual Notes to Page 54

3 sigtth] signed 1599-1616

Thus faire Samela.

Passeth faire Verus in her brauest hiew,

And Iuno in the shew of maiestie,

for she' is Samela.

Pallas in wit, all three if you well view,

For beautie, wit, and matchlesse dignitie

yeeld to Samela.

5

Thou hast quoth Melicertus made such a description, as
if Priamus young boy should paint out the perfection of his
Greekish Paramour. Me thinkes the Idea of her person re-

10

[D 4] presents it selfe an obiect to my fantasie, and that
I see in the discouerie of her excellence, the rare beauties
of: and with that he broke off abruptlie with such a deepe
sigh, as it seemed his heart should haue broken; sitting as
the Lapithes when they gazed on Medusa. Doron meruailing

15

at this sodayne euent, was halfe afraid, as if some appoplexie
had astonied his senses, so that cheering vp his friend, he
demanded what the cause was of this sodaine conceipt. Meli-
certus no niggarde in discouerie of his fortunes, began thus.

I tell thee Doron before I kept sheepe in Arcadie, I was a
Shepherd else where, so famous for my flockes, as Menaphon
for his foldes; beloued of the Nymphes, as hee likte of the
Countrey Damzells; coueting in my loues to vse Cupids wings,
to soare high in my desires, though my selfe were borne to
base fortunes. The Hobbie catcheth no pray, vnlesse she mount
beyonde her marke, the Palme tree beareth most bowes where it

20

25

Textual Notes to Page 55

5 well] will 1616

11 fantasie] fansie 1605 1610 1616

groweth highest, & Loue is most fortunate where his courage
 is resolute, and thought beyond his compasse. Grounding there-
 fore on these principles, I fixe mine eye on a Nymph, whose
 parentage was great, but her beautie farre more excellent, her
 birth was by manie degrees greater than mine, and my woorth by 5
 manie discents lesse than hers: yet knowing Venus loued Adonis,
 and Luna Endymion, that Cupide had boltes feathered with the
 plumes of a Crowe, as well as with the pennes of an Eagle, I
 attempted and courted her, I found her lookes lightening dis- 10
 daine, and her forehead to conteine fauours for others, and
 frownes for me: when I alledged faith, she crost me with
AEneas, when loyaltie, she tolde me of Iason; when I swore
 constancie, shee questioned me of Demophoon; when I craued a
 finall resolution to my fatall passions, shee filde her browes 15
 full of wrinckles, and her eyes full of furie, turned her
 backe, and shooke me off with a Non placet. Thus in loues I
 lost loues, and for her loue had lost all, had not when I
 neere despaired the clemencie of some curteous starre, or
 rather the verie excellence of my Mistres fauours [D 4^v] 20
 salued my halfe despairing maladie: for shee seeing that I
 helde a superstitious opinion of loue, in honouring him for a
 Deitie, not in counting him a vaine conceipt of Poetrie, that
 I thought it sacriledge to wrong my desires, and the basest
 fortune to inhance my fortune by falsing my loues to a woman, 25
 she left from being so rammage, and gentlie came to the fist,
 and granted me those fauours shee might affoord, or my

Textual Notes to Page 56

2 thought] though 1616

3 eye] eies 1610 1616

11-61/21 text] 1605 wanting

18 not when I] I not when I 1610 1616

20 my] some 1610 1616

25 falsing] falsifying 1616

thoughts desire: with this he ceast and fell againe to his
 sighes, which Doron noting, answered thus. If (my good Meli-
certus) thou didst enioy thy loues, what is the occasion thou
 beginnest with sighes, and endest with passions. Ah Doron there
 endes my ioyes, for no sooner had I triumpht in my fauours, 5
 but the trophees of my fortunes fell like the hearbes in Syria,
 that flourish in the morne, and fade before night; or like
 vnto the flie Tyryma, that taketh life and leaueth it all in
 one day. So my Doron did it fare with me, for I had no sooner
 enjoyed my loue, but the heauens enuious a shepheard should 10
 haue the fruition of such a heauenly Paragon, sent vnreuocable
 Fates to depriue me of her life, & shee is dead: dead Doron,
 to her, to my selfe, to all, but not to my memorie, for so
 deepe were the characters stamped in my inwarde senses, that
 obliuion can neuer race out the forme of her excellence. And 15
 with that he start vp, seeking to fall out of those dumpes
 with Musique, (for he plaid on his pipe certaine sonets he
 had contriued in praise of the countrey wenches) but plaine
Doròn as plaine as a packstaffe, desired him to sound a
 roundelay, and he would sing a song, which he carolled to this 20
 effect.

Dorons ligge.

Through the shrubbes as I can cracke,
 For my Lambes little ones,
 Mongst many pretie ones,

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24 little] prettie 1599 1610 1616

25 pretie] little 1599 1610 1616

Nimphes I meane, whose haire was blacke

As the crow:

Like the snow

[E 1] Her face and browes shinde I weene:

I saw a little one,

5

A bonny prety one,

As bright, buxsome and as sheene

As was shee,

On hir knee

That lulld the God, whose arrowes warmes

10

Such merry little ones,

Such faire fac'd prety ones,

As dally in Loues chiefest harmes,

Such was mine:

Whose gray eyne

15

Made me loue. I gan to woo

This sweete little one,

This bonny pretie one.

I wooed hard a day or two,

Till she bad;

20

Be not sad,

Woce no more I am thine owne,

Thy dearest little one,

Thy truest pretie one:

Thus was faith and firme loue showne,

25

As behoues

Shepheards loues.

Textual Notes to Page 58

4 shinde] shine 1610 1616

16 woo] woe 1599

20 bad] bade 1599

How like you this Dittie of mine owne deuising, quoth
Doron? As well as my musique replied Melicertus; for if Pan
and I striue, Midas being Iudge, and should happe to giue me
the garland, I doubt not but his Asses eares should be
doubled: but Doron so long we dispute of loue, and forget 5
our labours, that both our flockes shall be vnfolded, and to-
morrow our merrie meeting hindered. Thats true quoth Doron,
for there will be all the shepheards Daughters and countrey
Damzels, and amongst them feare not but Menaphon will bring
his faire Shepheardesse, there Melicertus shalt thou see 10
her that will amate all our moods, and amaze [E 1^v] thee, and
therefore good Melicertus let vs be going. With this prattle
away they went to their foldes, where we leaue them, & returne
to Menaphon, who triumphing in the hope of his new loues,
caused Samela to tricke her vp in her countrey attire, and 15
make her selfe braue against the meeting: she that thought,
to be coye were to discouer her thoughts, drest her selfe vp
in Carmelas russet cassocke, and that so quaintly, as if
Venus in a countrey peticoate had thought to wanton it with
her louely Adonis. The morow came, and away they went, but 20
Lamedon was left behinde to keep the house. At the houre
appointed, Menaphon, Carmela and Samela came, when all the
rest were readie making merie. As soone as word was brought,
that Menaphon came with his newe Mistres, all the companie
began to murmur, and euery man to prepare his eye for so 25
miraculous an object: but Pesana a heardsmans daughter of the
same parish, that long had loued Menaphon, and he had filled

Textual Notes to Page 59

6 flockes] stocks 1610 1616

7 Thats] That is 1616

9 bring] bright 1610

16 that] then 1599 1610 1616 *1599 missing*

23 readie making merie] readie to make merrie 1599 1610 1616

her browes with frownes, her eyes with furie, and her heart
 with grieve; yet coueting in so open an assemblie, as well as
 shee coulde to hide a pad in the straw, she expected as others
 did the arriuall of her newe corriuall: who at that instant
 came with Menaphon into the house. No sooner was she entred 5
 the Parlour, but her eyes gaue such a shine, & her face such a
 brightnesse, that they stood gazing on this Goddesse; and shee
 vnacquainted, seeing her selfe among so manie vnknownen swaines,
 died her cheekes with such a vermilion blush, that the countrey
 maides themselues fel in loue with this faire Nimph, and could 10
 not blame Menaphon for being ouer the shooes with such a
 beautifull creature. Doron iogde Melicertus on the elbowe, and
 so awakte him out of a dreame, for he was deeply drownd in the
 contemplation of her excellencie; sending out vollies of sighs
 in remembrance of his old loue, as thus hee sate meditating on 15
 her fauour, how much she resembled her that death had depriued
 him off: well her welcome was great of all the companie, &
 for that she was a stranger they graced her to make her the
 mistres of the Feast. Menaphon seeing Samela thus [E 2] hon-
 oured, conceiued no smal content in the aduancing of his 20
 Mistres, being passing ioconde and pleasant with the rest of
 the companie, insomuch that euerie one perceiued howe the
 poore swayne fedde vppon the dignities of his Mistres graces.
Pesana noting this began to lowre, and Carmela winking vpon
 her fellowes, answered her frownes with a smile, which doubled 25
 her grieve; for womens paines are more pinching if they be
 girded with a frumpe, than if they be galled with a mischief.

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5 entred] entred in the 1599, entred into the 1610
1616

Whiles thus there was banding of such lookes, as euerie one imported as much as an impreso, Samela willing to see the fashion of these countrey yong frowes, cast her eyes abroad, and in viewing euerie face, at last her eyes glaunced on the lookes of Melicertus; whose countenance resembled so vnto her 5 dead Lord, that as a woman astonied she stood staring on his face, but ashamed to gaze vppon a stranger, she made restraint of her looks, and so taking her eye from one particular object, she sent it abroad to make generall suruey of their countrey demeanours. But amidst all this gazing, he that had 10 seene poore Menaphon, how infected with a iealous furie, he stared each man in the face, fearing their eyes should feede or surfet on his Mistres beautie: if they glaunst, he thought straight they would be riuals in his loues; if they flatlie lookt, then they were deeply snared in affection; if they 15 once smiled on her, they had receyued some glance from Samela that made them so malepart; if she laught, she likte; and at that he began to frowne: thus sate poore Menaphon all dinner while pained with a thousande iealous passions, keeping his teeth garders of his stomacke, and his eyes watchmen of his 20 loues, but Melicertus halfe impatient of his new conceiued thoughts, determined to trie how the Damzell was brought vp, and whether she was as wise as beautifull, hee therefore began to breake silence thus.

The Orgies which the Bacchanals kept in Thessaly, the 25 Feasts which the melancholy Saturnists founded in Danuby, were neuer so quatted with silence, but on their festiual

Textual Notes to Page 61

8 one] her 1610 1616

25 the] that 1605

27 quatted] quailed 1599-1616

daies [E 2^v] they did frolicke amongst themselues with manie
 pleasaunt parlies: were it not a shame then that we of
Arcadie, famous for the beautie of our Nymphes, & the amorous
 roundelaies of our shepheards, shoulde disgrace Pans holiday
 with such melancholy dumpes: curteous countrey Swaines shake 5
 off this sobrietie, and seeing we haue in our companie Dam-
 zels both beautifull and wise, let vs interteine them with
 prattle, to trie our wittes, and tire our time; to this they
 all agreed with a plaudite. Then quoth Melicertus; by your
 leaue since I was first in motion, I will be first in ques- 10
 tion, & therefore new come shepheardesse first to you: at this
Samela blusht, and he began thus.

Faire Damzel, when Naereus chatted with Iuno, he had
 pardon, in that his prattle came more to plesure the Goddesse
 than to ratifie his owne presumption: if I Mistres be ouer- 15
 bold, forgiue me; I question not to offend, but to set time
 free from tediousnesse. Then gentle shepheardesse tell me, if
 you should bee transformed through the anger of the Gods, into
 some shape; what creature would you reason to be in forme?
Samela blushing that she was the first that was boorded, yet 20
 gathered vp her crums, and desirous to shew her prenaunt wit,
 (as the wisest women be euer tickled with self loue) made him
 this answere..

Gentle shepherd, it fits not strangers to be nice, nor
 maidens too coy; least the one feelee the weight of a scoffe, 25
 the other the fall of a frumpe: pithie questions are mindes
 whetstones, and by discoursing in iest, manie doubts are

Textual Notes to Page 62

2 not] 1599-1616, no 1589

4 shepheards] 1599-1616, shepheaeds 1589

16 question] request 1599-1616

19 reason] wish 1610 1616

deciphered in earnest: therefore you haue forestalled me in
 crauing pardon, when you haue no neede to feele anie grant
 of pardon. Therefore thus to your question; Daphne I remember
 was turned to a bay tree, Niobe to a flint, Lampetia & her
 sisters to flowers, and sundrie Virgins to sundrie shapes 5
 according to their merites; but if my wish might serue for a
 Metamorphosis, I would be turned into a sheepe. A sheepe, and
 why so Mistres? I reason thus quoth Samela, my supposition
 should be simple, my life quiet, my food the pleasant [E 3]
 Plaines of Arcadie and the wealthie riches of Flora, my drinke 10
 the coole streames that flowe from the concaue Promontorie of
 this Continent, my aire should bee cleere, my walkes spacious,
 my thoughts at ease, and can there now shepheard be any better
 premisses to conclude my replie than these? But haue you no
 other allegations to confirme your resolution? Yes sir quoth 15
 she, and farre greater. Then the law of our first motion
 quoth hee commands you to repeate them. Farre be it answered
Samela that I should not doo of free will anie thing that
 this pleasant companie commands: therefore thus; Were I a
 sheepe, I should bee garded from the foldes with iollie 20
 Swaines, such as was Lunas Loue on the hills of Latmos; their
 pipes sounding like the melodie of Mercurie, when he lulld
 asleepe Argus: but more, when the Damzells tracing along the
 Plaines, should with their eyes like Sunne bright beames,
 drawe on lookes to gaze on such sparkling Planets: then wearie 25
 with foode, shoulde I lye and looke on their beauties, as on
 the spotted wealthe of the richest Firmament; I should listen

Textual Notes to Page 63

9 food] foote 1605 1610 1616

13 can there now shepheard be any] can there none shepheard
be my 1589, can there be (shepheard) anie 1599-1616

21 Latmos] Larmos 1599

to their sweete layes, more sweete than the Sea-borne Syrens:
 thus feeding on the delicacie of their features, I should like
 the Tyrian heyfer fall in loue with Agenors darling. I but
 quoth Melicertus, those faire facde Damzells oft draw foorth
 the kindest sheepe to the shambles. And what of that sir 5
 aunswered Samela, would not a sheepe so long fed with beautie,
 die for loue. If he die (quoth Pesana) it is more kindnes in
 beasts, than constancie in men: for they die for loue, when
 larkes die with leekes. If they be so wise quoth Menaphon,
 they shew but their mother witts; for what sparkes they haue 10
 of inconstancie, they drawe from their female fosterers, as
 the Sea dooth ebbes and tides from the Moone. So be it sir
 answered Pesana, then no doubt your mother was made of a
 Weathercocke, that brought foorth such a wauering companion:
 for you master Menaphon measure your looks by minutes and your 15
 loues are like lightning, which no sooner flash on the eie,
 but they vanish. It is then quoth Menaphon because [E 3^v] mine
 eye is a foolish Iudge, and chooseth too baselie: which when
 my heart censures of, it casts away as refuse. Twere best then
 said Pesana, to discharge such vniust Iudges of ther seates, 20
 and to set your eares hearers of your loue pleas. If they
 fault quoth Melicertus, euerie market towne hath a remedie,
 or els there is neuer a Baker neere by seauen miles. Stay
 curteous Shepheards quoth Samela, these iestes are too broade
 before, they are cynicall like Diogenes quippes, that had 25
 large feathers and sharpe heads, it little fits in this com-
 panie to bandie taunts of loue, seeing you are vnwedded and

Textual Notes to Page 64

6 beautie] beautiy 1610

7 it] there 1599-1616

10 mother] mothers 1610 1616

18 eye] eyes 1605

19 Twere] It were 1599-1616

these all maidens addicted to chastitie. You speake well as a
 Patronesse of our credite quoth Pesana, for in deede we be
 virgins, & addicted to virginitie. Now quoth Menaphon that
 you haue got a virgin in your mouth you wil neuer leaue
 chaunting that word, till you prooue your selfe either a 5
 Vestall or a Sybill. Suppose she were a Vestall quoth Melicer-
tus, I had almost said a virgine (but God forbidde I had made
 such a doubtfull supposition) shee might carrie water with
Amulia in a siue: for amongst all the rest of the virgins we
 read of none but her that wrought such a miracle. Pesana 10
 hearing how pleasantly Melicertus plaid with her nose, thought
 to giue him as great a bone to gnaw vppon, which she cast in
 his teeth thus briefelie.

I remember sir that Epicurus measured euerie mans diet
 by his owne principles; Abradas the great Macedonian Pirate, 15
 thought euerie one had a letter of Marte, that bare sayles in
 the Ocean; none came to knocke at Diogenes tub but was sup-
 posed a Cinick; and fancie a late hath so tied you to his
 vanities, that you will thinke Vesta a flat figured Concept
 of Poetrie. Samela perceiuing these blowes woulde growe to 20
 deepe wounds, broke off their talke with this prety digres-
 sion. Gentlemen, to end this strife, I praye you let vs heare
 the opinion of Doron, for all this while neither he nor Car-
mela haue vttered one word, but sate as Censers of our pleas;
 twere necessarie he tolde vs how his heart came thus on his 25
 halfepeenie. Doron hearing Samela thus pleasaunt, [E 4] made
 presentlie this blunt replie; I was faire Mistres in a

Textual Notes to Page 65

5 that] the 1599-1616

9 of the] of 1599-1616

12 as great a] a great 1599-1616

15 Abradas] Apradas 1599-1616

16 bare sayles] sailes 1605 1610 1616

18 a late] of late 1599-1616

21 broke] brake 1599-1616

24 of] at 1605 1610 1616

27 in a] in 1605 1610 1616

solempne doubt with my selfe, whether in beeing a sheepe,
 you would be a Ram or an Ewe? An Ewe no doubt quoth Samela,
 for hornes are the heauiest burden that the head can beare.
 As Doron was readie to replie, came in sodainly to this parley
 foure or fiue olde shepheards, who broke off their prattle, 5
 that from chat they fel to drinking: and so after some parley
 of their flocks, euerie one departed to their own home where
 they talked of the exquisite perfection of Samela, especially
Melicertus, who gotten to his owne cotage, and lyen downe in
 his couch by himselfe, began to ruminate on Samelas shape. 10

Ah Melicertus, what an obiect fortune this day brought
 to thy eyes, presenting a strange Idaea to thy sight, as
 appeared to Achilles of his dead friend Patroclus, tresses of
 gold like the tramels of Sephestias lockes, a face fairer than
Venus, such was Sephestia; her eye paints her out Sephestia, 15
 her voyce sounds her out Sephestia, she seemeth none but
Sephestia: but seing she is dead, & there liueth not such
 another Sephestia, sue to her and loue her, for that it is
 either a selfe same or another Sephestia. In this hope Meli-
certus fel to his slumber, but Samela was not so content: for 20
 shee began thus to muse with her selfe: May this Melicertus
 be a shepheard? or can a countrie cotage affoord such perfec-
 tion? doth this coast bring forth such excellence? then happie
 are the virgins shall haue such suters, and the wiues such
 pleasing husbands; but his face is not inchacte with anie 25
 rusticke proportion, his browes containe the characters of
 nobilitie, and his lookes in shepheards weeds are Lordlie,

Textual Notes to Page 66

3 burden] burthen 1605 1610 1616

17 liueth] liues 1605 1610 1616

20 so content] content 1605 1610 1616

23 excellence] excellencie 1605 1610 1616

27 weeds] weed 1610 1616

his voyce pleasing, his wit full of gentrie: weigh all these
 equallie, and consider Samela is it not thy Maximus? Fond
 foole away with these suppositions; could the dreaming of
Andromache call Hector from his graue? or can the vision of my
 husband raise him from the seas? Tush stoop not to such vani- 5
 ties: hee is dead, and therefore grieue not thy memorie with
 the imagination of his new reuiue, for there hath been but one
Hippolitus [E 4^V] found to be Virbius, twise a man, to salue
Samela than this suppose; if they court thee with hyacinth,
 interteine them with roses; if he send thee a lambe, present 10
 him an eawe; if he wooe, be wooed; and for no other reason,
 but, hee is like Maximius. Thus she rested, and thus she slept,
 all parties being equally content and satisfied with hope ex-
 cept Pesana, who fettred with the feature of her best beloued
Menaphon sate cursing Cupide as a parciall Deitie, that would 15
 make more daye light in the Firmament than one Sunne, more
 rainebowes in the heauen than one Iris, & more loues in one
 heart than one settled passion: manie praiers she made to
Venus for reuenge, manie vowes to Cupide, manie orizons to
Hymaeneus, if shee might possesse the type of her desires. 20
 Well poore soule, howsoever she was paid, she smothered all
 with patience, and thought to braue loue with seeming not to
 loue; and thus she daily droue out the time with labour, &
 looking to her heard, hearing euerie day by Doron who was her
 kinsman, what successe Menaphon had in his loues. Thus Fates 25
 and Fortune dallying a dolefull Catastrophe, to make a more
 pleasing Epitazis, it fell out amongst them thus. Melicertus

Textual Notes to Page 67

11 an] a 1610 1616

12 Maximius] Maximus 1605 1610 1616; she rested] hee
rested 1605 1610 1616

21 paid] pained 1610 1616

26 Fortune] fortunes 1605 1610 1616

going to the fields, as he was wont to doo with his flockes,
 droue to graze as neere the swaines of Menaphon as he might,
 to haue a view of his new entertained Mistres; who, according
 to his expectation came thether euerie day. Melicertus es-
 teeming her to bee some Farmers daughter at the most, could 5
 not tell how to court her: yet at length calling to remembrance
 her rare wit discouered in her last discourses, finding oppor-
 tunitie to giue her both bal and racket, seeing the coast was
 cleere, and that none but Samela and he were in the field, he
 left his flocke in the valley, and stept vnto her, and saluted 10
 her thus.

Mistres of al eyes that glance but at the excellence of
 your perfection, soueraigne of all such as Venus hath allowed
 for louers, Oenones ouermatch, Arcadies comet, beauties second
 comfort; all haile: seeing you sit like Iuno when shee first 15
 watchte her white heyfer on the Lincen downes, as [F 1] bright
 as siluer Phoebe mounted on the high top of the ruddie element,
 I was by a strange attractiue force drawne, as the adamant
 draweth the yron, or the ieat the straw, to visite your sweete
 selfe in the shade, and affoord you such companie as a poore 20
 swaine may yeeld without offence; which if you shall vouch to
 deigne of, I shall be as glad of such accepted seruice, as
Paris first was of his best beloued Paramour. Samela looking
 on the shepheardes face, and seeing his vtterance full of
 broken sighes, thought to bee pleasant with her shepheard 25
 thus. Arcadies Apollo, whose brightnesse draws euerie eye to
 turne as the Heliotropion doth after her load; fairest of the

Textual Notes to Page 68

3 a view] view 1605 1610 1616

6 remembrance] 1599-1616, remembrance 1589

7 her last] their last 1610 1616

19 draweth] draws 1599-1616

23 first was] was first 1599-1616

24 on] vpon 1599-1616

shepheards, the Nimphes sweetest obiect, womens wrong, in
 wronging manie with ones due; welcome, and so welcome, as we
 vouchsafe of your seruice, admitte of your companie, as of him
 that is the grace of al companies; and if we durst vpon any
 light pardon, woulde venter to request you shew vs a cast of 5
 your cunning. Samela made this replie, because she heard him
 so superfine, as if Ephaebus had learnd him to refine his
 mother tongue, wherefore thought he had done it of an inkhorne
 desire to be eloquent; and Melicertus thinking that Samela had
 learnd with Lucilla in Athens to anotamize wit, and speake 10
 none but Similes, imagined she smoothed her talke to be
 thought like Sapho Phaos Paramour. Thus deceiued either in
 others suppositions, Samela followed her sute thus; I know
 that Priamus wanton could not be without flockes of Nymphes
 to follow him in the Vale of Ida, beautie hath legions to 15
 attende her excellence if the shepheard be true; if like Nar-
cissus you wrap not your face in the cloude of disdaine, you
 cannot but haue some rare Paragon to your Mistres, whome I
 woulde haue you in some sonnet describe. Ioues last loue, if
Ioue coulde get from Iuno, my pipe shal presume and I aduen- 20
 ture with my voice to set out my Mistres fauour for your
 excellence to censure of, and therefore thus. Yet Melicertus
 for that hee had a farther reach, would not make anie clownish
 description, chanted it thus cunningly.

[F 1^v] Melicertus description of his Mistres.

25

Textual Notes to Page 69

8 mother] mothers 1599-1616

8 thought] thogh 1599-1616

9 that Samela] Samela 1599-1616

14 that Priamus] Priamus 1599-1616

14 could] coufd 1610

16 excellence] excellencie 1599-1616

17 not] 1599-1616, not not 1589

25 Melicertus] Melicretus 1605

Tune on my pipe the praises of my Loue,
 And midst thy oaten harmonie recount
 How faire she is that makes thy musicke mount,
 And euerie string of thy hearts harpe to moue.

Shall I compare her forme vnto the spheare 5
 Whence Sun-bright Venus vaunts her siluer shine?
 Ah more than that by iust compare is thine,
 Whose Christall lookes the cloudie heauens doo
 cleare.

How oft haue I descending Titan seene 10
 His burning lockes couch in the Sea-queenes lap,
 And beauteous Thetis his red bodie wrap
 In watrie roabes, as he her Lord had been.

When as my Nimph impatient of the night
 Bad bright Atræus with his traine giue place, 15
 Whiles she led foorth the day with her faire face,
 And lent each starre a more than Delian light.

Not Ioue or Nature should they both agree
 To make a woman of the Firmament,
 Of his mixt puritie could not inuent 20
 A Skie borne forme so beautifull as she.

When Melicertus had ended this roundelay in prayse of

Textual Notes to Page 70

7 vaunts] 1599-1616, vauuts 1589

22 Melicertus] Melicretus 1605

his Mistres, Samela perceiued by his description, that either
 some better Poet than himselfe had made it, or else that his
 former phrase was dissembled: wherefore to trie him thoroughly,
 and to see what snake laye hidden vnder the grasse, she
 followed the chase in this manner.

5

Melicertus, might not a straunger craue your Mistres
 name. At this the Shepheard blusht, and made no reply. How
 [F 2] now quoth Samela, what is she meane that you shame, or
 so high as you fear to bewray the souereign of your thoughts?
 Stand not in doubt man, for be she base, I reade that mightie 10
Tamberlaine after his wife Zenocrate (the worlds faire eye)
 past out of the Theater of this mortall life, he chose stig-
 maticall trulls to please his humorous fancie. Be she a
 princesse, honour hangs in high desires, and it is the token
 of a high minde to venter for a Queene: then gentle shepheard 15
 tell me thy Mistres name. Melicertus hearing his goddessse
 speake so fauourably, breathed out this sodaine replie; Too
 high Samela, and therefore I feare with the Syrian Wolues to
 barke against the Moone, or with them of Scyrum to shoot
 against the starres; in the height of my thoughts soaring too 20
 high, to fall with wofull repenting Icarus: no sooner did
 mine eye glance vpon her beautie, but as if loue and fate had
 sate to forge my fatall disquiet, they trapte mee within her
 lookes, and haling her Idaea through the passage of my sight,
 placde it so deeply in the center of my heart, as maugre al 25
 my studious indeuour it still and euer will keepe restlesse
 possession: noting her vertues, her beauties, her perfections,

Textual Notes to Page 71

4 hidden] hid 1599-1616

6 Melicertus] Melicretus 1605

8 meane] so meane 1599-1616

9 as] that 1599-1616

11 Zenocrate] Senocrate 1599 1605, Xenocrate 1610 1616

16 Melicertus] Melicretus 1605

22 her] the 1605 1610

25 maugre] mauger 1605 1610 1616

her excellence, and feare of her too high born parentage,
 although painfully fettered, yet haue I still feared to dare
 so haute an attempt to so braue a personage; least she offen-
 siue at my presumption, I perish in the height of my thoughts.
 This conclusion broken with an abrult passion, could not so 5
 satisfie Samela but she would bee further inquisitiue. At
 last after manie questions, he answered thus; seeing Samela
 I consume my selfe, & displease you; to hazarde for the salue
 that maye cure my malady, & satisfie your question, know it
 is the beauteous Samela. Be there more of that name in Arcady 10
 beside my selfe quoth she. I know not qd Melicertus, but wer
 there a million, onely you are Melicertus Samela. But of a
 million quoth she, I cannot be Melicertus Samela, for loue
 hath but one arrowe of desire in his quiuer, but one string
 to his bow, & in choyce but one aime of affection. Haue ye 15
 alreadie quoth Melicertus set your rest vpon some higher per-
 sonage? [F 2^V] No quoth Samela, I meane by your selfe, for I
 haue hearde that your fancie is linked alreadie to a beautiful
 shepherdesse in Arcadie. At this the pore swaine tainted his
 cheeks with a vermilion die, yet thinking to carrie out the 20
 matter with a iest, he stood to his tackling thus; Whosoeuer
Samela descanted of that loue, tolde you a Canterbury tale;
 some propheticall full mouth that as he were a Coblers eldest
 sonne, would by the laste tell where anothers shooe wrings,
 but his sowterly aime was iust leuell, in thinking euerie 25
 looke was loue, or euerie faire worde a pawne of loyaltie.
 Then quoth Samela taking him at a rebound, neither may I

Textual Notes to Page 72

2 although] though 1599-1616

3 haute] hauty 1599-1616

12 Melicertus] Melicretus 1605

13 Melicertus] Melicretus 1605

14 hath but] hath put 1616

16 quoth] said 1599-1616

16 Melicertus] Melicretus 1605

17 quoth] said 1605 1610 1616

24 laste] laast 1599 1605, laest 1610, Last 1616

27 quoth] said 1599-1616

thinke your glaunces to be fancies, nor your greatest protestation any assurance of deepe affection; therefore ceasing off to court any further at this time, thinke you haue prooued your selfe a tall souldier to continue so long at batterie, and that I am a fauorable foe that haue continued so long a parley; but I charge you by the loue you owe your deerest Mistres, not to say any more as touching loue for this time. If Samela quoth hee, thou hadst enioyned me as Iuno did to Hercules, most daungerous labours, I would haue discouered my loue by obedience, and my affection by death: yet let me craue this, that as I begunne with a Sonnet, so I may ende with a Madrigale. Content Melicertus quoth she, for none more than I loue Musique. Vpon this replie the shepheard proud folowed with this Dittie.

Melicertus Madrigale.

What are my sheepe without their wonted food?
 What is my life except I gaine my Loue?
 My sheepe consume and faint for want of blood.
 My life is lost vnlesse I grace approue.

No flower that saplesse thriues:

No Turtle without pheare.

The day without the Sunne dooth lowre for woe,
 [F 3] Then woe mine eyes vnlesse they beautie see:
 My Sunne Samelaes eyes, by whom I know

Textual Notes to Page 73

3 off] of 1605

4 a tall] too tall a 1599-1616

5-6 a parley] at parley 1599-1616

7 for] at 1610 1616

8 quoth] said 1599-1616

12 Melicertus] Melicretus 1605 1610

14 with this] 1599-1616, this 1589

15 Melicertus] Melicretus 1605

17 is my] my 1599 1605 1610

23 they] thy 1616

Wherein delight consists, where pleasures be.

Nought more the heart reuiues

Than to imbrace his deare.

The starres from earthly humors gaine their light,

Our humors by their light possesse their power: 5

Samelaes eyes fedde by my weeping sight,

Insues my paine or ioyes by smile, or lower.

So wends the source of loue.

It feedes, it failes, it ends.

Kinde lookes cleare to your ioy behold her eyes, 10

Admire her heart, desire to taste her kisses;

In them the heauen of ioy and solace lies,

Without them evry hope his succour misses.

Oh how I loue to prooue

Wheretoo this solace tends. 15

Scarce had the shepheard ended this Madrigale, but
Samela began to frowne, saying he had broken promise. Melicer-
tus alledged if he had vttred any passion, twas sung, not
 said. Thus these Louers in a humorous descant of their prattle
 espied a farre off olde Lamedon and Menaphon comming towards 20
 them; wherevpon kissing in conceipt, & parting with inter-
 chaunged glaunces, Melicertus stole to his sheepe, and Samela
 sate her downe making of nets to catche birds. At last Lamedon
 and her Loue come, and after manie gracious lookes, and much

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and her Loue come, and after manie gracious lookes, and much

Textual Notes to Page 74

8 Insues] Infudes 1599-1616

8 paine] paines 1599-1616

17-18 Melicertus] Melicretus 1605

21 parting] prating 1605, pratling 1610 1616

22 Melicertus] Melicretus 1605

22 to] ta 1599

good parley, helpte her home with her sheepe, and put them in
 the folds. But leauing these amorous shepheardes busie in
 their loues, let vs retourne at length to the pretie babie
Samelas childe, whom Menaphon had put to nurse in the coun-
 trey. This infant being by Nature beautifull, and by birth 5
 noble, euen in his cradle exprest to the eyes of the gazers
 such glorious presages of his ap- [F 3^v] proching fortunes,
 as if another Alcides (the arme-strong darling of the doubled
 night) by wrastling with snakes in his swadling cloutes,
 should prophecie to the world the approching wonders of his 10
 prowess; so did his fierie looks reflect terror to the weake
 beholders of his ingrafted nobilitie, as if some God twise
 born like vnto the Thracian Bacchus, forsaking his heauen
 borne Deitie, shoulde delude our eyes with the alternate forme
 of his infancie. Fiue yeres had full runne their monthly 15
 reuolution, when as this beauteous boy began to shew himselfe
 among the shepheardes children, with whom he had no sooner
 contracted familiar acquaintance, but straight he was chosen
 Lord of the May game, king of their sports, and ringleader of
 their reuils; insomuch that his tender mother beholding him 20
 by chance mounted in his kingly maiestie, and imitating
 honorable iustice in his gamesom exercise of discipline, with
 teares of ioy took vp these propheticall termes; well doo I
 see, where God and Fate hath vowed felicitie, no aduerse for-
 tune may expel prosperitie. Pleusidippus thou art young, thy 25
 lookes high, and thy thoughtes hautie; souereigntie is seated
 in thy eyes, and honour in thy heart; I feare this fire will

Textual Notes to Page 75

8 Alcides] Alciades 1599-1616

13 vnto] to 1599-1616

18 acquaintance] acquaintaine 1610

19 ringleader of] ringleader to 1605 1610 1616

25 Pleusidippus] Plusidippus 1605

27 thy eyes] thine eyes 1605 1610 1616

haue his flame, and then am I vndone in thee my sonne; my
 countrey life (sweete countrey life) in thy proud soaring
 hopes, despoyled and disroabed of the disguised aray of his
 rest, must returne russet weedes to the foldes where I lefte
 my feares, and hast to the court my hell, there to inuest me 5
 in my wonted cares. How now Samela, wilt thou be a Sybil of
 mishap to thy selfe? the angrie heauens that haue eternisht
 thy exile, haue establisht thy content in Arcadie. My content
 in Arcadie, that may not be no longer than my Pleusidippus
 staies in Arcadie, which I haue cause to feare, for the whelps 10
 of the Lion are no longer harmlesse than when they are whelpes,
 and babes no longer to be awed, than while they are babes. I
 but nature, & therewith she pawed, being interrupted by a
 tumult of boies, that by yong Pleusidippus command fell vpon one
 of their fellowes, and beate him most cruelly for playing 15
 false playe at [F 4] nine holes: which she espying through her
 lattise window, could not chose but smile aboue measure. But
 when she saw him in his childish termes condemne one to death
 for despising the authoritie bequeathed him by the rest of the
 boyes, then she bethought her of the Persian Cyrus that de- 20
 posed his Grandfather Astyages, whose vse it was at like age
 to imitate maiestie in like manner. In this distraction of
 thoughts she had not long time staid, but Lamedon and Menaphon
 calde her awaye to accompany them to the foldes, whiles Pleu-
sidippus hasting to the execution of iustice, dismissed his 25
 boyish session till their next meeting: where how imperiouslie
 he behaued himselfe in punishing misorders amongst his

Textual Notes to Page 76

5 my] of my 1599-1616

6 in] with 1599-1616

7 mishap] mishaps 1605 1610 1616

7 eternisht] eterniz'd 1616

9 may not be] we may be 1599-1616

9 Pleusidippus] Plusidippus 1605

10 staies] daies 1605 1610 1616

12 no] are no 1599-1616

16 her] he 1599, the 1605 1610 1616

20 bethought] bethough 1605

24-25 Pleusidippus] Plusidippus 1605

25 his] off his 1599, of his 1605 1610 1616

equals, in vsing more than iesting iustice towards his vntamed
 copesmates, I referre it to the Annuals of the Arcadians that
 dilate not a little of this ingenious argument. In this sort
 did Pleusidippus draw foorth his infancie, till on a time
 walking to the shore, where hee with his mother were wrackt, 5
 to gather cockles and pebble stones, as children are wont:
 there arriued on the strond a Thessalian Pirate named Euri-
lachus, who after he had foraged in the Arcadian confines,
 driuing before him a large bootie of beasts to his ships es-
 pied this pretie infant; when gazing on his face as wanton 10
Ioue gazed on Phrygian Ganimede in the fields of Ida, hee
 exhaled into his eyes such deepe impression of his perfection,
 as that his thought neuer thirsted so much after any pray, as
 this pretie Pleusidippus possession: but determining first to
 assay him by curtesie before hee assayled him with rigour, he 15
 began to trie his wit after this manner. My little childe,
 whence art thou, where wert thou borne, whats thy name, and
 wherefore wandrest thou thus all alone on the shoare. I pray
 ye what are you sir quoth Pleusidippus, that deale thus with
 me by interrogatories, as if I were some runne away. Wilt 20
 thou not tell me then who was thy father? Said he, Good sir,
 if ye will needes knowe goe aske that of my mother. Hath said
 wel my Lord quoth Romanio who was one of his especiall asso-
 ciates, for wise are the children in these [F 4^v] dayes that
 know their owne fathers, especially if they be begotten in 25
 Dogge daies, when their mothers are franticke with loue, &
 yong men furious for lust. Besides, who knows not, that these

Textual Notes to Page 77

2 Annuals] Annals 1605 1610 1616

6 cockles] cockle 1610 1616

17 whats] what is 1599-1616

19 you] ye 1599-1616

23 especiall] special 1599-1616

24 these] those 1610

Arcadians are giuen to take the benefit of euerie Hodge,
 when they will sacrifice their virginitie to Venus, though
 they haue but a bush of nettles for their bedde; and sure
 this boy is but some shepheards bastard at the most, howsoeuer
 his wanton face importeth more than appeerance. Pleusidippus 5
 eyes at this speach resolued into fire, and his face into
 purple, with a more than common courage in children of his
 yeares and stature, gaue him the lie roundly in this replie;
 Pesant, the bastard in thy face, for I am a Gentleman: wert
 thou a man in courage, as thou art a Kowe in proportion, thou 10
 wouldst neuer haue so much empayred thy honestie, as to
 derogate from my honor. Look not in my face but leuel at my
 heart by this that thou seest, and therewith let driue at
 him with such pebble stones as hee had in his hat, insomuch
 that Romanio was driuen to his heeles, to shun this sodaine 15
 haile shot, and Eurilochus resolued into a laughter, and in
 tearmes of admiration most highly extolled so exceeding
 magnanimitie in so little a bodie; which how auailable it
 prooued to the confirmation of his fancie, that was before
 inflamed with his features, let them imagine, that haue noted 20
 the imbecilitie of that age, and the vnresisted furie of men
 at armes. Sufficeth at this instant to vnfolde (all other
 circumstance of praise laid apart) that Eurilochus being
 farre in loue with his extraordinarie lineaments, awaited
 no farther parley, but willed his men perforce to hoyse him 25
 a shipboord, intending as socne as euer he arriued in
Thessaly, by sending him to the Courte as a present, to make

Textual Notes to Page 78

5 his] this 1599-1616

6 face into] face in 1599-1616

15 Romanio] Romania 1599

16 into a] into 1605 1610 1616

18 how] now 1605

20 inflamed] inflamed inflamed 1605

23 circumatance] circumstances 1605 1610 1616

his peace with his Lord and Master Agenor, who not long before
 had proclaimed him as a notorious Pirate throughout all his
 dominions. Neither swarued hee one whit from his purpose, for
 no sooner had he cast anker in the Port of Hadrionopolis, but
 he arraied him in choyce silkes and Tyrian purple, & so sent 5
 him as a prize to the King of that Country, who wal- [G 1]
 king as then in his summer garden with his Queen the beauteous
Eriphila, fell to discourse (as one well seene in Philosophie)
 of hearbes and flowers, as the sauour or colour did occasion;
 and hauing spent some time in disputing their medicinable 10
 properties, his Ladie reaching him a Marigold, he began to
 moralize of it thus merely. I meruaile the Poets that were so
 prodigall in painting the amorous affection of the Sunne to
 his Hyacinth, did neuer obserue the relation of loue twixt
 him and the Marigold: it shoulde either seeme they were loath 15
 to incurre the displeasure of women, by propounding in the
 way of comparison any seruile imitation for head strong wiues,
 that loue no precepts lesse, than those pertaining vnto duty;
 or that that flower not so vsual in their gardens as ours, in
 her vnacquainted name did obscure the honour of her amors to 20
Apollo; to whose motions reducing the methode of her spring-
 ing, she waketh and sleepeth, openeth and shutteth her golden
 leaues, as he riseth and setteth. Well did you forestall my
 exception quoth Eriphila, in terming it a seruile imitation;
 for were the condition of a wife so slauish as your simili- 25
 tude would inferre, I had as leaue be your page as your
 spouse, your dogge as your darling. Not so sweete wife

Textual Notes to Page 79

1 his peace] peace 1599-1616

4 Hadrionopolis] Hadrianopolis 1599-1616

15 either seeme] seeme either 1610 1616

16 in] 1599-1616, it in 1589

19 that that] that the 1599-1616

26 leaue] liefе 1599 1605 1616

answered Agenor, but the comparison holdeth in this, that as
 the Marigold resembleth the Sunne both in colour and forme, so
 each mans wife ought euerie way to be the image of her hus-
 band, framing her countenance to smile, when she sees him
 disposed to mirth; and contrariwise her eyes to teares, he 5
 being surcharged with melancholy: and as the Marigold dis-
 plaieth the orient ornaments of her beautie to the resplendant
 viewe of none but her loue Hyperion, so ought not a woman of
 modestie lay open the allurements of her face to anie but her
 espoused pheere; in whose absence like the Marigold in the 10
 absence of the Sunne, she ought to shut vp her doores, and
 solemnize continuall night, till her husband her sunne making
 a happie return, vnsealeth her silence with the ioy of his
 sight. Beleeue me, but if all flowers (quoth Eriphila) affoord
 such influence of eloquence to our aduerse o- [G 1^v] rators, 15
 Ile exempt them all from my smell, for feare they be all plan-
 ted to poyson. Ofte haue I heard (replied Agenor) our cunning
 Phisitions conclude, that one poyson is harmelesse to another;
 which if it be so, there is no cause why a thistle should
 feare to be stung of a nettle. I can tell you sir, you best 20
 were beware, least in wading too farre in comparisons of
 thistles and nettles, you exchange not your rose for a nettle.
 If I do quoth Agenor, it is no more, but my gardeners shall
 plucke it vp by the rootes, and throw it ouer the wal as a
 weed. To end this iest that els would issue to a iarre, what 25
 purple flower is this in forme like a hyacinth (quoth Eriphi-
la) so cunningly dropped with bloud, as if Nature had inter-

Textual Notes to Page 80

6 and as] As 1605 1610 1616

7 to] and to 1599-1616

19 it] they 1599-1616

20-21 best were] were best 1599-1616

23 gardeners] gardener 1599-1616

25 that] which 1610 1616

medled with the Heralds arte to emblazon a bleeding heart. It
 is the flower into the which Poets doo faine Venus dying
Adonis to be turnd, a faire boy but passing infortunate. Was
 it possible quoth Eriphila, that euer Nature should bee so
 bounteous to a boy, to giue him a face in despite of women so 5
 faire: faine would I see such an object, and then would I
 defie beautie, for imparting our excellencie to any inferiour
 abiect. In saying these words (as if Fortune meant to present
 her fancie with his desired felicitie) Romanio conducted by
 one of the Lords came with yong Pleusidippus in his hand into 10
 the priuie garden: where discoursing vnto the king the intent
 of Eurilochus in presenting him with such an inestimable
 Jewell, the manner of his taking in the Strond of Arcadie,
 with other circumstance of vowed alleageance; all which being
 gratefully accepted of Agenor, he sealed their seuerall par- 15
 dons, & so gaue them leaue to depart. But when he had through-
 ly obserued euerie perfection of yong Pleusidippus, he burst
 into these tearmes of passion; Had sea-borne Pontia then an
 appliable eare in our idlenesse, that to testifie hir
 eternall deitie, she should send vs a second Adonis to delude 20
 our senses? What euer may deserue the name of faire haue I
 seen before, beautie haue I beheld in his brightest orb, but
 neuer set eye on immortalitie before this houre. Eriphila
 likewise in no lesse extasie, seeing her eyes to dazle with
 the [G 2] reflexe of his beautie, and hir cheekes tainted 25
 with a blush of disgrace by too too much gazing on his face,
 said; that eyther the Sunne had left his bower to beguile

Textual Notes to Page 81

- 2 the which] which 1599-1616
- 2 Poets doo faigne] Poets faigne 1599-1616
- 2 Venus dying] Venus caused dying 1599-1616
- 8 abiect] obiect 1605 1610 1616
- 9 his] her 1599-1616
- 14 circumstance] circumstances 1599-1616
- 16 & so] and 1610 1616
- 21 name of] name 1599-1616
- 22 brightest] 1599-1616, brighest 1589

their eyes with a borrowed shape (which could not keepe in
 his brightnesse) or Cupide dismounted from his mothers lappe,
 left his bow & quiuer at randon, to outbraue the Thessalian
 dames in their beautie. In this contrarietie of thoughts,
 being all plunged welnigh in a speachlesse astonishment, the 5
 faire childe Pleusidippus not vused to such hyperbolical
 spectators, broke off the silence by calling for his victualls,
 as one whose emptie stomack since his comming from sea, was
 not ouercloyed with delicates, whereat Agenor reuiued from
 his trance, wherein the present wonder had inwrapt him, 10
 demanded such questions of his name and parentage as the
 Pirates ignorance could not vnfold; but he being able to tel
 no more than this, that his mother was a shepheardesse, &
 his owne name Pleusidippus, cut off all their further inter-
 rogatories by calling after his childish manner againe for 15
 his dinner. Whereupon Agenor commanding him to be had in,
 and vused in euerie respect as the childe of a Prince, began
 in his solitarie walke by his countenance to calculate his
 Natiuitie, and measure his birth by his beautie, contracting
 him in thought heyre to his kingdome of Thessaly, and husbände 20
 to his daughter, before he knewe whence the childe descended,
 or who was his father.

But leauing yong Pleusidippus thus spending his youth
 in the Thessalian Court, protected with the tender affection
 of such a courteous Foster-father as Agenor; returne wee 25
 where we lefte backe vnto Arcadie, and meete his Mother the
 faire Samela returning from the foldes: who hauing discoursed

Textual Notes to Page 82

3 randon] random 1610 1616.

3 Thessalian] Thessalonan 1605, Thessalonian 1610 1616

14 their further] other 1599-1616

26 vnto] into 1599-1616

by the way as she came home to Lamedon and Menaphon what shee
 late sawe and obserued in her sonne, they both conioyned
 their iudgements to this conclusion, that hee was doubtles
 borne to some greater fortunes than the sheepcoates could
 containe, and therefore it behooued her to further his Des- 5
 tinies with some good and liberall education, [G 2^v] and not
 to detaine him any longer in that trade of life, which his
 fortune withstood: but by the way to rebuke him for tyranni-
 sing so Lordlie ouer the boies, least the neighbor shepheards
 might happely intrude the name of iniurie on them being 10
 strangers for his insulting ouer their children. With this
 determination came she home, & calling for Pleusidippus
 according to their former consaile, he would in no wise be
 found. Thereupon enquirie was made amongst all the shep-
 hears, diligent search in euerie village, but stil the most 15
 carefulest post returned with Non est inuentus. Which Samela
 hearing, thinking she had vtterly lost him whome Fortune had
 sauied, began in this manner to act her vnrest; Dissembling
 heauens, where is your happinesse? vnconstant times, what
 are your triumphes? haue you therefore hethertoo fed me with 20
 honie, that you might at last poyson me with gall? Haue you
 fatted mee so long with Sardenian smiles, that like the
 wracke of the Syrens, I might perrish in your wiles? Curst
 that I was to affie in your curtesie, curst that am to taste
 of your crueltie. O Pleusidippus, liuest thou, or art thou 25
 dead? No thou art dead, dead to the world, dead to thy kins-
 folkes, dead to Cipres, dead to Arcadie, dead to thy mother

Textual Notes to Page 83

3 this] their 1599-1616

4 than the] than 1599-1616

14 amongst] among 1599-1616

21 that you] that ye 1599-1616

24 am] I am 1599-1616

Samela; and with thee dies the worlds wonder, thy kinsfolkes
 comfort, Cipres soule, Arcadies hopes, thy mothers honours.
 Was this the prophecie of thy souereigntie, to yeeld vp thy
 life to death so vntimely? wretched was I of al women to
 bring thee foorth to this infancie. O cruel Themis that didst 5
 reuolue such vneuitable fate; hard harted death to prosecute
 me with such hate. Haue wee therefore escape the furie of
 the seas, to perish on the land? was it not inough that we
 were exiled from higher prosperitie, but we must all of vs
 thus sodainly be ouerwhelmed with the ouerflowe of a second 10
 aduersitie? my husband and thy father to be swallowed in the
 furie of the surge, and now thou to bee (and therewith her
 eyes distilled such abundance of teares, as stopt the passage
 of her plaints, & made her seeme a more than second Niobe,
 bewailing her seauen fold sorrow vnder the forme of [G 3] a 15
 weeping Flint.) Menaphon who had ouer heard her all this
 while, as one that sought opportunitie to plead his vnrest,
 perceiuing her in that extremitie of agonie for hir sons
 supposed losse, stept to hir presently, & cheerde hir vp in
 these tearmes; Faire shepheardesse, might the teares of 20
 contrition raise the dead from destruction, then were it
 wisdom to bewaile what weeping might recall; but since such
 anguish is fruitlesse, and these plainings bootlesse; comfort
 your self with the hope of the liuing, and omit the teares for
 the dead. Why quoth Samela how is it possible a woman should 25
 loose him without griefe, whom she hath conceiued with sorrow:
 he was sweete Menaphon, the diuided halfe of my essence,

Textual Notes to Page 84

10 thus sodainly] suddenly 1605 1610 1616

11 thy] my 1605 1610 1616

15 of a] of 1605 1610 1616

soule to my ioyes, and life to my delights; as beauteous in
 his birth, as is our bright bow-bearing God, that played the
 shepheard awhile for loue, amidst our pleasant Arcadian
 Downes. What ere hee was in beautie quoth Menaphon, proceeded
 from your bountie; who may by marriage make his like when you 5
 please: therefore there is no cause you shuld so much grieve
 to see your first worke defacde, that of a newe molde can
 forme a farre better than euer he was. Ah Menaphon, nere more
 may his like proceede from my loynes; I tell thee he made the
 chamber bright with his beautie when he was born, and chacte 10
 the night with the golden rayes that gleamed from his looks:
 nere more may I bee the mother of such a sonne. Yes Samela
 (quoth the frolicke shepheard) thinke not but if thou wilt
 list to my loues, I will enrich thee with as faire increase
 as euer he was. Alas pore swaine said she, thou hopest in 15
 vaine, since another must reape what thou hast sowne, and
 gather into his barnes what thou hast scattered in the furrowe.
 Another reape what I haue sown: therwith he scracht his head
 where it icht not, and setting his cap he could not tell which
 way, in a hot fustian fume he vttred these words of furie; 20
 Strumpet of Greece, repaiest thou my loue with this lauish
 ingratitude? haue I therefore with my plentie supplied thy
 wants, that thou with thy pride shouldest procure my wo? did I
 relieue thee in distresse, to wound me [G 3^v] in thy welfare
 with disdaine? deceitfull woman (and therewith hee swore a 25
 holiday oath, by Pan the God of the Shepheards) either re-
 turne loue for loue, or I will turne thee forth of doores to

Textual Notes to Page 85

4 ere] euer 1599-1616

6 cause] cause why 1599-1616

10 chacte] checkt 1599-1616

12 nere] neuer 1599-1616

20 fume] 1599-1616, = fumes 1589

scrape vp thy crummes where thou canst; and make thee pitied
 for thy pouertie, that earst while wert honoured in euerie
 mans eye through the supportance of thy beautie. Belike then
 quoth Samela, when you intertained me into your house, you
 did it not in regarde of the lawes of hospitalitie, but onely 5
 with this policie to quench the flames of your fancie: then
 sir haue I mistooke your honestie, and am lesse indebted to
 your courtesie. Nay I thought no lesse said Menaphon, when
 your straggling eye at our last meeting would be gadding
 throughout euerie corner of our companie, that you would 10
 proue such a kinde kistrell; but if you will needes bee star-
 ting, Ile serue yee thereafter I warrant you: then see which
 of our beardlesse yongsters will take ye in, when I haue
 cast you foorth. Those quoth shee that countenance Menaphon
 and his pelfe, and are better able than your selfe: but howso- 15
 euer I finde their fauour, I henceforth defie you and your
 fellowship. And therewith in great rage she flung away into
 the next chamber, where her vncle Lamedon laye a sleepe; to
 whome complaining of Menaphons discourtesies, he straight
 inuented this remedie; there was a shepheard called Moron 20
 (brother to Doron) that not long before died of a surfet,
 whose house and flocke beeing set to sale after his decease,
 he bought them both foorthwith for Samela with certaine re-
 mainder of money he had, and therein enfeaft her maugre the
 furie of Menaphon; who when hee saw she was able to support 25
 her state without his purse, became sicke for anger, and
 spent whole Eclogues in anguish. Sometime lying comfortlesse

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7 haue I] I haue 1599-1616.

12 yee] you 1599-1616

13 ye] you 1605 1610 1616

14 quoth] said 1599-1616

14 countenance] out countenance 1610 1616

18 a sleepe] sleeping 1605 1610 1616

18-19 to whome] who 1605 1610 1616

on his bedde he would complaine him to the windes of his woes,
 in these or such like woords; Forlorne, and forsooke since
 Phisick dooth loathe thee; despaire be thy death, Loue is a
 God and despiseth thee a man; Fortune blinde, and can not be-
 holde thy desertes: die, die, fonde Menaphon, that vngrate- 5
 fully hast abando- [G 4] ned thy Mistresse. And therewith
 stretching himselfe vppon his bedde, as thinking to haue
 slept, hee was restrained by cares that exiled all rest from
 his eyes: whereuppon taking his pipe in his hande, twixte
 playing and singing hee playned him thus. 10

Menaphons Song in his bedde.

You restlesse cares companions of the night,
 That wrap my ioyes in folds of endlesse woes:
 Tyre on my heart, and wound it with your spight,
 Since Loue and Fortune proues my equall foes. 15

Farewell my hopes, farewell my happie daies:
 Welcome sweete griefe, the subiect of my laies.

Mourne heauens, mourne earth, your shepheard is forlorne;
 Mourne times and houres since bale inuades my bowre:
 Curse euerie tongue the place where I was borne, 20
 Curse euerie thought the life which makes me lowre.

Farewell my hopes, farewell my happie daies,
 Welcome sweete griefe the subiect of my laies.

Textual Notes to Page 87

1 on] in 1599-1616

7 stretching] stretched 1599-1616

13 wrap] wrapt 1610 1616

19 my] by 1599-1616

Was I not free? was I not fancies aime?
 Framde not desire my face to front disdaine?
 I was; she did: but now one silly maime
 Makes me to droope as he whom loue hath slaine.

Farewell my hopes, farewell my happie daies, 5
 Welcome sweete grieve the subiect of my layes.

Yet drooping, and yet liuing to this death,
 I sigh, I sue for pitie at her shrine,
 Whose fierie eyes exhale my vitall breath,
 And make my flockes with parching heate to pine. 10

Farewell my hopes, farewell my happie daies,
 Welcome sweete grieve the subiect of my layes.

[G 4^v] Fade they, die I, long may she liue to blisse
 That feedes a wanton fire with fuell of her forme,
 And makes perpetuall summer where shee is; 15
 Whiles I doo crie oretooke with enuies storme,

Farewell my hopes, farewell my happie daies:
 Welcome sweete grieve, the subiect of my laies.

No sooner had Menaphon ended this dittie, but Pesana
 hearing that he was lately falne sicke, and that Samela & 20
 hee were at mortall iarres; thinking now to make hay while
 the Sunne shinde, and take opportunitie by his forelockes,
 comming into his chamber vnder pretence to visite him, fell
 into these tearmes; Why how now Menaphon, hath your newe

Textual Notes to Page 88

4 as] eas 1599

21 now to] to 1599-1616

22 his] her 1610 1616

change driuen you to a night cap? Beleeue me this is the
 strangest effect of loue that euer I saw, to freeze so
 quicklye the heart it set on fire so lately. Why maye it not
 bee a burning feuer as well quoth Menaphon blushing? Nay that
 can not be said Pesana, since you shake for cold, not swelt 5
 for heat. Why if it be so it is long of cold interteinment.
 Why quoth Pesana, hath your hot intertainment cooled your
 courage? No, but her vnderdeserued hate quite hindered my
 conquest. You knowe quoth Pesana where you might haue been
 let in long ere this, without either assalt or anie such 10
 battrie. With this the shepheard was mute, and Pesana
 ashamed: but at length regathering his spirites to bewray his
 martyrdome, and make his olde Mistresse some new musicke,
 he strained foorth this dittie.

Faire fields proud Floras vaunt, why is't you smile 15
 when as I languish?
 You golden meads, why striue you to beguile
 my weeping anguish?
 I liue to sorrow, you to pleasure spring:
 why doo you spring thus? 20
 What will not Boreas tempests wrathfull king
 take some pitie on vs?
 [H 1] And send foorth Winter in hir rustie weede,
 to waite my bemonings;
 Whiles I distrest doo tune my countrey reede 25
 vnto my gronings.

Textual Notes to Page 89

3 heart it] heart, is 1605 1610, heart y^t is 1616

5 swelt] sweat 1605 1610 1616

7 quoth] said 1599-1616

9 quoth] said 1599-1616

23 in hir] in 1616

24 waite] waile 1599-1616

But heauen, and earth, time, place, and euerie power
 haue with her conspired

To turne my blissefull sweetes to balefull sower,
 since fond I desired

The heauen whereto my thoughts may not aspire:
 ay me vnhappye.

5

It was my fault t'imbrace my bane the fire
 that forceth me die.

Mine be the paine, but hirs the cruell cause
 of this strange torment:

10

Wherefore no time my banning praiers shall pause,
 till proud she repent.

Well I perceiue quoth Pesana, for all she hath let you
 flie like a Hawke that hath lost hir tyre; yet you meane to
 follow sute and seruice, though you get but a handfull of
 smoake to the bargaine. Not so quoth Menaphon, but perhaps I
 seek to returne an ill bargaine as deare as I bought it. If
 you doo so, you are wiser than this kercher dooth shew you
 quoth Pesana. Much idle prattle to this purpose had Menaphon
 with Pesana in his sicknesse, and long it was not, but that
 with good diet and warme broths, (and especially by her care-
 full attendance) hee began to gather vp his crummes, and
 listen by litle and litle to the loue he late scorned. Leau
 we them to their equall desires, as surfetting either of
 others societie; and let vs looke back to Thessaly, where
Samelaes stripling (now growne vp to the age of sixteene

15

20

25

Textual Notes to Page 90

3 sweetes] sweete 1599-1616

4 fond I] I fond 1599-1616

4 desired] desired. 1599-1616

8 die] to die 1616

9 the paine] my paine 1616

13 quoth] said 1599-1616

16 quoth] said 1599-1616

18 dooth shew] sheweth 1599-1616

19 quoth] said 1599-1616

19 purpose] end 1599-1616

24 as] and 1599-1616

yeres) flourisht in honour & feates of armes aboue all the
 Knights of the Court, insomuch that the eccho of his Fame,
 was the onely newes talkt on throughout euerie towne in
Greece: but Olympia the Mistres of his prowesse, (for so was
 the Kings daughter named) was she that most of all exalted in 5
 the farre renow- [H 1^V] med reports of his martiall perfec-
 tions, to whose praise hee did consecrate al his indeuours,
 to whose exquisite forme he did dedicate all his aduentures.
 But hell-borne Fame, the eldest daughter of Erinnis, enuying
 the felicitie of these two famous Louers, dismounted eftsoones 10
 from hir brasse sounding buildings, and vnburdened hir selfe
 of hir secrets in the presence of yong Pleusidippus, among
 whose catalogue she had not forgot to discouer, the incom-
 parable beautie of the Arcadian shepheardesse; whereof the
 young Prince no sooner had receiued an inckling, but he 15
 stood vpon thornes til he had satisfied his desire with her
 sight. Therefore on a time sitting with his Mistresse at
 supper, when for table talke it was debated amongst them,
 what Countrey bredde the most accomplit Dames for all things?
 After straungers and others had deliuered vp their opinions 20
 without parcialitie, one amongst them all who had been in
Arcadie, gaue vp his verdit thus freely; Gentlewomen (quoth
 hee) bee it no disgrace for the Moon to stoope to the Sunne,
 for the starres to giue place when Titan appeares; then I hope
 neither the Thessalians will be moued, nor the Grecians 25
 agrieved, if I make Apollos Arcadie beauties Meridian. Neither
 wil I proceede heerein as our Philosophicall Poets are wont,

Textual Notes to Page 91

5 exalted] exulted 1599-1616

6 renowned] renowned 1616

21 amongst] among 1610 1616

that muster euerie moouer in the Zodiacke, euerie fixed
 starre in the firmament, euerie elementall worde of arte in
 an Almanacke, to prooue that Countrey for beautie most Canon-
 icall where their Mistresse abideth; when as God wot, had
 they but learned of Apelles, Ne sutor ultra crepidam, they 5
 wold not haue aspired aboue their birth, or talkt beyond
 their sowterly bringing vp. Our Arcadian Nimphs are faire &
 beautifull, though not begotten of the Suns bright rayes;
 whose eyes vant loues armorie to the viewe, whose angelical
 faces are to the obscure earth in steed of a Firmament: 10
 viewe but this counterfeite (and therewithall hee shewed the
 picture of Samela) and see if it be not of force to draw the
 Sunne from his spheare, or the Moone from hir circle to gaze
 as the one did on the beautie of Daphne, or al night contem-
 plate as the [H 2] other on the forme of Endymion. Pleusi- 15
dippus who al this while heard his tale with attentieue
 patience, no sooner beheld the radiant glory of this resplen-
 dant face, but as a man alreadie installed in eternitie, he
 exclaimed thus abruptly, O Arcadie, Arcadie storehouse of
 Nimphs, and nurserie of beautie. At which words Olympia 20
 starting vp suddenly, as if she a second Iuno, had taken hir
Ioue in bed with Alcmena: & ouercasting the chamber with a
 frown that was able to mantle the world with an eternall
 night, she made passage to her choller in these termes of
 contempt; Beardlesse vpstart of I know not whence, haue the 25
 fauors of my bounty (not thy desert) entred thee so deeply
 in ouerweening presumption, that thou shouldst be the formost

Textual Notes to Page 92

9 vant] vaunt 1616

10 of a] of 1599-1616

19 storehouse] storehouses 1610 1616

in derogation of our dignitie, and blaspheming of my beautie?
 I tell thee recreant, I scorne thy clownish Arcady with his
 inferiour comparisons, as one that prizeth her perfection
 aboue anie created constitution. Pleusidippus vpon this speach
 stood plunged in a great perplexitie whether he should excuse 5
 himselfe mildly, or take her vp roundly: but the latter being
 more leuel to his humor than the former, he begun thus to
 rowze vp his furie; Disdainful dame that vpbraidest me with
 my birth as it were base, & my youth as it were boyish, know
 that although my parents and progenie are enuied by obscuritie, 10
 yet the sparkes of renowm that make my Eagle minded thoughts
 to mount, the heauenly fire imprisoned in the pannicles of my
 crest, inciting me to more deeds of honor, than stout Perseus
 effected with his fauchon in the fields of Hesperia, asser-
 taineth my soule I was the sonne of no coward, but a Gentle- 15
 man: but since my inequalitie of parentage, is such an eye
 sore to thy enuie, holde take thy fauors, (and therewith he
 threw her her gloue) and immortalize whom thou wilt with thy
 toyes; for I will to Arcadie in despite of thee and thine
 affinitie, there either to seeke out mischance, or a new Mis- 20
 tres. With this in a great rage he rose from the boord, &
 would haue mounted himselfe to depart in that mood, had not
 the Lords & gentlemen there present dissuaded him from such
 an vnaduised enterprise. [H 2^V] Neither was this vnkindnesse
 kept so secret, but it came to the Kings eare as he was new 25
 risen from dinner; who for the loue he bare to Pleusidippus
 whome hee had honoured with Knighthood not long before, and

Textual Notes to Page 93

2 recreant] miscreant 1610 1616

4 Pleusidippus] 1599-1616, Pleusidippns 1589

7 he begun] began 1599-1616

10 although] though 1599-1616

11 renownm] renowne 1605 1610 1616

12 fire] 1599-1616, fir 1589

14-15 assertaineth] ascertaines 1599-1616

16 an] a 1599 1605

18 her her] her 1610 1616

19 despite] spite 1599-1616

19 thine] thy 1599-1616

26 risen] 1599-1616, rise 1589

for the toward hopes he saw in him, tooke paines to goe to the
 chamber where they were; and finding his daughter in straunge
 manner perplexed with the thought of Pleusidippus departure,
 her eyes red, and her cheekes all to be blubbered with her
 iealous teares, he tooke her vp in this manner. Daughter, I 5
 thought I had chose such a one to be the obiect of your eie,
 as you might haue euerie way loued and honoured as the Lord of
 your life, and not haue controlled as the slaue of your luste.
 Did I therefore grace him with my countenance, that you should
 distaine him with your taunts; peeuish girle, I aduise thee 10
 on my displeasure, either reconcile thy selfe betimes, and
 reforme thy vnreuerent tearmes, or I will disclaime the loue
 of a Father, and deale by thee no more as a daughter. Olympia
 who alreadie had sufficiently bitten on the bridle, took
 these words more vnkindly than all her former bitterness, 15
 which she disgested but sowerly; neuerthesse making necessi-
 tie the present times best pollicie, shee humbled her selfe
 as shee might with modestie, and desired the best interpreta-
 tion of what was past: Pleusidippus whose courteous inclina-
 tion coulde not withstand this submission, in sign of 20
 reconcilment gaue her a stoccado des labies: yet was he not
 so reconciled, but he kept on his purpose of going to Arcadie;
 whereat Olympia (although she grudged inwardly, yet being
 loath to offend) helde her peace, and determined to bestowe
 vppon him a remembrance, whereby he might bee brought to 25
 thinke vppon her in his absence; which was the deuise of a
 bleeding heart floting in the sea, waves curiouslie stamp in

Textual Notes to Page 94

3 thought] thoughts 1610 1616

7 you] ye 1599-1616

20 this] his 1599

23 although] though 1599-1616

26 vppon] on 1599-1616

27 sea, waues] sea waues, 1599-1616

golde, with this Motto about it, Portum aut mortem; alluding
as it seemed to the deuise in his shield, wherein (because he
was taken vp by Eurilochus on the shore) was cunningly drawne
in a field argent, the sea waues with Venus sitting on the
top, in token that his affection was alreadie fettered. Here 5
holde this [H 3] said she my sweet Pleusidippus, and hang it
about thy neck, that when thou art in Arcadie it may be euer
in thine eye; so shall these droppes of ruth that paint out
a painfull trueth, withdraw thy fancie from attracting strange
beautie: which said, the teares gusht from her eyes, and good 10
Agenors likewise, who gaue him nothing so much in charge, as
to make hast of his returne. Pleusidippus although he could
haue bin content to haue done the like for companie, yet he
had such a minde on his iourney, that he broke off such
ceremonies, and hasted a shipboord; and in a Barke bounde for 15
Arcadie, hauing the winde fauourable made a short cut, so that
in a daye and nights sayling, he arriued on the shore adioy-
ning to the Promontorie wher he, his mother, and his vnckle
Lamedon were first wrackt.

Leaue we him wandring with some few of his traine that 20
came with him alongst the sea side, to seeke out some town or
village where to refresh themselues; and let vs awhile to the
Court of Democles where our Historie began: who hauing
committed his daughter with her tender babe, her husbände
Maximius, and Lamedon his vnckle without oare or marriner to 25
the furie of the merciles waues, determined to leaue the
succession of his kingdome to vncertaine chance: for his Queene

Textual Notes to Page 95

1 Motto] potto 1610

2 he] it 1599-1616

8 thine] thy 1599-1616

10-11 good Agenors] Agenors 1599-1616

12 although] though 1599-1616

14 broke] brake 1605 1610 1616

16 that] as 1599-1616

17-18 adioyning to] ioyning on 1599-1616

18 Promontorie] Promontarie 1605 1610

18-19 his vnckle Lamedon] Lamedon. 1599-1616

21 alongs'] along 1599-1616

25 Maximius] Maximinus 1605 1610 1616

with Sephestiaes losse (whom she deemed to be dead) tooke such thought, that within short time after she died. Democles as carelesse of all weathers, spent his time Epicure-like in all kinde of pleasures that either art or expence might affoord; so that for his dissolute life he seemed another Heliogabalus, deriuing his securitie from that grounded tranquillitie, which made it prouerbiall to the world, No heauen but Arcadie.

Hauing spent manie yeares in this varietie of vanitie, Fame determining to applye her selfe to his fancie, sounded in his eares the singular beautie of his daughter Samela; he, although he were an olde colte, yet had not cast all his wanton teeth, which made him vnder the brute of beeing sicke of a grieuous appoplexie, steale from his Court secretly in the disguise of a shepheard, to come and seek out Same- [H 3^v] la; who not a little proud of hir new flocke, liude more contented than if she had been Queene of Arcadie; and Melincertus ioying not a little that shee was parted from Menaphon, vsed euerie day to visite her without dread, and courte her in such shepheards tearmes as he had; which howe they pleased her I leaue to you to imagine, when as not long after she vowed mariage to him solemnly in presence of all the shepheards, but not to be solemnized till the Prophecie was fulfilled, mentioned in the beginning of this Historie. Although this penance exceeded the limits of his patience; yet hoping that the Oracle was not vttered in vaine, and might as well (albeit he knew not which way) bee accomplished in him as in any other, was contented to make a vertue of necessitie, and

5

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15

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Textual Notes to Page 96

5] that] as 1599-1616

10 eares] eare 1599-1616

await the vtmost of his destinie. But Pleusidippus, who by
 this time had perfected his pollicies, exchaunging his gar-
 ments with one of the heardgroomes of Menaphon, tracing ouer
 the Plaines in the habit of a Shepheard, chanced to meete
 with Democles as he was new come into those quarters; whom 5
 mistaking for an olde shepheard, he began many impertinent
 questions belonging to the Sheepecoates, at last he askt him
 if he knew Samelas sheepfold; who answering doubtfully vnto
 all alike, made him halfe angrie: and had not Samela past by
 at that instant to fill her bottle at a spring neere the 10
 foote of the Promontorie, he should lyke inough haue had
 first hansell of our new Shepheards sheepehooke. But the
 wonder of her beautie so wrought with his wounded fancie,
 that he thought report a partiall spreader of her praises,
 and fame too base to talke of such formes. Samela espying 15
 this faire shepheard so farre ouer-gone in his gazing, stept
 to him, and askt him if he knew her that hee so ouerlookt
 her. Pardon me faire shepheardesse (quoth Pleusidippus) if it
 be a fault, for I cannot chuse being Eagle sighted but gaze
 on the Sunne the first time I see it. And truely I cannot 20
 chuse but compare you to one of AEsops Apes, that finding a
 Gloworme in the night, tooke it for fire; and you seeing a
 face full of deformities, mistake it for the Sunne. In- [H 4]
 deede it maye be mine eyes made opposite to such an obiect
 may faile in their office, hauing their lights rebated by 25
 such brightnesse. Nay not vnlike quoth Samela, for els out
 of doubt you would see your way better. Why quoth Pleusidippus

Textual Notes to Page 97

8 vnto] to 1599-1616

18 quoth] said 1599-1616

22 fire] a fire 1605 1610 1616

I cannot go out of the way, when I meete such glistering
 Goddesses in my way. How now sir Paris, are you out of your
 Arithmeticke, I thinke you haue lost your witts with your
 eyes, that mistake Arcadie for Ida, and a Sheheardesse for a
 for a Goddes. How euer it please you (quoth Pleusidippus) to 5
 derogate from my prowesse by the title of Paris, know that I
 am not so farre out of my Arithmetick, but that by Multipli-
 cation I can make two of one, in an houres warning, or bee as
 good as a cypher to fill vp a place at the worst hand; for my
 wit sufficeth be it neuer so simple to proue both re and voce 10
 that there can be no vacuum in rerum natura, and mine eyes
 (or else they deceiue me) will enter so farre in arte as
niger est contrarius albo, and teach mee how to discern
 twixt blacke and white. Much other circumstance of prattle
 passed betweene them, which the Arcadian Records doo not shew, 15
 nor I remember; sufficeth he pleaded loue, and was repulst:
 which droue him into such a cholar, that meeting his supposed
 sheheard, (who lying vnder a bush, had all this while ouer
 heard them) he entred into such termes of indignation, as Ioue
 shaking his earthquaking haire, when he sate in consultation 20
 of Licaon. Wherefore Democles perceiuing Pleusidippus repulst,
 who was euery way gracie with the ornaments of Nature, began
 to cast his bad peniworths, in whose face age had furrowed her
 wrinckles; except hee should lay his crowne at her feete, and
 tell her he was King of Arcadia; which in Common wealths 25
 respectes, seeming not commodious, he thought to turne a new
 leafe, and make this yong sheheard the meanes to perfect his

Textual Notes to Page 98

6 title] tittle 1610

23 cast] cast ouer 1605 1610 1616

24 crowne] crowne downe 1605 1610 1616

purpose. Hee had not farre from that place a strong Castle,
 which was inhabited as then by none but tilsmen and heard-
 groomes: thether did he perswade Pleusidippus to carrie her
 perforce, & effect that by constraint, that he could not
 atchieue by intreatie; who [H 4^v] listning not a little to 5
 this counsaile, that was neuer platted for his aduantage,
 presently put in practise what he of late gaue in precepts,
 and waiting till the euening that Samela should fold hir
 sheep, hauing giuen his men the watch word, maugre al the
 shepheards adioyning he mounted her behind him; and being by 10
Democles directed to the Castle, he made such hauocke among
 the stubborne heardsmen, that wil they nill they, he was Lord
 of the Castle. Yet might not all this preuaile with Samela,
 who constant to her olde shephearde, would not interteine
 anie new loue; which made Pleusidippus thinke all his haruest 15
 lost in the reaping, and blemisht al his delights with a
 mournful drooping. But Democles that lookt for a mountaine
 of golde in a Mole hill, finding her all alone, began to
 discourse his loue in more ample manner than euer Pleusidippus,
 telling her how he was a King, what his reuenewes were, what 20
 power he had to aduance her; with many other proud vaunts of
 his wealth, and prodigal termes of his treasure. Samela
 hearing the name of a King, & perceiuing him to be hir Father,
 stoode amazed like Medusaes Metamorphosis, and blushing oft
 with intermingled sighes, began to thinke how iniurious for- 25
 tune was to her shoven in such an incestuous father. But he
 hot spurred in his purpose, gaue hir no time to deliberate,

Textual Notes to Page 99

6 platted] plotted 1605 1610 1616

13 all this] this 1605 1610 1616

16 blemisht] blemish 1610 1616

18 all alone] alone 1599-1616

27 deliberate] deliberate or consider of the matter 1605
1610 1616

but required either a quicke consent, or a present deniall.
 She tolde him, that the Shepheard Melicertus was alreadie
 intituled in the interest of hir beautie, wherefore it was in
 vain what he or anie other could plead in the way of perswa-
 sion. He thereupon entring into a large field of the basenesse 5
 of Shepheards, and royalties of Kings, with manie other
 assembled arguments of delight, that would haue fetcht Venus
 from her sphere to disport: but Samela whose mouth could
 disgest no other meate saue onely hir sweete Melicertus,
 ashamed so long to holde parley with her father about such a 10
 matter, flung away to her withdrawing chamber in a dissembled
 rage, and there after her wonted manner bewailed her misfor-
 tunes.

Democles plunged thus in a Laborinth of restles passi-
 [I 1] ons, seeing Melicertus figure was so deeply printed 15
 in the center of her thoughts, as neither the resolution of
 his fancie, his Metamorphosis from a King to a traueler,
 Crownes, Kingdomes, preferments, (batties that soone ouer-
 throwe the fortresse of womens fantasies) when Democles I
 saye, saw that none of these colde remooue Samela; hearing 20
 that the Arcadian shepherdes were in an vprere for the losse
 of their beautiful shepherdesse, his hot loue changing to a
 bird of coye disdaine; he intended by some reuenge, either to
 obtaine his loue, or satisfie his hate: whereupon thoroughly
 resolued, he stole away secretly in his shepheards appaile, 25
 & got him down to the Plaines; where he found all the swains
 in a mutinie about the recouerie of their beautiful Paragon.

Democles stepping amongst the route, demanded the cause of
 their controuersie. Marie sir quoth Doron bluntly, the flower
 of all our garland is gone. How meane you that sir, quoth he?
 We had answered Doron, an Eaw amongst our Ramms, whose fleece
 was as white as the haires that grow on father Boreas chinne, 5
 or as the dangling deawlap of the siluer Bull, her front
 curled like to the Erimanthian Boare, and spangled like the
 woosted stockings of Saturne, her face like Mars treading vpon
 the milke white cloudes: beleeeue me shepheard, her eyes were
 like the fierie torches tilting against the Moone: this para- 10
 gon, this none such, this Eaw, this Mistres of our flockes,
 was by a wily Foxe stolne from our foldes; for which these
 shepheards assemble themselues, to recouer so wealtheie a prize.
 What is he quoth Menaphon that Doron is in such debate with?
 Fellowe canst thou tell vs anie newes of the faire shephear- 15
 desse, that the Knight of Thessaly hath carried away from her
 fellow Nymphes. Democles thinking to take opportunitie by the
 forehead: and seeing Time had feathred his bolte, willing to
 assaye as hee might to hit the marke, began thus.

Shepheardes, you see my profession is your trade, and 20
 although my wandring fortunes be not like your home borne fa-
 uours; yet were I in the groues of Thessalian Tempe, as [I 1^v]
 I am in the plaines of Arcadie, the swaines would giue mee as
 manie due honors, as they present you here with submissee re-
 uerence. Beautie that drew Apollo from heauen to playe the 25
 shepheard, that fetcht Ioue from heauen to bear the shape of a
 Bul for Agenors daughter, the excellence of such a Metaphusicall

Textual Notes to Page 101

7 like the] like to the 1605 1610 1616

9-10 eyes were like] eyes like 1605 1610 1616

27 Metaphusicall] Metaphysicall 1599-1616

vertue, I meane shepheards the fame of your faire Samela,
 houering in the eares of euerie man as a miracle of nature,
 brought me from Thessaly to feede mine eyes with Arcadies
 wonder: stepping alongst the shoare to come to some sheepcoate
 where my wearie limmes might haue rest, Loue that for my 5
 labors thought to lead me to fancies paulion, was my conduct
 to a castle, where a Thessalian knight lyes in holde, the
 Portcullis was let downe, the bridge drawen, the Court of
 garde kept, thether I went; and for by my tongue I was known
 to be a Thessalian, I was entertained and lodged: the Knight 10
 whose yeares are young, and valure matchlesse, holding in his
 armes a Ladie more beautifull than Loues Queene, all blubbered
 with teares, asked me manie questions, which as I might I
 replide vnto: but while he talkt, mine eye surfetting with
 such excellence, was detained vpon the glorious shew of such 15
 a wonderfull object; I demanded what she was of the standers
 by, & they said she was the faire sheheardesse whome the
 Knight had taken from the swaines of Arcadie, and woulde
 carrie with the first winde that serued into Thessaly: This
 shepheards I knowe, and grieue that thus your loues should be 20
 ouermatcht with Fortune, and your affections pulde backe by
 contrarietie of Destinie. Melicertus hearing this, the fire
 sparkling out of his eyes began thus; I tell thee shehearde,
 if Fates with their forepointing pencils did pen down, or
 Fortune with her deepest varietie resolute, or Loue with his 25
 greatest power determine to depriue Arcadie of the beautifull
Samela, we would with our blood signe downe such spels on the

Textual Notes to Page 102

1 shepheards] 1599-1616, shepheard 1589

5 rest] rost 1605

9 by my] my 1616

22 Melicertus] Melecertus 1599 1605

25 her deepest] the deepe 1610 1616

Plaines, that either our Gods should summon her to Elizium,
 or shee rest with vs quiet & fortunate: thou seest the shep-
 heardes are vp in armes to reuenge, onely it rests who shall
 haue the honour [I 2] and principalitie of the field. What
 needs that question quoth Menaphon, am not I the Kings shep- 5
 heard, and chiefe of all the bordering swaines of Arcadie. I
 grant quoth Melicertus, but am not I a Gentleman, though tirde
 in shepheardes skincoate; superiour to thee in birth, though
 equall nowe in profession. Well from words they had falne to
 blowes, had not the shepheards parted them; and for the 10
 auoyding of farther troubles, it was agreed that they should
 in two Eclogs make description of their loue, and Democles,
 for he was a stranger, to sit Censor, and who best could
 decipher his Mistres perfection, should be made Generall of
 the rest. Menaphon and Melicertus condescended to this motion, 15
 & Democles sitting as Iudge, the rest of the shepheards stan-
 ding as witnesses of this combat Menaphon began thus.

Menaphons Eclogue.

Too weake the wit, too slender is the braine
 That meanes to marke the power and worth of loue; 20
 Not one that liues (except he hap to proue)
 Can tell the sweete, or tell the secret paine.

Yet I that haue been prentice to the griefe,
 Like to the cunning sea-man from a farre,

Textual Notes to Page 103

2 shee] she the 1599

2 with vs] with 1599

7 am not I] I am not 1599

8 in shepheardes] in a shepheardes 1610 1616

16 as] as a 1599-1616

17 this] his 1599

By gesse will take the beautie of that starre,
Whose influence must yeeld me chiefe reliefe.

You Censors of the glorie of my deare,
With reuerence and lowlie bent of knee,
Attend and marke what her perfections bee:
For in my words my fancies shall appeare.

5

Hir lockes are pleighted like the fleece of wooll
That Iason with his Gretian mates atchiude,
As pure as golde, yet not from golde deriude;
As full of sweetes, as sweete of sweetes is full.

10

[I 2^v] Her browes are pretie tables of conceate,
Where Loue his records of delight dooth quate,
On them her dallying lockes doo daily floate
As Loue full oft dooth feede vpon the baite.

Her eyes, faire eyes, like to the purest lights
That animate the Sunne, or cheere the day,
In whom the shining Sun-beames brightly play
Whiles fancie dooth on them diuine delights.

15

Hir cheekes like ripened lillies steep in wine,
Or faire pomegranade kernels washt in milke,
Or snow white threds in nets of crimson silke,
Or gorgeous cloudes vpon the Sunnes decline.

20

Textual Notes to Page 104

1 take] talke 1589 1599 1605

16 cheere] cleare 1610 1616

20 pomegranade] Pomegranate 1616

Her lips are roses ouerwasht with dew,
 Or like the purple of Narcissus flower:
 No frost their faire, no winde doth wast their power,
 But by her breath her beauties doo renew.

Hir christall chin like to the purest molde, 5
 Enchac'de with daintie daysies soft and white,
 Where fancies faire pauilion once is pight,
 Whereas imbrac'de his beauties he doth holde.

Hir necke like to an yuorie shining tower
 Where through with azure veynes sweete Nectar runnes, 10
 Or like the downe of Swannes where Senesse woons,
 Or like delight that doth it selfe deuoure.

Hir pappes are like faire apples in the prime,
 As round as orient pearles, as soft as downe:
 They neuer vaile their faire through winters frowne, 15
 But from their sweetes Loue suckt his summer time.

Hir bodie beauties best esteemed bowre,
 [I 3] Delicious, comely, daintie, without staine:
 The thought whereof (not touch) hath wrought my paine.
 Whose faire, all faire and beauties doth deuoure. 20

Hir maiden mount, the dwelling house of pleasure;
 Not like, for why no like surpasseth wonder:

Textual Notes to Page 105

1 are] like 1599-1616

6 daintie] dainties 1599, daintiest 1605 1610 1616

17 bodie] bodies 1599-1616

21 mount] wount 1599-1616

O blest is he may bring such beauties vnder,
Or search by sute the secrets of that treasure.

Deuour'd in thought, how wanders my deuice,
What rests behind I must deuine vpon?
Who talkes the best, can say but fairer none: 5
Few words well coucht doo most content the wise.

All you that heare; let not my sillie stile
Condemne my zeale: for what my tongue should say
Serues to inforce my thoughts to seeke the way
Whereby my woes and cares I doo beguile. 10

Selde speaketh Loue, but sighs his secret paines;
Teares are his truce-men, words doo make him tremble.
How sweete is loue to them that can dissemble
In thoughts and lookes, till they haue reapt the gaines,

Alonely I am plaine, and what I say 15
I thinke, yet what I thinke tongue cannot tell:
Sweete Censors take my silly worst for well:
My faith is firme, though homely be my laye.

After the haples Menaphon had in this homely discourse
shadowed his heauenly delight, the shepheard Melicertus after 20
some pause began in this sort.

Melicertus Eclogue.

What neede compare where sweete exceedes compare?

Who drawes his thoughts of loue from senselesse things,

[I 3^v] Their pompe and greatest glories doth impaire,

And mounts Loues heauen with ouer leaden wings. 5

Stones, hearbes and flowers, the foolish spoyles of
earth,

Flouds, mettalls, colours, dalliance of the eye:

These shew conceipt is staind with too much dearth:

Such abstract fond compares make cunning die. 10

But he that hath the feeling taste of Loue

Deriues his essence from no earthlie toy;

A weake conceipt his power cannot approue,

For earthly thoughts are subiect to annoy.

Be whist, be still, be silent Censers now; 15

My fellow swaine has tolde a pretie tale

Which moderne Poets may perhaps allow,

Yet I condemne the tearmes; for they are stale.

Apollo when my Mistres first was borne

Cut off his lockes, and left them on hir head, 20

And said; I plant these wires in Natures scorne,

Whose beauties shall appeare when Time is dead.

Textual Notes to Page 107

4 glories] glory 1599-1616

5 mounts] mount 1599-1616

12 toy] ioy 1610 1616

16 has] h'as 1610 1616

19 was] vas 1610

22 beauties] beautie 1599-1616

From foorth the Christall heauen when she was made,
 The puritie thereof did taint hir brow:
 On which the glistering Sunne that sought the shade
 Gan set, and there his glories doth auow.

Those eyes, faire eyes, too faire to be describde, 5
 Were those that earst the Chaos did reforme:
 To whom the heauens their beauties haue ascribde,
 That fashion life in man, in beast, in worme.

When first hir faire delicious cheekes were wrought,
Aurora brought hir blush, the Moone hir white: 10
 Both so combinde as passed Natures thought,
 [I 4] Compilde those pretie orbes of sweete delight.

When Loue and Nature once were proud with play,
 From both their lips hir lips the Corall drew:
 On them doth fancy sleepe, and euerie day 15
 Doth swallow ioy such sweete delights to view.

Whilome while Venus Sonne did seeke a bowre
 To sport with Psiches his desired deare,
 He chose her chinne; and from that happie stowre
 He neuer stints in glorie to appeare. 20

Desires and Ioyes that long had serued Loue,
 Besought a Holde where pretie eyes might woo them:

Textual Notes to Page 108

7 heauens] 1605 1610 1616, heauen 1589 1599

22 Besought] Behold 1605 1610 1616

22 where] whece 1610, whence 1616

Loue made her necke, and for their best behoue
 Hath shut them there, whence no man can vndoo them.

Once Venus dreamt vpon two pretie things,
 Hir thoughts they were affections chiefest neasts:
 She suckt and sightht, and bathde hir in the springs, 5
 And when she wakt they were my Mistres breasts.

Once Cupide sought a holde to couch his kisses,
 And found the bodie of my best beloude.
 Wherein he closde the beautie of his blisses,
 And from that bower can neuer be remoude. 10

The Graces earst, when Alcidelian springs
 Were waxen drie, perhaps did finde hir fountaine
 Within the vale of blisse, where Cupides wings
 Doo shield the Nectar fleeting from the mountaine.

No more fond man: things infinite I see 15
 Brooke no dimension: Hell a foolish speech;
 For endles things may neuer talked be.
 [I 4^v] Then let me liue to honor and beseech.

Sweete Natures pompe, if my deficient phraze
 Hath staine thy glories by too little skill, 20
 Yeeld pardon though mine eye that long did gaze,
 Hath left no better patterne to my quill.

Textual Notes to Page 109

13 vale] bale 1599-1616

I will no more, no more will I detaine
 Your listning eares with dalliance of my tongue:
 I speake my ioyes, but yet conceale my paine;
 My paine too olde, although my yeres be yong.

As soone as Melicertus had ended this Eclogue, they
 expected the doome of Democles, who hearing the sweete
 description, wherein Melicertus described his Mistres,
 wondered that such rare conceipts could bee harboured vnder a
 shepheards gray cloathing, at last he made this aunswere.

Arcadian Swaines, whose wealth is content, whose labours
 are tempred with sweete loues, whose mindes aspyre not, whose
 thoughts brooke no enuie; onely as riuals in affection, you
 are friendly emulators in honest fancie: sith fortune (as
 enemie to your quiet) hath reft you of your fayre shephear-
 desse, (the worlds wonder, and Arcadies miracle) & one of you
 as champion must lead the rest to reuenge, both desirous to
 shew your valour as your forwardnesse in affections, and yet
 (as I said) one to be sole chieftaine of the traine, I
 award to Melicertus that honor (as to him that hath most
 curiously portrayed out his Mistres excellencie) to beare the
 sole rule and supremacie. At this Menaphon grudged, and
Melicertus was in an extasie for ioy; so that gathering all
 his forces together of stout headstrong clownes, amounting to
 the number of some two hundred, he apparailled himselfe in
 armour, colour sables, as mourning for his Mistres, in his
 shield he had figured the waues of the sea, Venus sitting on

Textual Notes to Page 110

17 affections] affection 1599-1616

18 sole] whole 1599-1616

20 excellencie] excellence 1605 1610 1616

22 for] of 1605 1610 1616

them in the height of all her pride. Thus marched Melicertus forward with olde Democles the supposed shepheard [K 1] till they came to the castle, where Pleusidippus and his faire Samela were resident. As soone as they came there, Melicertus begirt the Castle with such a siege, as so manie sheepish 5
 Caualliers could furnish: which when he had done, summoning them in the Castle to parley, the yong Knight stept vpon the walls, and seeing such a crue of base companions, with Iackets and rustie bills on their backs, fell into a great laughter, and began to taunt them thus. 10

Why, what straunge Metamorphosis is this? Are the Plaines of Arcadie, whilome filled with labourers, now ouerlaide with launces? Are sheepe transformed into men, swaines into souldiers, and a wandring companie of poore shepheards, into a worthie troope of resolute champions? No doubt, either Pan 15
 meanes to playe the God of warre, or else these be but such men as rose of the teeth of Cadmus. Nowe I see the beginning of your warres, and the pretended ende of your stratagems: the shepheards haue a madding humor like the Greekes to seek for the recouerie of Helena; so you for the regaining of your faire 20
Samela. Heere she is Shepheards, and I a Priam to defende hir with resistance of a ten yeares siege; yet for I were loath to haue my Castle sackte like Troy, I pray you tell me which is Agamemnon?

Melicertus hearing the youth speake thus proudly, hauing 25
 the sparkes of honor fresh vnder the cinders of pouertie, incited with loue and valor (two things to animate the most

Textual Notes to Page 111

6 summoning] summoned 1599-1616

8 crue] crow 1605

19 haue] hauing 1599-1616

21 Shepheards] a shepheardesse 1616

23 my] any 1605 1610 1616

25 speake] speaking 1610 1616

dastard Thersites to enter combate against Hercules) aunswered thus.

Vnknownen yongster of Thessaly, if the feare of thy hardie deedes, were like the Diapason of thy threates, wee woulde thinke the Castle of longer siege, than either our
 5
 ages would permit, or our valour aduenture: but where the shelve is moste shallowe, there the water breakes most high; emptie vessells haue the highest sounds, hollowe rockes the loudest ecchoes, and prating gloriosers, the smallest
 10
 performauce of courage; for prooffe whereof, seeing thou hast made a rape of faire Samela, one of her vowed Shepheards [K 1^V] is come for the safetie of hir sweete selfe to challenge thee to single combat; if thou ouercome me, thou shalt freelie passe with the shepheardesse to Thessaly; if I vanquish thee,
 15
 thou shalt feelee the burthen of thy rashnesse, and Samela the sweetnesse of her libertie. Pleusidippus meruailed at the resolution of the shepheard; but when Democles heard how if hee wonne, she should be transported into Thessaly, a world of sorowes tumbled in his discontented braine, that he hampered in his head many meanes to stay the faire Samela; for
 20
 when Pleusidippus in a great choller was readie to throwe downe his gantlet, and to accept of the combat, Democles stepped vp and spoke thus: Worthie mirrors of resolved magnanimitie, whose thoughts are aboue your fortunes, & whose valour more than your reuenewes, knowe that Bitches that
 25
 puppie in hast bring foorth blind whelpes; that there is no herbe sooner sprong vp than the Spattarmia, nor sooner fadeth;

Textual Notes to Page 112

20 many] by many 1599-1616

23 spoke] spake 1599-1616

that fruits too soone ripe are quickly rotten; that deedes
done in hast are repented at leisure: then braue men in so
weightie a cause, and for the conquest of so excellent a
Paragon, let not one minute begin and end the quarrell, but
like Fabius of Rome vse delay in such dangerous exploytes,
when honor sits on wreaths of Lawrell to giue the victor his
garland: deferre it some three daies, and then in solemne
manner end the combat. To this good motion not onely Pleu-
sidippus and Melicertus agreed, but all the companie were
consenting, and vpon pledges of truce being giuen, they
rested. But Democles seeing in couerte he could not conquer,
and that in despairing loues, secrecie was no salue, he dis-
patched letters to the Nobilitie of his court, with straight
charge that they should bee in that place within three dayes
with tenne thousand strong. This newes no sooner came to the
Generall of his Forces, but leuying so many approoued soul-
diers, he marched secretly by night to the place Democles in
his letters had prescribed; and there ioyfully interteined
by the King, they were placde in ambush readie when the
signall should be giuen to issue out of the place, and per-
[K 2] forme their Souereignes command. Well, the third day
being come, no sooner did Titan arise from the watrie Couche
of his Lemman, but these two champions were readie in the
listes, accompanied with the route of all the Arcadian shep-
heards, and olde Democles whom they had appoynted for one of
the Iudges. Pleusidippus seeing Melicertus aduance on his
shield the waues of the sea with a Venus sitting vppon them,

5

10

15

20

25

Textual Notes to Page 113

1 that the 1610 1616

10 being giuen] giuen 1599-1616

15 no sooner came] came no sooner 1599-1616

meruailed what the shepheard should be that gaue his armes,
 & Melicertus was as much amazed to see a strange Thessalian
 Knight vant his armes without difference; yet being so
 fraught with direfull reuenge, as they scorned to salute each
 other so much as with threatates, they fell toughly to blowes. 5
Samela standing on top of the turret, and viewing the combate;
 the poore Ladie grieuing that for her cause such a stratageme
 should arise in Arcadie, her countenance ful of sorrow, and
 flouds of teares falling from her eyes, she began to breath
 out this passion. 10

Vnfortunate Samela born to mishaps, and forepointed
 to sinister fortunes, whose bloomes were ripened by mischance,
 and whose fruite is like to wither with despaire; in thy
 youth sate discontent pruning her selfe on thy forehead, now
 in thine age sorrow hides her selfe amongst the wrinckles of 15
 thy face: thus art thou infortunate in thy Prime, and crossed
 with contrarie accidents in thy Autumne; as haplesse as
Helena to haue the the burden of warres laid on the wings of
 thy beautie. And who must be the champion? whose sword must
 pearce the helme of thine enemie? whose bloud must purchase 20
 the freedome of Samela, but Melicertus? If he conquer, then
Samela triumphs, as if she had been chiefe victor in the
Olympiades; if he loose, euerie drop falling from his wounds
 into the center of my thoughts, as his death to him, so shall
 it be to me the ende of my loues, my life, and my libertie. 25
 As still shee was about to goe forward in hir passion, the
 trumpet sounded and they fell to fight in such furious sorte,

Textual Notes to Page 114

1 his] this 1599-1616

6 the] a 1599-1616

10 this] her 1599-1616

12 ripened] repined 1599

12 by] to 1605 1610 1616

15 thine] thy 1599-1616

16 in thy] in the 1599-1616

20 helme] helmet 1605 1610 1616

24 my] his 1599-1616

25 ende] ends 1599 1605

as the Arcadians and Democles himselfe wondered to see the
 courage of the Shepheard, that tied the Knight to such [K 2^v]
 a sore taske. Pleusidippus likewise feeling an extraordinarie
 kinde of force, and seeing with what courage the Knight of
 the shepheards fought, beganne to coniecture diuersly of the 5
 waues, and to feare the euent of the combate. On the contrarie
 parte, Melicertus halfe wearied with the heauie blowes of
Pleusidippus, stoode in a maze howe so yong a wagge should be
 so expert in his weapon. Thus debating diuersly in their
 seuerall thoughts, at length being both wearie, they stepte 10
 backe, and leaning on their swordes tooke breath, gazing each
 vpon other. At last Pleusidippus burst into these speaches.

Shepheard in life, though now a Gentleman in armour,
 if thy degree be better, I glorie I am not disgracde with the
 combate: tell me, how darest thou so farre wrong mee, as to 15
 weare mine Armes vpon thy shield?

Princookes (quoth Melicertus) thou liest, they bee mine
 owne, and thou contrarie to the Lawe of Armes bearest my
 Creast without difference, in which quarrell, seeing it con-
 cernes mine honour, I will reuenge it as farre as my loues; 20
 and with that he gaue such a charging blowe at Pleusidippus
 healme, that hee had almost ouerturned him: Pleusidippus lefte
 not the blowe vnrequitted, but doubled his force; insomuch
 that the hazard of the battaile was doubtfull, and both of
 them were faine to take breath againe. Democles seeing his 25
 time, that both of them were sore weakened, gaue the watch-
 word, and the ambush leapt out, slaughtered manie of the

Textual Notes to Page 115

2 tied] he tied 1599-1616

6 waues] warre 1610 1616

12 vpon] on 1610 1616

16 weare] beare 1605 1610 1616

16 vpon] on 1599-1616

19-20 concernes mine] concerneth my 1599-1616

21 Pleusidippus] Plensidippus 1599

26 sore] so 1599-1616

26-27 watchword] wathword 1605

shepherds, put the rest to flight, tooke the two champions prisoners, and sacking the Castle, carried them and the faire Samela to his Court: letting the Shepheardesse haue her libertie, but putting Melicertus and Pleusidippus into a deepe and darke dungeon.

5

Where leauing these passionate Louers in this Catas-trophe, againe to Doron the homely blunt Shepheard; who hauing been long enamoured of Carmela, much good wooing past betwixte them, and yet little speeding; at last, both of them met hard by the Promontorie of Arcadie, shee [K 3] leading foorth her Sheepe, and hee going to see his newe yeand Lambes. As soone as they met, breaking a few quarter blowes with such countrey glaunces as they coulde, they geerde one at another louingly. At last Doron manfully begun thus.

10

Carmela by my troth God morrow, tis as daintie to see you abroad, as to eate a messe of sweete milke in Iuly: you are proude such a house doue of late, or rather so good a Huswife, that no man may see you vnder a couple of Capons; the Church-yard may stand long inough ere you will come to looke on it, and the Piper may begge for euerie pennie he gets out of your pursse: but it is no matter, you are in loue with some stout Ruffler, and yet poore folkes, such as I am, must be content with porredge: and with that, turning his backe, he smiled in his sleeue to see howe kindly hee had giuen her the bobbe: which Carmela seeing, she thought to be euen with him thus.

15

20

25

Indeede Doron you saye well, it is long since wee met,

Textual Notes to Page 116

15 God] good 1599-1616

15 tis] it is 1599-1616

22 as] 1599-1616, a 1589

23 porredge] pottage 1616

and our house is a Grange house with you: but we haue tyed vp
 the great Dogge, and when you come you shall haue greene
 rushes you are such a straunger: but tis no matter; soone hot
 soone colde, hee that mingles himselfe with draffe; the hogges
 will eate him: and she that layes her loue on an vnkinde man, 5
 shall finde sorrowe inough to eate hir soppes withall. And
 with that Carmela was so full stomackt that she wept.

Doron to shewe himselfe a naturall young man, gaue her
 a few kinde kisses to comfort her, and sware that she was
 the woman he loued best in the whole worlde, and for prooffe 10
 quoth he, thou shalt heare what I will praise: and you quoth
 she, what I will performe. And so taking hand in hand, they
 kindly sate them downe, and began to discourse their loues in
 these Eclogues.

[K 3^v] Dorons Eclogue ioynd 15
with Carmelas.

Sit downe Carmela here are cubbs for kings,
 Slowes blacke as ieat, or like my Christmas shooes,
 Sweete Sidar which my leathren bottle brings:
 Sit downe Carmela let me kisse thy toes. 20

Carmela.

Ah Doron, ah my heart, thou art as white,
 As is my mothers Calfe or brinded Cow,

Textual Notes to Page 117

3 tis] it is 1610 1616

7 she] he 1610

10 whole worlde] world 1610 1616

15 Eclogue] Eclogues 1605 1610 1616

Thine eyes are like the slow wormes in the night,
 Thine haires resemble thickest of the snow.

The lines within thy face are deepe and cleere
 Like to the furrowes of my fathers waine,
 Thy sweate vpon thy face dooth oft appeare
 Like to my mothers fat and Kitchin gaine.

5

Ah leaue my toe and kisse my lippes my loue,
 My lippes and thine, for I haue giuen it thee:
 Within thy cap tis thou shalt weare my gloue,
 At foote ball sport thou shalt my champion be.

10

Doron.

Carmela deare, euen as the golden ball
 That Venus got, such are thy goodly eyes,
 When cherries iuice is iumbled therewithall,
 Thy breath is like the steeme of apple pies.

15

Thy lippes resemble two Cowcumbers faire,
 Thy teeth like to the tuskes of fattest swine,
 [K 4] Thy speach is like the thunder in the aire:
 Would God thy toes, thy lips and all were mine.

Textual Notes to Page 118

8 and] are 1599-1616

8 it] them 1599-1616

16 two] to 1599

Carmela.

Doron what thing dooth mooue this wishing grieve.

Doron.

Tis Loue Carmela ah tis cruell Loue.

That like a slaue, and caitiffe villaine thiefe,

5

Hath cut my throate of ioy for thy behoue.

Carmela.

Where was he borne?

Doron.

In faith I know not where.

10

But I haue heard much talking of his dart.

Ay me poore man, with manie a tramplng teare,

I feele him wound the forehearse of my heart,

What doo I loue? O no, I doo but talke.

What shall I die for loue? O no, not so.

15

What am I dead? O no my tongue doth walke,

Come kisse Carmela, and confound my woe.

Textual Notes to Page 119

4 Tis] This 1610 1616

5 caitiffe] caitiue 1599-1616

6 for thy] for my 1605 1610 1616

11 heard] 1599-1616, had 1589

12 trampling] trickling 1610 1616

13 forehearse] forchearse 1599-1616

Carmela.

Euen with this kisse, as once my father did.
 I seale the sweete indentures of delight:
 Before I breake my vowe the Gods forbid,
 No not by day, nor yet by darkesome night.

5

[K 4^v] Doron

Euen with this garland made of Holly-hocks
 I crosse thy browes from euerie shepheards kisse.
 Heigh hoe how glad am I to touch thy lockes,
 My frolicke heart euen now a free man is,

10

Carmela.

I thanke you Doron, and will thinke on you,
 I loue you Doron, and will winke on you.
 I seale your charter pattent with my thummes,
 Come kisse and part for feare my mother comes.

15

Thus ended this merrie Eclogue betwixte Doron and Car-
mela: which Gentlemen if it be stuffe with pretie Similes and
 farre fetcht Metaphores; thinke the poore Countrey Louers
 knewe no further comparisons, than came within compasse of
 their Countrey Logicke. Well, twas a good worlde when such
 simplicitie was vsed, sayes the olde women of our time, when

20

Textual Notes to Page 120

14 charter] chapter 1599-1616

a ring of a rush woulde tye as much Loue together as a Gimmon
of golde: but Gentlemen since wee haue talkte of Loue so long,
you shall giue me leaue to shewe my opinion of that foolish
fancie thus.

Sonetto.

5

What thing is Loue? It is a power diuine
That raines in vs: or else a wreakefull law
That doomes our mindes to beautie to encline:
It is a starre whose influence dooth draw

Our hearts to Loue dissembling of his might,

10

Till he be master of our hearts and sight.

[L 1] Loue is a discord and a strange diuorce
Betwixt our sense and reason, by whose power
As madde with reason we admit that force,
Which wit or labour neuer may deuoure,

15

It is a will that brooketh no consent:

It would refuse, yet neuer may repent.

Loue's a desire, which for to waite a time,
Dooth loose an age of yeeres, and so doth passe
As dooth the shadow seuerd from his prime,
Seeming as though it were, yet neuer was.

20

Leauing behinde nought but repentant thoughts

Of daies ill spent, for that which profits noughts.

Its now a peace, and then a sodaine warre,

A hope consumde before it is conceiude,

25

Textual Notes to Page 121

7 in vs] vs 1610 1616

10 Loue dissembling] loude issembling 1610 1616

23 profits] profit 1599-1616

At hand it feares, and menaceth a farre,

And he that gaines is most of all deceiude:

It is a secret hidden and not knowne,

Which one may better feele than write vpon.

Thus Gentlemen haue you heard my verдите in this Sonetto, 5
now will I returne to Doron and Carmela, who not seeing her
mother come, fell againe to a few homely kisses, and thus it
was.

After they had thus amorously ended their Eclogues,
they plighted faith and troth; and Carmela verie brisklye 10
wiping her mouth with a white apron sealed it with a kisse,
which Doron taking merueilous kindly, after a little playing
loath to depart, they both went about their businesse.
Leauing them therefore to their businesse, again to Democles;
who seeing no intreaties would serue to perswade Samela to 15
loue, neither the hope of the Arcadian Crowne, nor the title
of a Queene, lastly assayed with frownes and threates, but
all in vaine: for Samela first restrained by nature in that
he was her Father, and secondly by loue in that Melicertus
lay imprisoned onely for her sake, stoode still so [L 1^v] 20
stiffe to her tackling, that Democle: chaunging loue into
hate, resolved to reuenge that with death, which no meanes els
might satisfie: so that to colour his frauds withall, he
gaue Samela free license to visite Melicertus: which she
had not long done, but that by the instigation of the old 25

Textual Notes to Page 122

12 taking] taketh 1610 1616

14 therefore] before 1599 1605

19 secondly] scondly 1605

24 license] liberty 1605 1610 1616

King, the gailor confederate to his treacherie, accuseth her
of adulterie: wherevpon without further witnesse they both
were condemned to dye. These two louers knowing themselues
guiltlesse in this surmised faction, were ioyfull to ende
their loues with their liues, and so to conclude all in a 5
fatall and finall content of mindes and passions. But Democles
set free Pleusidippus, as afraide the King of Thessaly
would reuenge the wrong of his Knight, intertaining him with
sumptuous banquets, as befitted so braue and worthie a
Gentleman. The day came prefixed wherein these parties should 10
die; Samela was so desirous to end her life with her friend,
that she would not reueale either vnto Democles or Melicertus
what she was; and Melicertus rather chose to die with his
Samela, than once to name himself Maximius. Both thus re-
solved, were brought to the place of execution; and Pleusi- 15
dippus sitting on a scaffold with Democles, seeing Samela
come forth like the blush of the morning, felt an vncouth
passion in his mind, and nature began to enter combate with
his thoughtes; not loue but reuerence, not fancie but feare
began to assaile him, that he turnd to the King, and sayd: 20
Is it not pitie Democles, such diuine beautie should be wrapt
in cinders: No quoth Democles, where the anger of a King
must be satisfied. At this answere Pleusidippus wrapt his
face in his cloake and wept, and all the assistants grieved
to see so faire a creature subiect to the violent rage of 25
fortune. Well Democles cammaunded the deathsman to doo his
deuoyre; who kneeling downe and crauing pardon, readie to

Textual Notes to Page 123

5 liues] liuei 1605

6 passions] fashions 1599-1616

7 the] least y^e 1605 1610 1616

8 with] with such 1605 1610 1616

10 came prefixed] prefixed came 1610 1616

12 she] wee 1616

17 blush of] blush in 1599, bush in 1605 1610 1616

giue Melicertus the fatall stroake, there stept out an olde
 woman attired like a Prophetesse, who cried out; Villaine
 hold thy hand, thou wrongest the daughter of a King. Democles
 hearing the outcrie, and seeing that at [L 2] that word the
 people begun to mutinie and murmur, demanded the olde woman 5
 what she meant? Now quoth she, Democles is the Delphian
 oracle performed; Neptune hath yeelded vp the worlds wonder,
 and that is young Pleusidippus nephew to thee, and sonne to
 faire Sephestia, who heere standeth vnder the name of Samela,
 cast vpon the Promontorie of Arcadie with her yong sonne, 10
 where shee as a shepheardesse hath liude in labours tempred
 with loues, her son playing on the shore, was conueyed by
 certaine Pirates into Thessaly, where (when as he was supposed
 euerie waye to be dead) doing deedes of chiuallrie, he fulfil-
 led the prophecie: your highnesse giuing the Lyon, were guid 15
 vnto the lambs in dissembling your selfe a shepheard: planets
 resting vpon the hills, was the picture of Venus vpon their
 crests: & the seas that had neither ebbe nor tide, was the
 combate twixte the father and the sonne, that gaue the waues
 of the seas in their shields, not able to vanquish one another, 20
 but parting with equall victorie. For know Democles this
Melicertus is Maximius, twice betrothed to Sephestia, and
 Father to yong Pleusidippus: nowe therefore the Oracle ful-
 filled, is the happie time wherein Arcadie shal rest in peace.
 At this, the people gaue a great shout, and the olde woman 25
 vanisht. Democles as a man ravisht with an extasie of sodaine
 ioye, sate still, and stared on the face of Sephestia:

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5 the] of the 1599-1616

6 quoth she, Democles] quoth Democles 1616

15 were] was 1616

Pleusidippus in all dutie leapt from his seate, and went and
 couered his mother with his roabe, crauing pardon for the
 fondnesse of his incestuous affection: & kneeling at his
 fathers feete submisse in that he had drawen his sword, &
 sought his life that first in this world gaue him life. Max- 5
imius first looked on his wife, and seeing by the lineaments
 of her face that it was Sephestia, fell about her necke, and
 both of them weping in the bosome of their sonne shed teares
 for ioye to see him so braue a Gentleman. Democles all this
 while sitting in a trance, at last calling his senses 10
 together, seeing his daughter reuiued, whom so cruelly for
 the loue of Maximius he had banisht out his confines,
Maximius in safetie, and the childe [L 2^V] a matchles paragon
 of approued chiualrie, he leapt from his seate, and imbraced
 them all with teares, crauing pardon of Maximius and Sephes- 15
tia: and to shew that the outward obiect of his watrie eies,
 had a sympathie with the inward passion of his hart, he
 impald the head of his yong newew Pleusidippus with the
 crowne and diadem of Arcadie: and for that his brother Lamedon
 had in all distresse not lefte his daughter Sephestia, he 20
 toke the matter so kindly, that he reconciled himselfe vnto
 him, and made him Duke in Arcady. The successe of this fore-
 rehearsed Catastrophe growing so comicall, they all concluded
 after the Festiuall solemnizing of the Coronation (which was
 made famous with the excellent deedes of manie worthie 25
 Causaliers) to passe into Thessaly, to contract the mariage
 twixt Pleusidippus, & the daughter of the Thessalian King.

Textual Notes to Page 125

5 this] the 1610 1616

8 their] her 1610 1616

9 Gentleman] Genleman 1605

18 impald] impalled 1605 1610 1616

19 and for] for 1610 1616

27 twixt] betwixt 1599-1616

Which newes spred thorough Arcadie as a wonder, that at last
it came to Menaphons eares; who hearing the high parentage of
his supposed Samela, seeing his passions were too aspiring,
and that with the Syrian wolues he barkt against the Moone,
he lefte such lettice as were too fine for his lips, and 5
courted his old loue Pesana, to whom shortly after he was
married. And lest there should be left any thing vnperfect in
this pastorall accident, Doron smudgde himselfe vp, and
iumpde a marriage with his old friend Carmela.

FINIS.

10

A CRITICAL EDITION OF MENAPHON
BY ROBERT GREENE
WITH THE PREFACE BY THOMAS NASHE

PART II

THE INTRODUCTION

MENAPHON Camillas alarum to

flumbering Euphues, in his
melancholie Cell at Si-
lexedra.

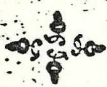
Wherein are deciphered the variable effects
of Fortune, the wonders of Loue, the tri-
umphes of inconstant Time.

Displaying in sundrie conceipted passions (figu-
red in a continuat Historie) the Trophees that
Vertue carrieth triumphant, maugre
the wrath of Enuie, or the reso-
lution of Fortune.

A worke worthie the youngest eares
for pleasure, or the grauest censures
for principles.

Robertus Greene in Artibus magister.

Omne tulit punctum.



LONDON

Printed by T. O. for Sampson Clarke,
and are to be sold behinde the Roy-
all Exchange. 1589.

SIXTEENTH- AND SEVENTEENTH-CENTURY

EDITIONS OF MENAPHON

1. Bibliographical Descriptions

1589STC¹ 12272

[No ornamental border]

Title: MENAPHON / Camillas alarum to / slumbering Euphues,
 in his / melancholie Cell at Si- / lexedra. / Wherein are
deciphered the variable effects / of Fortune, the wonders
 of Loue, the tri- / umphes of inconstant Time. / Displaying
 in sundrie conceipted passions (figu- / red in a continue
Historie) the Trophees that / Vertue carrieth triumphant,
 maugre / the wrath of Enuie, or the reso- / lution of For-
 tune. / A worke worthie the youngest eares / for pleasure,
or the grauest censures / for principles. / Robertus Greene
 in Artibus magister. / Omne tulit punctum. / [Device] /
 LONDON / Printed by T. O. for Sampson Clarke, / and are to be
 sold behinde the Roy- / all Exchange. 1589.

¹ "STC _____" refers to A. W. Pollard and G. R. Redgrave, A Short-Title Catalogue of Books Printed in England, Scotland & Ireland, 1475-1640 (London, 1926).

[No colophon]

Collation: 4^o: *², **⁴, A-K⁴, L².

Contents: *1: title [verso blank]; *2: the epistle to Lady Hales; *2^v: the epistle to the readers; **1-A3: the Preface by Thomas Nashe [A3^v: blank]; A4: the poem by "Henrie Vpcheare"; A4^v: the poem by Thomas Brabine; B1-L2^v: the text.

Signatures: The first three rectos of each gathering are signed, except for the title page [*1] and A3, which are unsigned.

Running Titles: To the Gentlemen / Students. **1-A3 [period omitted on **1 and **3; additional period inserted after Gentlemen on A2^v]; The reports of the / Shepheards. B1-L2 [The reports of the L2^v].

Copy Used: A xerox made from the Folger Library copy; also a xerox made from a University Microfilms copy of the one in the Huntington Library, and a xerox of the British Museum copy. The Folger Library copy is the only complete extant copy of the first edition; the British Museum copy lacks the leaf A3, while the Huntington copy lacks the entire Preface. All three extant copies of the first edition have been collated for press variants.

Notes: Thirty-six lines per page, except fewer where poetry or headings occur. Woodcut initial capitals for the epistles, the Preface, and the beginning of the text. Large-type capitals for the beginnings of the two laudatory poems. Catchwords throughout, except none on the title page [*1], blank pages [*1^v and A3^v], the leaf containing the laudatory poems [A4], and the final page of each section [A3 and L2^v]. No significant anomalies occur in the catchwords. Leaf ornament heading the "Vpcheare" poem and the "Brabine" poem. Only other ornament is that on title page. Text of dedication to Lady Hales in roman; of Greene's epistle to the readers, italic; of Nashe's Preface, roman; of the laudatory poems, italic; of the text, black letter, with special type to set off proper names (roman), as well as poetry and quotations (italic).

MENAPHON:

Camillaes Alarum to slumbring

Eupheus in his melancholy Cell

(at Si. exedra.)

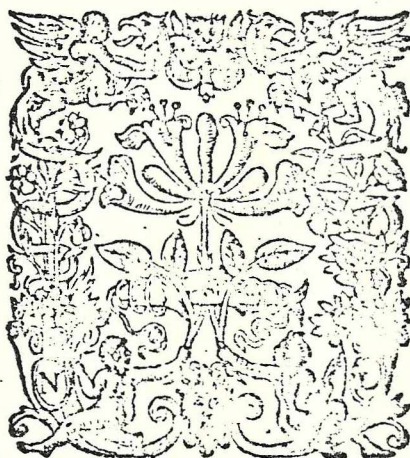
*Wherein are desciphered, the variable
effects of Fortune, the wonders of Love,
the triumphs of inconstant Time.*

*Displaying in sundry conceited passions (figured in a continuall
Hystorie) the Trophies that Verine carrieth triumphant,
maugre the wrath of Envie, or the resolution of Fortune.*

*A worke worthie the yongest eares for pleasure, or the
grauest censures for principles.*

Robertus Greene, in cribus magister.

Omne tulit punctum.



LONDON

Printed by Valentine Simmes for Nicholas

Ling. 1599.

1599

STC 12273

[No ornamental border]

Title: MENAPHON: / Camillaes Alarum to slumbring, / Euphues
 in his melancholy Cell / at Silexedra. / Wherein are
desciphered, the variable / effects of Fortune, the wonders
 of Loue, / the triumphs of inconstant Time. / Displaying
in sundry conceited passions (figured in a continue /
 Hystorie) the Trophees that Vertue carrieth triumphant, /
maugre the wrath of Enuie, or the resolution of Fortune. /
 A worke worthie the yongest eares for pleasure, or the /
 grauest censures for principles. / Robertus Greene, in
artibus magister. / Omne tulit punctum. / [Device] / LONDON /
 Printed by Valentine Simmes for Nicholas / Ling. 1599.

[No colophon]

Collation: 4^o: A-L⁴

Contents: A1: title page [verso blank]; A2-B4: the Preface
 by Nashe; B4^v: the laudatory poem by "Henrie Vpcher"; C1-
 L4^v: the text.

Signatures: The first three rectos of each gathering are

signed, with the exception of the title page, which is unsigned.

Running titles: To the Gentlemen / Students. A2-B4. Greenes Arcadia C1-L4^V [except G3^V defective; period after Arcadia in I and L gatherings].

Copy used: A xerox of the unique copy of this edition which was in the library of Sion College, London, and is now in the British Museum. (information supplied by K. Pantzer).

Notes: The large wood-cut on the title page supplants some of the text from the title page of the first edition. Thirty-seven lines per page except where large-face titles or poetry occur. A factotum woodcut for the initial of the Preface; a woodcut initial for the first word of the text. Large initial but no ornament for the poem by "Henrie Vpcher." Catchwords throughout, except on the leaf containing the title page [A1; verso: blank], the leaf containing the final page of the preface [B4; verso: the poem by "Henrie Vpcher"], and the final page of the text [L4^V]. The epistle to Lady Hales, the epistle to the readers, and the poem by "Thomas Brabine" are omitted from this and all subsequent early editions. Minor anomalies among the catchwords are of interest because they are repeated in later editions: weary/wearie (C3^V/C4, repeated in 1605 and 1610); and/& (D3-D3^V, repeated in 1605). Other anomalies are insignifi-

cant. No ornaments. Use of type follows conventions of
1589.

1605STC² 12273.5¹Collation: 4^o: [A⁴]-B⁴-[E⁴ and F¹]-L⁴, imperfect.Contents: B1-B⁴: part of the Preface by Nashe; B⁴^V: the laudatory poem by "Henry Vpcher"; C1-[E⁴ and F¹]-L⁴^V: the text.Signatures: The first three rectos of each gathering are signed, within the extant fragment.Running titles: B1: Students.; B1^V-B⁴: To the Gentlemen / Students. [period after Gentlemen: B1^V]; C1-[E⁴ and F¹]-L⁴^V: Greenes Arcadia [swash final a in Arcadia used intermittently].Copy used: A xerox of the copy at Trinity College Library, Cambridge (shelfmark 942/3). The copy of 1605 at the Wroclaw University Library, Poland (also imperfect), was not consulted in the preparation of this edition.Notes: Thirty-seven lines per page, except fewer where poetry occurs. Woodcut initial capital for the first word of the text; running titles in large italic. Large-type

¹"STC²" refers to the revised edition of the Short-Title Catalogue, ed. W. Jackson and K. Pantzer (in progress).

initial for the poem by "Henry Vpcher." Catchwords throughout, except none on the leaf containing the last page of the Preface [B4; verso: the poem by "Henry Vpcher"], nor on the final page of text [L4^v]. No ornaments. Use of type follows conventions of 1589 and 1599.

GREENES ARCADIA.

OR
MENAPHON: CAMIL.

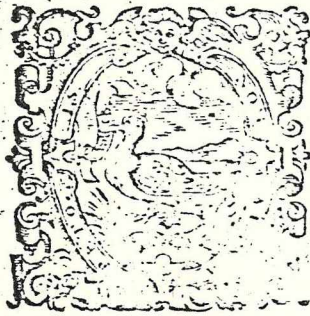
laes Alarum to slumber Eu-
phues in his Melancholy
Cell at Silexedra.

Wherein are desciphered, the variable effects
of Fortune, the wonders of Loue, the tri-
umphs of inconstant Time.

A worke worthy the yongest cares for pleasure,
or the grauest censures for principles.

By ROBERTVS GREENE, in *Arti-
bus Magister.*

Omne tulit punctum.



L O N D O N

Printed for Iohn Smethwicke, and are to be sold at his Shop
in Saint Dunstons Church-yard under the
in Fleet-street.

1610STC 12274

[No ornamental border]

Title: GREENES / ARCADIA. / OR / MENAPHON: CAMIL- / laes
 Alarum to slumber Eu- / phues in his Melancholy / Cell at
 Silexedra. Wherein are desciphered, the variable effects /
 of Fortune, the wonders of Loue, the tri- / umphs of
 inconstant Time. A worke worthy the yongest eares for
 pleasure, / or the grauest censures for principles. /
By ROBERTUS GREENR, in Arti- / bus Magister. / Omne tulit
 punctum. / [Device] / LONDON / Printed for Iohn Smethwicke,
 and are to be sold at his Shop / in Saint Dunstanes Church-
 yard vnder the Diall, / in Fleetestreete. 1610.

Collation: 4^o: A-L⁴.

Contents: A1: the title [verso blank]; A2-B4: the Preface
 by Nashe; B4^v: the poem by "Henry Vpcher"; C1-L4^v: the text.

Signatures: The first three rectos of each gathering are
 signed, except for A1 (the title-page) and D3, which are
 unsigned.

Running Titles: To the Gentlemen Students. A2-B4; Greenes

Arcadia. C1-L4^V [except D1 and F2: "Grenes Arcadia."].

Copy used: A xerox made from the copy in the Folger Library.

Notes: Thirty-seven lines per page, except fewer on the first page of the preface and of the text, and where poetry occurs. Woodcut initial capitals for the first word of the Preface and of the text. Headpieces for the first page of both Preface and text. Large capital for the first word of the "Vpcher" poem. Otherwise no ornaments. Catchwords throughout, except on the leaf containing the title page [A1; verso: blank], the leaf containing the last page of the Preface [B4; verso: the poem by "Henry Vpcher"], and the final page of text [L4^V]. Use of type follows conventions of the other early editions.

GREENES ARCADIA,

^{O R}
MENAPHON: CA-

MILLAES Alarum to slumber Ev-
PHVES in his Melancholy Cell at
SILEXEDRA.

*Wherein are descyphered, the variable effects of
FORTVNE, the wonders of LOVE, the
triumphs of inconstant TIME.*

A worke, worthy the yongest cares for pleasure,

^{O R,}
The grauest censures for principles.

By ROBERTVS GREENE, in Artibus Magister.

Omne tulit punctum.



L O N D O N

Printed by W. Stansby for I. Smethwicke, and are to be sold
at his Shop in S. Dunstons Church-yard vnder the
Dyall, in Fleet-street. 1616.

1616

STC 12275

[No ornamental border]

Title: GREENES / ARCADIA, / OR / MENAPHON: CA- / MILLAES
 Alarum to slumber EV- / PHVES in his Melancholy Cell at /
 SILEXEDRA. / Wherein are descyphered, the variable effects
of / FORTVNE, the wonders of LOVE, the / triumphs of incon-
 stant TIME. / A worke, worthy the yongest eares for
 pleasure, / OR / The grauest censures for principles. /
 by ROBERTVS GREENE, in Artibus Magister. / Omne tulit
punctum. / [Rule] / [Device] / [Rule] / LONDON / Printed
 by W. Stansby for I. Smethwicke, and are to be sold / at
 his Shop in S. Dunstanes Church-yard vnder the / Dyall,
 in Fleet-street. 1616.

Collation: 4^o: A-L⁴

Contents: A1: the title [verso blank]; A2-B4: the Preface
 by Nashe; B4^v: the poem by "Henry Vpcher"; C1-L4^v: the text.

Signatures: The first three rectos of each gathering are
 signed, except for the title page [A1], which is unsigned.

Running titles: To the Gentlemen Students. A2^v-B4; Greenes

Arcadia. C1^v-L4^v.

Copy used. The copy in the Beinecke Library of Yale University, and also a xerox made from that copy.

Notes: Thirty-seven lines per page, except fewer where poetry or headings occur. Smethwicke's device, the head-piece and woodcut initial on the first page of the Preface, and the woodcut initial on the first page of the text are the same as in 1610. A head-piece is introduced on the page bearing "Henry Vpcher's" poem, and also a large capital initial for the first word of the poem. Catchwords throughout, except on the leaf containing the title page [A1; verso: blank], the leaf containing the last page of the Preface [B4; verso: the poem by "Henry Vpcher"], and the last page of the text [L4^v]. The catchwords indicate a page-for-page reprint of 1610, preserving the anomalous catchwords hee/he [D4/D4^v], and Sweete/Sweet [L1/L1^v] from 1610.

2. 1589 and the other early editions.

Examination of the various early editions of Mena-
phon indicates that neither Thomas Nashe nor Robert Greene
ever revised any portion of the work after the printing of
1589. Greene's death in 1592 rules out any involvement by
him in the preparation of the second (1599) and subsequent
editions. Although Nashe survived until 1601, comparison of
1599 with 1589 suggests that Nashe neither revised the Pre-
face, nor oversaw the second edition through the press. The
edition of 1599 initiates more errors in the setting of both
Preface and text than does any later edition, introducing
more errors into the Preface than do the following three
editions combined. Had Nashe been involved in the second
edition he would surely have corrected the obvious Latin
errors in 1589 (7/13 and 12/20-21)¹; he could have defen-
ded his exotic words (i.e. 9/12 and 11/1) from erosion, and
he could have kept the text from at one point producing a
reading precisely opposite to that intended (15/1).

The genealogy of the early editions is clearly shown
by the patterns of page-division, and textual variation:
each edition was set from its immediate predecessor, after
1599 evidently without reference to the first edition.

¹Notations refer to page and line numbers of the present
edition.

A. Page division.

While the first edition ends on L2^V, thus apparently ending with half a gathering, the first signature of the work (*²) is also half a gathering, and this circumstantial evidence (as well as examination of watermarks and chain-lines in the Huntington copy of 1589) make it likely that the first edition is actually made up of twelve full gatherings, the first and last two pages being conjugate. The text, beginning on B1, was perhaps set up before the preliminary matter, for which the signature A was reserved (a common practice).¹ Since the Preface actually took up seven leaves, the preliminary material expanded to two and one-half sheets, the conventional symbols * and ** being used to sign the gatherings prior to A.²

The second and subsequent editions are economically arranged to come out evenly to a full sheet, and are more compact than 1589: one entire gathering is eliminated in the format of 1599. Greene's epistles to Lady Hales and to the readers are omitted, "Brabine's" laudatory poem is dropped and one additional line of type is set in each page of text. Since 1599 initiates this more compact version, it differs entirely in its page and line divisions from its

¹R. B. McKerrow, An Introduction to Bibliography for Literary Students (1927; rpt. Oxford: Oxford University Press, 1967), p. 189.

²Ibid.

predecessor. One mystery in 1599 is the setting of the "Vpcher" poem [B4^V]. The poem is set without any title, and is crowded to the top of the page. Perhaps the setting represents an unsuccessful attempt to squeeze both laudatory poems into the same page. Later editions normalize the setting by moving the poem down towards the center of the page. In 1616 a head-piece is supplied, although the title (available only in 1589) is not restored.

The absence of the A-gathering in the Trinity copy of 1605 makes it difficult to compare the setting of the preface in the third edition with that in 1599. The two editions are brought to agree at the end of B1 and B2, although they are off slightly at the bottom of the intervening page. At the bottom of B1^V 1605 lags by some two-thirds of a line, having set the Phaer quotation in four lines instead of two (as in 1589 and 1599). From B2^V to the end of the Preface the second and third editions no longer agree in page-division, although both are brought to end the Preface on B4. Interpretation of this mixture of agreement and disparity between 1599 and 1605 requires two different explanations, one for the disparity on B1^V, and another for that developing from B2^V to the end of the Preface.

The disparity on B1^V is clearly caused by the setting of the Phaer quotation in four lines. Having lost two lines to the setting of the poetry, the compositor set

more densely than his model to begin to make up the difference: he omitted the paragraph indentation at the beginning of the text following the poem, he used more compressed spellings (e.g. "coṃon"), and was able to make up one and one-third lines by the end of the page (in a mere three lines of text).

The ease with which the compositor of 1605 could set more densely than 1599 is demonstrated in the final leaves of the Preface. On B2 he not only made up the two-thirds of a line he was lagging from the previous page, but introduced a new paragraph division which involved nearly a complete line of blanks, yet still came to agree with 1599 at the end of the page. Having come to agree on this page, the compositor no longer bothered to coincide with 1599 to the end of the Preface: with the end so near he apparently knew that even without pacing himself by his model he would be sure to come out on the correct page, B4. A page difference would violate the economical format established by 1599, where the work was brought to fill up eleven full sheets.

One reason why 1605 may have set the Phaer quotation in four lines could be that the compositor lacked a fount of small italics such as were used in setting the quotation in both the earlier editions. In full-size italics the lines from Phaer could not be fitted on single lines of text.

Another resource apparently lacking from the cases of

the compositor of 1605 is leads or reglets¹ for spacing between lines of type. The use of blanks instead of leads is marked in 1605 by the fact that spacing between lines is always the same depth as a full line of type. The want of leads causes the compositor of 1605 to come to vary from his model, in setting of the text of Menaphon, by between five and eleven lines. The variation begins at K1^V and is occasioned by the eclogues of Menaphon and Melicertus (set in 1599 with leads, equivalent to about half the depth of a line of text, separating the stanzas). The compositor of 1605 had the choice of setting blanks between the stanzas, thereby getting considerably behind his model, or of omitting such spacing and getting ahead of his model. Since the final page of 1599 is rather crowded, having thirty-five lines of text, the compositor of 1605 could see there was no room to absorb the additional lines of type that would be occasioned were he to use blanks to separate the stanzas of the eclogues. He would have to differ from his model, set more densely, and make up the difference so as still to come out on L4^V, a full sheet. The simpler choice actually adopted by the compositor of 1605 was to omit spacing between stanzas, and continue to set from 1599 line-by-line, although no longer page-by-page, knowing that the disparity of lines was not enough to keep him from coming out comfortably on L4^V. Thus, from K1^V on, 1605 is virtually a line-for-line reprint of its predecessor (varying at times by the introduction of new paragraph-divisions in 1605, but

¹McKerrow, p. 12.

²Ibid.

always quickly coming to agreement again), but not a page-for-page reprint.

Comparison of 1610 with the extant portion of the Trinity copy of 1605 shows that in the Preface 1610 is a line-for-line reprint of its predecessor through B2^V, differing from its model by three lines in its page-divisions. From B3 to the end of the Preface the relationship between the two texts is slightly looser, 1610 often varying from 1605 by a few characters or a word at line ends. The disparity does not accumulate, however, and the final lines of each page coincide precisely with the line endings of 1605). The three-line disparity which is carried through the entire Preface may well arise from the head-piece on A2 supplied in 1610 (not occurring in 1589 or 1599), presumably for the first time. The head-piece occupies approximately three lines of text, and so would account for the difference in page-division between 1610 and 1605.

The setting of the text of Menaphon in 1610 is with very minor variants a line-for-line and page-for-page reprint of 1605. (Minor variation often occurs when the termination of a paragraph is proximate, and the compositor can be sure of starting even with his model upon the beginning of the new paragraph. Line-endings of paragraphs which terminate in the top third of a page are particularly prone to these minor variations.) On the final page, where the goal of coming out to an even sheet is assured, the compositor of 1610 allows a disparity to accumulate be-

tween his text and 1605, setting more densely by approximately one character per line.

The editions of 1610 and 1616 are the most closely related of the early editions, both having been printed for the same bookseller, Smethwicke, probably by the same printer, Stansby. The entire edition of 1616 is a line-for-line and page-for-page reprint of 1610, except for minor variants on B3 (line 1), K1 (lines 19-20), and L1^V (the first two paragraphs). The use of the same head-piece and woodcut initail on the first page of the Preface, and the same woodcut initial on the first page of text, as in 1610 supports the view that the same printer was responsible for both editions. On the final page of text the compositor felt free to diverge from his model, and set more densely by nearly one character per line.

B. Textual Variants.

A statistical analysis of the variants which are errors or erosions of the best possible text (rather than indifferent substitutions such as "vnto" for "to" 19/24 , or "although" for "though" 14/12), reveals clearly the direct descent of each edition from its immediate predecessor. Each edition takes over some of these errors and erosions from its predecessor, and initiates a proportion of new ones. By "errors" I mean variants which a careful consideration of the context would tend to indicate were

incorrect (such as "slumber" for "slumbering" on the title page), while "erosions" are variants which weaken the best possible text, but make sense in their context once they are inserted (e.g. "assumed" for "affirmed," 13/17).

The first edition appears to have been carefully printed, and is by far the best of the early editions. Only three clear errors occur in the setting of the Preface, and twenty-seven in the text. The next best edition is the second, 1599, with eighteen errors in the Preface and seventy-one in the text. While 1599 is the second best edition in terms of total number of errors, statistically it is the worst in terms of new errors introduced. The edition of 1605 does not initiate as many errors as does 1599, but since it takes over more than half the errors arising in 1599, its cumulative total of errors is greater. Each edition similarly accumulates more errors.

The pattern of variants shows that each edition was set from its immediate predecessor, and the accumulation of errors tends to show that 1589 was not consulted in the setting of the editions after 1599. Proof for this inference is supplied in certain instances where later editions "correct" errors by reconstructing a sensible reading, which is nevertheless at variance with the reading of 1589. There are ten such reconstructions in the course of these early editions, and each is an indication that while an error was recognized as wrong, the first edition was not consulted for the correct reading (see 18/22, 35/12, 47/20,

NASHE'S PREFACE TO MENAPHON

NASHE'S PREFACE TO MENAPHON

Several literary puzzles have long been associated with Nashe's Preface to Menaphon, one of which is how Thomas Nashe came to write the work at all. Although Storojenko presumed a life-long intimacy between Nashe and Greene, stemming from their college days at St. John's, Cambridge,¹ actually Greene left Cambridge shortly after Nashe arrived: their chance for acquaintance was brief, while the lapse until their encounter in London was a full five years.² McKerrow argues instead that their relationship would have developed in London, and that the inclusion of the Preface in Menaphon indicates that the younger writer had made a name for himself as a wit in the city, thereby attracting Greene's notice and prompting him to solicit the Preface.³ The lack of evidence for this conjecture has been pointed out,⁴ and indeed, very little documentation illuminating the relationship between Nashe and Greene exists.

¹A. B. Grosart, ed. Robert Greene: Life and Complete Works in Prose and Verse (London: privately printed, 1881-1886), i. 25.

²Edwin Haviland Miller, "The Relationship of Robert Greene and Thomas Nashe (1558-1592)," Philological Quarterly, xxxiii (October, 1954), p. 353 n. 2.

³Thomas Nashe, The Works of Thomas Nashe, ed. R. B. McKerrow and F. P. Wilson (Oxford: Basil Blackwell, 1958), v. 15.

⁴G. R. Hibbard, Thomas Nashe: A Critical Introduction (Cambridge: Harvard University Press, 1962), p. 29.

From the Anatomie of Absurditie, written before Nashe came to London, one can infer that whatever the acquaintance with Robert Greene may have been at St. John's, it did not amount to intimacy. One of Nashe's attacks on Greene in the Anatomie is a gibe at the motto omne tulit punctum.¹ The currency of this hit at Greene, and Greene's sensitivity to it, are indicated in his preface to Perimedes:

I keep my old course, to palter vp some thing in Prose, vsing mine old poesie still, Omne tulit punctum, although lately two Gentlemen Poets, made two mad men of Rome beat it out of their paper bucklers: & had it in derision.²

Nashe's derision of the "poesie" thus indicates neither special knowledge nor certainly any friendly intimacy.

The St. John's connection should not be discounted completely, however, particularly since "Henrie Vpcheare," who also contributed prefatory material to Menaphon, was a contemporary of Nashe at St. John's³: the college is the one

¹Nashe, Works, I. 10: "Are they not ashamed in their prefixed posies, to adorne a pretence of profit mixt with pleasure, when as in their bookes there is scarce to be found one precept pertaining to vertue, but whole quires fraught with amorous discourses"

²Grosart, vii. 7.

³John Venn and J. A. Venn, comp. Alumni Cantabrigienses, Part I, (Cambridge: Cambridge University Press, 1927), iv. 290.

clear tie that binds all three together. The London connection is of greater interest, perhaps, since in relation to it there is more evidence, though contradictory and difficult to assess. In Strange Newes, for example, Nashe indicates Greene's important position in literary London, and yet strikes the equivocal note characteristic of his statements about Greene. He replies to Richard Harvey's criticism:

Not mee alone did hee reuile and dare to the combat, but glickt at Pap-hatchet once more, and mistermed all our other Poets and writers about London, piperly make-plaies and make-bates.

Hence Greene, beeing chiefe agent for the companie (for hee writ more than foure other, how well I will not say: but Sat cito, si sat bene) tooke occasion to canuaze him a little . . . ¹

It is not difficult to imagine that if Greene had this position of prominence among professional writers in London the newcomer Nashe would attempt to strike up an acquaintance, and might understandably cite their mutual background at St. John's as an opening.

Whatever may be the source of their relationship, Miller's review of the evidence shows that no simple characterization is adequate to describe its quality: the two wri-

¹Nashe, Works, i. 271.

ters had some personal closeness and literary collaboration, but also some disagreement and distance, both personal and literary.¹ On Nashe's part, from the writing of the Preface through the "defenses" after Greene's death, there is always a note of ambiguity in his attitude towards Greene: a certain quality of damning with faint praise and of using Greene as an occasion to advance himself, yet at the same time an appreciation of Greene's personality and of his sprezzatura as a writer.²

The Preface itself seems hardly the lavish praise of Greene that Miller claims.³ After a nod to Greene and Menaphon at the beginning of the essay, Nashe never reverts to his sponsor, even when he reviews the current literature of London, including pastoral works (18/27-20/9). What Nashe does do, however, in attacking playwrights and actors, may have been at the behest of Greene, or at least approved by him, since it continues the direction taken in his own preface to Perimedes. Not only may Greene have wished to make use of this younger writer to renew his attack on players and dramatists, he may also have wished to signal to the reading public that Menaphon was a work quite different from his previous productions. Nashe's address "To

¹Miller, pp. 353-67 passim.

²Hibbard, p. 45, points out the relationship between sprezzatura and the "extemporall vaine."

³Miller, p. 354.

the Gentlemen Students of Both Vniuersities" claims the attention of a learned and sophisticated audience, by whom the parody and self-consciousness of Menaphon would be appreciated. It is consistent with this view of the Preface that Greene would have given the younger writer a free hand to create a virtuoso performance. Nashe's Preface is rather out of proportion to any substantive communication that Greene might have wanted to make--his own preface to Perimedes is a matter of two or three pages--but as a performance to draw attention Nashe's contribution works for Menaphon, and recognition of that fact may have motivated Greene to give Nashe such ample space to present himself.¹

One other factor may account for the unusual length of the Preface, and that is Greene's generosity. In Nashe's various representations of Greene, generosity appears as a consistent if rather careless trait.² It is notable,

¹Examination of the copy of 1589 at the Huntington Library revealed a watermark (as well as chain marks) apparently continuous through the spine of the book, linking the first and last pages of Menaphon. If the first and last pages of Menaphon are conjugate (tightness of the binding makes absolute certainty on this question impossible) then the work was printed quite efficiently, using a whole number of gatherings. Unfortunately, the evidence does not provide an answer to the question of how this efficiency arose--whether by careful foresight (implying all the material was at hand before the impression began), or by a combination of improvisation and luck. Although the evidence of the conjugacy of the first and last pages of Menaphon thus does not lead to any certain conclusion, the signatures of the work provide a solid basis for the view that the prefatory material was expected to take at least one full gathering, since the text begins with the signature B.

²Nashe, Works, i. 287.

however, that Nashe never acknowledged Greene's sponsorship as a debt. He later denied that he owed Greene anything.¹ Apparently Nashe was embarrassed by his association with Greene. His unequivocal praise of Greene's "extemporall vaine" (6/24) in the Preface is never repeated. In Strange Newes he denigrates Greene's romance style, equating it with Euphuism,² while in Pierce Peniless he indignantly dissociates himself from Greene's Groatsworth, written in the later more journalistic style. Calling the Groatsworth "a scald triuial lying pamphlet," Nashe vows:

God neuer haue care of my soule, but vtterly renounce me, if the least word or sillable in it proceeded from my pen, or if I were in any way priuie to the writing or printing of it.³

Nashe later even turns some of the phrases of the Preface itself against Greene. In it, for example, he disparaged "that sublime dicendi genus, which walkes abroad for wast paper in each seruing mans pocket" (8/15-17), and in Strange Newes he uses a similar expression with reference to Greene:

Of force I must graunt that Greene came ofter in print than men of iudgement allowed off, but neuer-

¹Ibid. iii. 132.

²Ibid. i. 319; iij. 132.

³Ibid. i. 154.

thelesse he was a daintie slaue to content the
 taile of a Tearme, and stuffe Seruing mens
 pockets.¹

In all his "defenses" Nashe presents himself as neither a protégé nor an associate of the elder writer, taking care to distance himself both socially and artistically from Greene.²

In a similar way Nashe later denies stylistic dependence on any earlier writer, apparently wishing to suppress the memory of the obviously derivative Anatomie. In Strange Newes he proclaims:

This I will proudly boast . . . that the vaine which I haue (be it a median vaine, or a madde man) is of my owne begetting, and cals no man father in England but my selfe, neyther Euphues, nor Tarlton, nor Greene.³

Nashe's "firstling," The Anatomie of Absurditie stands as an embarrassing contradiction to this bold claim of complete originality of style: the work is heavily and obviously Euphuistic.

Critics have tended to treat the Anatomie and the Preface together as juvenile works. Summersgill found

¹Ibid. i. 329. ²Ibid. i. 303, 319-19, 330. ³Ibid. i. 319.

little difference between Nashe's first two works and views the anti-Martinist An Almond for a Parrat as the turning point in Nashe's style:

In both The Anatomie of Absurditie (1588) and the Preface to Menaphon (1589) Nashe was voicing the opinions of the aristocratic traditionalists who governed Cambridge University. He therefore attempted to write like a venerable philosopher, and in so doing, provoked the censure of Richard Harvey. The manner of expression is as derivative as the matter. Nashe himself admitted later, "Euphues I readd when I was a little ape in Cambridge, and then I thought it was Ipse ille," and he tried in his first two works to cast his thoughts in the euphuistic mould. He did not always succeed: interspersed with euphuistic periods are sentences which foreshadow his later manner.¹

Even though Hibbard sees a greater difference between the Anatomie and the Preface, he concludes of its style only that it contains "patches" of lively and colloquial writing, and "does not really amount to much."² A closer look at the Anatomie and the Preface, however, shows Nashe's

¹Travis L. Summersgill, "The Influence of the Marprelate Controversy upon the Style of Thomas Nashe," Studies in Philology, xlviii (April, 1951), p. 145.

²Hibbard, p. 28.

gradual development towards his distinctive mature style.

The development of Nashe's employment of Euphuism can be judged against the standard form represented in Lyly's work:

If you will be cherished when you be olde, be curteous while you be young, if you looke for comfort in your hoary haires, be not coye when you haue your golden lockes, if you would be embraced in the wayning of your brauery, be not squeymish in the waxing of your beautie, if you desyre to be kept lyke the Roses when they haue loste theyr coulour, smell sweete as the Rose doth in the bud, if you would be tasted for olde wyne, be in the mouth a pleasant Grape, so shall you be cherished for your curtesie, comforted for your honestie, embraced for your amitie, so shall you be preserued with the sweete Rose, and droncke with the pleasant wyne.¹

With Euphues the reader's satisfaction is in seeing a formulaic construction filled in new ways within each succeeding clause or segment. The completeness with which the parallelism and balance are carried out gives the sentence a static fullness and monumentality.

¹R. W. Bond, ed. The Complete Works of John Lyly (Oxford: Clarendon Press, 1902), i. 203.

In Nashe's earliest work, An Anatomie of Absurditie, the Euphuistic influence is strong throughout, and in some sections so predominant as to suggest a date of composition earlier than the rest. For example, the anti-feminist section, which has the air of a set-piece, begins with an extended Euphuistic matching of antithetical examples, patterned by alliteration:

as there was a loyall Lucretia, so there was a
light a loue Lais, . . . as there was a modest
Medullina, so there was a mischieuous Medea, . . .
as there was a stedfast Timoclea, so there was a
trayterous Tarpeya . . . ¹

In other parts of the Anatomie, while the Euphuistic structure is still pronounced, Nashe has introduced some asymmetry and variety:

But what should I spend my yncke, waste my paper,
stub my penne, in painting forth theyr vgly im-
perfections, and peruerse peeuishnesse, when as
howe many hayres they haue on their heads, so many
snares they will find for a neede to snarle men in;
how many voices all of them haue, so many vices each

¹Nashe, Works, i. 11.

one of them hath; how many tongues, so many tales; how many eyes, so many allurements.¹

Parallelism, alliteration, word play, and carefully mannered antitheses give the sentence a strongly Euphuistic cast. But in this passage a colloquial tone introduces informality, and an increase in the tempo of antithesis towards the end of the sentence, as more of the comparisons are implied rather than stated, introduces movement and variety.

In the Anatomie there are also passages in which an asymmetric and peculiarly Nashean structure has taken over the sentence, and Euphuistic motifs appear only as subordinate elements:

Zeuxes beeing about to drawe the counterfet of Iuno, assembled all the Agrigentine Maydes, whom after he pausing had viewed, he chose out fiue of ye fayrest, that in their beautie, he might imitate what was most excellent: euen so it fareth with mee, who beeing about to anatomize Absurditie, am vrged to take a view of sundry mens vanitie, a suruey of their follie, a briefe of their barbarisme, to runne through Authors of the absurder sort, assembled in the Stacioners shop, sucking and selecting out of these vpstart antiquaries, somewhat of their vnsauery

¹Ibid. i. 16.

duncerie, meaning to note it with a Nigrum theta, that each one at the first sight may eschew it as infectious, to shewe it to the worlde that all men may shunne it.¹

The exemplum is briefly sketched and the comparison is drawn in an independently structured entity, somewhat parallel to the exemplum, and yet varied and extended. For example, Nashe changes the active verb "assembled" in the first element to the passive "am vrged to take" in the second. Then Nashe expands upon the given pattern, inserting a triplet ("a view . . . a suruey . . . a briefe . . ."), which, although in itself Euphuistic, makes the sentence as a whole asymmetrical. A careful look at the triplet shows the sound patterns, both assonance and alliteration, seem to weave the three phrases together rather than articulate them as separate elements, in the more traditional Euphuistic manner. The uses of y in "view" and "vanitie" coming at the opening and closing of the first phrase give it articulation, but the sound is carried immediately into the next phrase with the word "suruey." The first two letters of "suruey" also tie the phrase back to its predecessor by echoing "sundry." The vowel sound -y or -ie runs prominently through the entire triplet, tying the whole together; and the consonant f (" . . . their follie, a briefe . . .")

¹Ibid. i. 9.

links the second with the third phrase. Thus the pattern of sound ties the triplet together as a whole, rather than articulating it as three distinct elements; yet the most prominent alliterative effect, "briefe of their barbarisme," is used at the conclusion to give a cadence to the triplet.

After this expansion on "am vrged to take . . ." Nashe returns to the grammer "am vrged . . ." to govern his extension "to runne through Authors" At this point Nashe breaks the Euphuistic pattern, mixing parallel and non-parallel elements. For example, "meaning to note it . . ." and "to shewe it . . ." do stand in parallel relation to each other, yet the intervening relative clause ("that each one . . .") obscures the parallelism by separating the two infinitive clauses; furthermore, the parallelism is even more strongly obscured by the association created between the relative clause and the second infinitive clause by the alliteration that drives through both of them:

"eschew . . . infectious . . . shewe . . . shunne"

Nashe's mature style, incipient in the Anatomie, is much more evident in the Preface, where Euphuism is handled in surprising ways and a dynamic approach to sentence structure and figuration dominate the style of the whole. In the Euphuism of the Preface Nashe expands certain elements, varies parallel structure, and creates a subtle interrelationship of parts. He sometimes expands the structure of a traditional Euphuistic member, while compressing patterns of alliteration or using them to blur the boundaries of

individual segments. Moving towards his later style Nashe evokes a dynamic sense of energy as one expression generates extensions and qualifications while order is tenuously maintained by grammatical connections and sound patterns which tie contiguous parts together.

The opening two sentences of the Preface illustrate Nashe's new and freer use of Euphuistic patterns:

Curteous and wise, whose iudgements (not entangled with enuie) enlarge the deserts of the Learned by your liberall censures; vouchsafe to welcome your scholler-like Shepheard with such Vniuersitie . . . entertainment, as either the nature of your bountie, or the custome of your common ciuilitie may affoord. To you he appeales that knew him ab extrema pueritia, whose placet he accounts the plaudite of his paines; thinking his daie labour was not altogether lauisht sine linea, if there be anie thing of all in it, that doth olere atticum in your estimate. (5/3-12)

At the outset Nashe uses an interplay of the sounds i and n: "iudgements (not entangled with enuie) enlarge"

In structuring the sentence Nashe rejects the pattern of balanced antithesis we would expect in Euphuism (where "not . . ." would be balanced by an equal "but . . .").

While there is some logical antithesis between "entangled

with enuie" and "liberall censures," Nashe does not formalize it into the structure of the sentence. Instead, Nashe immediately completes the grammar of his first clause ("iudgements . . . enlarge"); with the opening of the next clause Nashe completes the grammar of the sentence as a whole, supplying the main verb, "vouchsafe." Nashe then adds extended modification through the rest of his loose sentence, a strategy typical of his style in the Preface: although these sentences are often very long, they are not periodic since the grammar of the whole is not architectonically arranged.

In the parallel alternatives at the close of his first sentence Nashe refrains from the use of alliteration in "the nature of your bountie," while using it to close the sentence with "the custome of your common ciuilitie." Nashe frequently thus plays off symmetry and asymmetry in the Preface. In his second sentence, for example, he balances "placet" against "plaudite," but expands the alliterative doublet with the phrase ". . . of his paines." The superimposed patterns do not exactly coincide: the two Latin words exactly balance, but the alliterative pattern draws the reader on, and keeps the sentence from becoming static. The second half of the sentence balances two Latin tags, thus providing a foil to the first half of the sentence; but to avoid monotony the Latin expressions in the second half are not related by alliteration, and each is incorporated into the sentence in a different grammatical

function: sine linea as a prepositional phrase, and olere atticum as part of a verb phrase.

Euphuism is still visible behind such sentences, and indeed the pleasure of reading them is partially in the interplay of the expected pattern and the surprising variation. While Nashe could not be credited with complete originality in this style, the new way he makes use of old material is a tribute to his creativity, and perhaps obviates the question of originality.

While the style of the Preface is thus in certain respects significantly related to Euphuism, woven through the essay are the representative qualities of Nashe's later style: the loose or linked sentence structure,¹ and the suggestiveness of his later "madde man" vein. The third sentence of the Preface exemplifies some aspects of this uniquely Nashean style:

I am not ignorant how eloquent our gowned age is growen of late; so that euerie moechanicall mate abhorres the english he was borne too, and plucks with a solemne periphrasis, his vt vales from the inkhorne: which I impute not so much to the perfection of arts, as to the seruile imitation of vainglorious tragoedians, who contend not so

¹Morris W. Croll, Style, Rhetoric and Rhythm, ed. J. Max Patrick, et al. (Princeton: Princeton University Press, 1966), pp. 210-24 passim.

seriously to excell in action, as to embowell the
 cloudes in a speach of comparison; thinking them-
 selues more than initiated in poets immortalitie,
 if they but once get Boreas by the beard, and the
 heauenlie bull by the deaw-lap. (5/12-21)

Here Nashe abandons Euphuistic balance entirely, although some Euphuistic motifs are still evident. The very loose "linked" sentence is grammatically complete at the outset, but continues to add elements with connectives which imply coordination or subordination; each segment provides the basis from which the next proceeds, but the relationship between non-contiguous elements is not governed by the structure of the sentence as a whole. Instead, the sentence is a linear entity (as in oral expression),¹ not a logical structure. The clauses attain great independence despite the subordination or coordination implied by the linking words, "so that . . . ,", "which . . . ,", "which . . . ,", "who . . . ,", "thinking" Except by proportion, this sentence does not actually violate logic or grammar, but it lacks an architectonic pattern. Holding this "linked" sentence in mind as representative will help the reader thread his way through the consciously flam-

¹Walter J. Ong, S. J., "Oral Residue in Tudor Prose Style," PMLA lxxx (June, 1965), p. 149: "Oral composition or grammatical structure is typically nonperiodic, proceeding in the "adding" style."

boyant Preface where such looseness is characteristic even when Euphuistic elements are also brought into play. Nashe often uses parallelism and alliteration to span the contiguous parts of a linked sentence, but never does he permit these ordering elements to control a sentence as a whole, to give it the static form typical of Euphuism.

The linked sentence implies an unceasing forward movement, as in speech, and Nashe's introduction of figurative language into this pattern is often impressionistic in the Preface rather than formal and explicit as in the Anatomie. The flow of the sentence leaves no time for the fully developed simile, and so Nashe merely sketches a comparison or leaves it in the realm of implication. In both the Anatomie and the Preface, for example, Nashe makes use of a panther simile, but the differences between the two passages are revealing of the development in his style. The reference in the earlier work is a completely balanced simile, with its application symmetrically arranged:

But as the Panther smelleth sweetelie but onlie
to brute beastes, which she draweth vnto her to
theyr destruction, not to men in like manner, so
these men seeme learned to none but to Idiots,
whom with a coloured shew of zeale, they allure
vnto them to their illusion, and not to the learned

in like sort.¹

The terms of the similitude are carefully kept distinct from those of the application: "the Panther smelleth sweetelie but onelie to brute beastes, . . . not to men." This careful separation is unlike Nashe's use in the Preface, where the application is only implied and the vehicle is blurred into the tenor. Speaking of readers whose "vndescerning iudgement, makes drosse as valuable as gold," Nashe expostulates:

Wherein I can but resemble them to the Panther, who is so greedie of mens excrements; that if they be hangd vp in a vessell higher than his reach, he sooner killeth himselfe with ouer-stretching of his windlesse bodie, than he wil cease from his intended enterprise (9/5-9).

Nashe takes no time to apply his simile, but immediately strikes off on a different tack. The application is obvious, but no more so than is that of the panther simile from the Anatomie. Furthermore, here in the Preface Nashe makes no effort to keep the terms of the simile distinct from those of its application. Here the sex of the panther is male (instead of female as in the Anatomie where he had

¹Nashe, Works, i. 21.

kept the two terms distinct); as the pronouns, "he . . . his . . . he . . . his," get farther from their referent (the panther) they seem more and more to refer directly to the tenor (the foolish reader). Nashe increases this implication by using the abstract expression "intended enterprise" to describe the panther's physical action, again blurring the distinction between the terms of the simile and those of its application.

Nashe's rapid slide through this simile and use of the linked sentence are representative of the structure and figuration of the Preface. Nashe uses implication to communicate his meaning, avoiding the static quality of more extended conceits and comparisons; this approach is a corollary of his distinctive sentence structure. A further corollary is the use of suggestion rather than statement of a simile, a technique which can be illustrated by comparison of parallel passages from the Anatomie and the Preface. In the Anatomie the movement of narration stops while a particular class of writers is described:

Such and the very same are they that obtrude themselves vnto vs, as the Authors of eloquence and fountains of our finer phrases, when as they set before vs nought but a confused masse of wordes without matter, a Chaos of sentences without any profitable sence, resembling drummes, which beeing

emptie within, sound big without.¹

Here the illustration is formally introduced as a simile ("resembling drummes"), the meaning of which is drawn out in a balanced pair of clauses.

In the Preface Nashe incorporates figurative language into the basic structure of his ongoing narrative, merely suggesting the simile underlying the passage as a whole:

Indeed it may be the ingrafted ouerflow of some kilcow conceipt, that ouercloieth their imagination with a more than drunken resolution, beeing not extemporal in the inuention of anie other meanes to vent their manhood, commits the digestion of their cholerick incumbrances, to the spacious volubilitie of a drumming decasillabon (5/26-6/6).

Here Nashe avoids the formal pattern of a simile and instead implies a digestive metaphor by his use of modification. The cluster of colored words--"ouerflow . . . ouercloieth . . . more than drunken . . . vent . . . digestion . . . cholerick"--do not constitute a conceit; although the words all suggest the physical disorder associated with a surfeit, they appear to occur independently and are not subordinate to a single self-consistent image.

¹Ibid. i. 10.

Nashe does not make his comparison explicit, and at the conclusion of the sentence abandons it entirely by ridiculing his targets with the mimetic expression "drumming decasillabon."

In the passage Nashe's idiosyncratic sentence structure is also apparent. The absolute phrase, "beeing not extemporal . . . manhood," erupting in the midst of the sentence, has only a tenuous connection with the grammar of the whole. Logically, the phrase must be understood to modify "they," deduced from "their imagination"; Nashe does not in fact include the appropriate substantive, however, to stand as an antecedent, and this fact contributes to the sense of chaotic overflow which the sentence not only describes but imitates. Quite in contrast is the previously quoted statement from the Anatomie which discussed "a Chaos of sentences" in a rigidly formal and balanced sentence.

Thus both in sentence structure and in the use of figurative language Nashe relies on implication. This change in technique between the Anatomie and the Preface leads not only to greater economy, but to greater energy and liveliness. Carrying the use of implication a step further, Nashe in the Preface creates imagined situations, often by the evocation of a mere phrase. While this dramatization through the use of an implied imaginary situation

is similar to the posturing of Martin Marprelate,¹ the distinctiveness of Nashe's usage is in the brevity with which he implies and then abandons a situation, and is often in the very absurdity of the situation itself. In the third sentence of the Preface, for example, Nashe accused players of "thinking themselues more than initiated in poets immortalitie, if they but once get Boreas by the beard, and the heauenlie bull by the deaw-lap." The references evoke a situation in which the players would indeed appear ridiculous. Nashe's power of ridicule is in being able to imagine and present vividly such grotesqueries. The device is something new in Nashe's style. In the Anatomie, for example, Nashe had exclaimed against the "inuectiues" of ignorant Puritans:

those that neuer tasted of any thing saue the excrements of Artes, whose thredde-bare knowledge beeing bought at second hand, is spotted, blemished, and defaced.²

In the Preface, Nashe complains of the reading public's appetite for "dogged detracting," which is such that:

the most poysonous Pasquill is gathered vp with greediness before it fall to the ground, and is

¹Summersgill, p. 149.

¹Nashe, Works, i. 20.

bought at the deereſt though they ſmell of the
friplers lauender halfe a yeare after (9/15-18).

The two paſſages expreſs ſimilar ideas, but in the firſt the metaphor is purely deſcriptive, while in the ſecond Naſhe conceives his meaning in terms of metaphorical action. In contrast with the controlled and limited meaning of the deſcription in the Anatomie, a richer meaning with a greater range of implication is created by the independent and ſuggestive metaphorical action preſented in Preface. The phrase "gathered vp with greedineſſe before it fall to the ground," for example, refers denotatively to the action of picking up ſatirical writings falling off, or being pulled off, the "Pasquill" ſtatue. But the action preſented is ſuggestive of gathering over-ripe fruit, or indeed, if the context of "dogged detracting" be taken into account, of eagerly gathering up what is deſcribed in the Anatomie as "the excrements of Artes." The implication of the metaphoric action of the Preface is clear even if the ſpecific referent is not.

In both paſſages the deſcription of the ſtaleneſſe of Puritan ranting is put in terms of old clothing. In the Preface the meaning of the metaphor is eſta-bliſhed indirectly, by portrayal of action rather than by ſtatement. Inſtead of characterizing the ſubject by naming its qualities, Naſhe implies his evaluation--"they ſmell of the friplers lauender"--and in one quick ſtroke evokes a

whole history and context of meaning. The abrupt realization of the metaphor sweeps over grammatical consistency: "they" should apparently refer to "the most poysonous Pasquil" with which it obviously does not agree in number. The use of the plural pronoun assumes that the comparison between such writing and old clothes is a fait accompli, even as it is just being suggested. "Friplers lauender" implies the evaluations "spotted, blemished, and defaced" that Nashe had stated in the Anatomie, for it portrays the effort of the old-clothes dealer to disguise the stale smell of his goods by means of the attractive aroma of the lavender. Nashe thus communicates his view that such Puritan writing is tawdry, old, stale, and that its attractions are meretricious.

Many such examples of conjuring a scene or a situation by means of a few words or phrases can be found in the Preface. Some, such as the reference to the "kanne of Silenus" (17/16), or the expression "in a frostie morning" (10/17), defy analysis and yet quite dramatically communicate a mood or an attitude. Such use of implication makes Nashe's style in the Preface demanding and yet rewarding, tantalizing and yet strikingly vivid.

Thus, marked development in Nashe's style is clear from the Anatomie to the Preface. The form and spirit of his later colloquialism are quite pronounced in the second work. Nashe was already responding to the influence of

Martin Marprelate, and the style of the Preface and of the anti-Martinist tract An Almond for a Parrat are closely related. Nashe's Martinizing in the Preface was quite apparent to his contemporary, Richard Harvey:

it becummeth me not to play that part in Diuinitie, that one Thomas Nash hath lately done in humanitie, who taketh vppon him in ciuill learning, as Martin doth in religion, peremptorily censuring his betters at pleasure, Poets, Orators, Polihistors, Lawyers, and whome not? and making as much and as little of euery man as himselfe listeth. . . . Iwis this Thomas Nash . . . sheweth himselfe none of the meetest men, to censure Sir Thomas Moore, Sir Iohn Cheeke, Doctor Watson, Doctor Haddon, Maister Ascham, Doctor Car, my brother Doctor Haruey, and such like; the iolly man will needes be playing the douty Martin in his kinde, and limit euery mans commendation according to his fancy.¹

Harvey's expression "play the douty Martin in his kinde" appears to refer to both the manner and the matter of the Preface. The specific objection which Harvey makes to the content, however, is to Nashe's presumption in commenting on his betters, not to the substance of Nashe's views on

¹Ibid. v. 179-80.

any of the men mentioned, all of whom Nashe praises (although his praise of Gabriel Harvey is admittedly equivocal). It is not so much Nashe's opinions in the Preface which are unacceptable to Harvey, but his approach as the controversial upstart.

The Preface as a whole embodies few controversial positions. In many respects it is openly conservative. For example, much of the material on St. John's College and the early humanists frankly echoes Ascham's Scholemaster (see the Commentary for specific examples of indebtedness). Nashe's essential reliance on Ascham is revealed by the list of learned men whom he picks out for praise:

With the single exception of Thomas Watson (1513-1584) all of these men were dead before Nashe came up to Cambridge in 1581 or 1582. Some had come to be merely a part of the tradition of Nashe's College, and, I believe, it can be demonstrated Nashe knew several of them only as names: names listed by Roger Ascham as worthy of remembrance for their work in bringing the "true learning" to St. John's College.¹

While this commentator goes on to say that "Nashe selected

¹Aerol Arnold, Thomas Nashe's Criticism of the State of Learning in England (Chicago: privately printed, 1937), p. 56; Hibbard, p. 31, points out that Nashe is "drawing up a very 'safe' list of recognized scholars and humanists."

them as models of learning because they were interested in the 'New Learning,'" he admits that "the inclusion of Sir John Mason in the list of models of learning is an anomaly, to be explained only by the fact that Nashe connected him with The Scholemaster, and hence with the men about Ascham, all of whom were scholars."¹

It seems likely that Nashe's list relies heavily on Ascham, and indeed has no independent basis. Nashe's inclusion of Pilkington and Lever, for example, ignores the post-Marian positions of these men and projects the image of them presented in Ascham's work. Their Puritan leanings after their Marian exiles would have been prejudicial to their inclusion in a list compiled by Nashe himself.

While Nashe thus openly allies himself with the authority of Ascham for his comments about St. John's and early English humanists, his comments on the current literary scene reflect the recent work by William Webbe, A Discourse of English Poetrie (1586). Webbe's work is especially relevant to Nashe's because of its quality as a survey of current literature, not restricted to works of personal friends (as with Ascham and Abraham Fraunce), nor restricted to comments in general terms or with reference only to dead authors.

Another significant tie between Webbe's work and Nashe's is that Webbe frankly comes to write as an outsider, basing

¹Ibid. p. 56.

his comments on his own reading, as Nashe appears to do. Webbe and Nashe differ in the way they handle being in this position: Webbe avoids being dogmatic and presents his own views modestly. He says, for example, of Phaer's translation of Virgil:

While I lyue in my conceyt I shall account,
Master D. Phaer without doubt the best: . . .
Not withstanding, I speak it but as myne own
fancy, not preiudiciall to those that list to
think otherwyse.¹

Nashe's praise of Phaer and ridicule of Stanyhurst strike quite a different tone. In contrast with Nashe, Webbe not only refrains from any negative criticism, but seems concerned not to overlook anyone in his praise. In specific material as well as in approach Nashe differs from Webbe in this respect. Webbe, after giving special praise to Phaer, Arthur Golding, Barnaby Googe, and Abraham Flemming, hastens over "the laudable Authors of Seneca in English , . . . and diuers other."² After going on to praise George Whetstone and Anthony Munday, Webbe adds:

¹G. Gregory Smith, ed. Elizabethan Critical Essays (1904; rpt. London: Oxford University Press, 1971), i. 243.

²Ibid. i. 244.

With these I may place Iohn Graunge, Knyght,
Wylmott, Darell, F. C., F. K., G. G., and many
 other, whose names come not nowe to my remem-
 braunce.¹

Many of these names and initials "come not nowe to . . .
 remembraunce," and indeed Webbe's praise begins to seem
 indiscriminate when it is spread so wide and so vaguely.

While Nashe differs from Webbe by being less inclusive
 in his praise and by specifically blaming Stanyhurst and
 the English Seneca, Nashe agrees with Webbe in his assess-
 ment of Spenser. In a way similar to Nashe, Webbe reserves
 his greatest praise for Spenser:

This place haue I purposely reserued for one
 who, if not only, yet in my iudgement princi-
 pally, deserueth the tytle of the rightest English
 Poet that euer I read.²

He means the author of The Shepheardes Calender, whom he
 suspects to be Spenser.

Thus to a great extent it is not the content of the
 Preface which is controversial, but the manner. This makes
 the work similar to an anti-Martinist tract, in which the
 content is the accepted creed of the Anglican Church,

¹Ibid. i. 244-45.

²Ibid. i. 245.

while the style is scurrilous and witty. Even though Nashe criticizes Martin in the Preface, he seems to excuse Martinizing when it is appropriate to its subject:

I will not denie but in scholler-like matters of controuersie, a quicker stile may passe as commendable; and that a quippe to an asse is as good as a goad to an oxe. (9/23-27)

Nashe's Martinizing in the Preface consists in his colloquial allusions (as to those who live by "what doo you lacke," 9/11), his word-forming to create satirical effects ("quadrant crepundios," 9/12), his mistaking of words ("whole Hamlets, I should say handfulls," 10/18), quoting for ridicule (the Stanyhurst passage, 15/13-16), and invective (as against the players, 5/17-26). These qualities were to develop as essential elements of Nashe's later style, demonstrable in his flyting of the Harveys. Their appearance in the Preface shows not only that the individuality of Nashe's style is already apparent in this, his second work, but also may help to illuminate the question raised at the beginning of this essay, of how Nashe came to write the Preface at all. Hibbard has suggested with some likelihood that Nashe's performance in the Preface may well have been intended "to bring himself to the notice of Bancroft and others who were organizing the [anti-Martinist]

campaign by giving them a taste of his quality."¹ If the work was so intended it must have had its desired effect, since Nashe's next effort was to be An Almond for a Parrat, the final and stylistically most successful attack on Martin Marprelate.²

¹Hibbard, p. 27.

²Donald J. McGinn, John Penry and the Marprelate Controversy (New Brunswick, N. J.: Rutgers University Press, 1966), p. 179: "the author of An Almond for a Parrat was the first of the anti-Martinist writers successfully to imitate Martin's invective. He actually out-Martins Martin."

MENAPHON: ITS CONTEXT AND ACCOMPLISHMENT

MENAPHON: ITS CONTEXT AND ACCOMPLISHMENT

Menaphon (1589), Robert Greene's final romance, enriched with lyrics of more than incidental importance, is thoroughly comic in tone. This quality is achieved partly through a laughing presentation of various types of rustics, but also through lightly veiled allusions to other Elizabethan literature and playful treatment of literary conventions. By its handling of literary sources, influences, and conventions, this pastoral work with Greek and chivalric romance features attains a mixture of the familiar and the strange quite different from that of the romance tale, as described by Walter Davis in Idea and Act in Elizabethan Prose Fiction.¹

Instead of striving to evoke the feeling of "wonder" which Davis associates with the romance tale,² Greene

¹Among the qualities which Davis notes as distinctive of the romance tale is that of dealing with "generic concerns . . . in a direct, almost abstract way" (p. 5). In contrast, he later calls Menaphon "more realistic" (p. 60). Davis's view of the tale edges toward allegory in his introductory chapter (see e.g. p. 7). While Menaphon is far from allegory, to call it "realistic" ignores its playful self-consciousness about its artifice (Walter Davis, Idea and Act in Elizabethan Fiction, Princeton: Princeton University Press, 1969).

²Davis speaks of the tale in terms of the work of Isak Dinesen, in which he finds a "dialogue between the strange and the familiar": "Obviously, a mythic sense of an unrationalized but acceptable connection between human life and the realms beyond it fosters and impels such fiction. And the emotion of wonder--an emotion which possesses us like the tragic emotions instead of yielding to our control like the delight of recognition called forth by the novel--is a fitting response" (p. 11). The "delight of recognition" is, however, much more relevant to the experience of Menaphon than is the emotion of wonder as Davis describes it.

playfully reveals the familiar within the strange and deflates the elevated into the practical. He projects middle class domestic comedy into an expansive exotic setting. The disparity between the tone of the action and the implications of the setting is one indication of Greene's comic intent. As the work allows the reader to become aware of such disparities, as it draws attention to its own fictive qualities, and sports openly with its background of influences, Menaphon gains an edge of self-consciousness which gives particular zest to its comedy.

A survey of the various elements which constitute Menaphon gives an indication of the breadth of influence to be found. The plot places it in the tradition of both Greek and chivalric romance, as Wolff and Pruvost make clear in their discussions of Menaphon.¹ Its pastoral quality, while having little direct relationship with the ultimate sources of Theocritus and Virgil, is derivative of such models as Ovid's Metamorphoses, Sidney's Arcadia, and Spenser's Shepherd's Calendar. The particular qualities of the lyrics in Menaphon seem to attest to the influence

¹Wolff tabulates the elements in common between the plot of Menaphon and of both the Aethiopica and Sidney's Arcadia (Samuel Lee Wolff, Greek Romances in Elizabethan Prose Fiction, New York: Columbia University Press, 1912, pp. 443-45). Rene Pruvost discusses the relationship between Menaphon and the Greek romances and the Arcadia in his Robert Greene et ses Romans (Paris: Societe d'Edition "Les Belles Lettres," 1938), pp. 346-49.

of Spenser's Calender both in rustic diction and in versification, even when Greene is imitating the subject matter of Sidney's poetry in the Arcadia. Versification is perhaps the one area where Greene notably does not follow Sidney. Instead, the lyrics of Menaphon reflect the general movement toward shorter lines, metrical variation, and stanzaic experimentation noticeable in contemporary pastoral poetry (represented in the later collection England's Helicon, 1600), behind which stood the influence of Spenser's innovative eclogues.

The fashion in Elizabethan prose in 1589 was turning away from Euphuism as "stale" (as Melicertus labels its terms in his eclogue, 107/18).¹ "Henrie Vpcheare," in his laudatory poem prefixed to Menaphon, pointedly places Greene in advance of the style of Lyly:

Of all the flowers a Lillie once I lou'd,
 Whose labouring beautie brancht it selfe abroade;
 But now old age his glorie hath remoud,
 And Greener objectes are my eyes aboade.

(22/11-14)

¹Notations refer to page and line numbers in the present edition.

Lyly's influence is nevertheless important in Menaphon, even though it is now treated self-consciously and even comically (as in the courting of Samela and Melicertus).

More important than Lyly, however, is Sidney's Arcadia, the work of paramount importance to Menaphon: to its plot, to its pattern of prose interspersed with lyrics, and to its pastoralism. The pastoral of Menaphon, enriched by its debts to Ovid, Spenser, and Sidney, is all the more striking an achievement in comparison with Greene's immediately preceding romances (Pandosto, 1588; Perimedes, 1588; Ciceronis Amor, 1589), each of which had incorporated some pastoral qualities. In Menaphon the importance of pastoral, and at the same time the proportion of lyrics to prose, exceeds Greene's usage in any other romance.

It was the plot of Menaphon, however, which particularly interested Professor Wolff in his discussion of the work in Greek Romances in Elizabethan Prose Fiction.¹ While no single source is to be found, Wolff held that the most important influence was that of the Greek romances available to Greene: Heliodorus' Aethiopica, Longus' Daphnis and Chloe, and Achilles Tatius' Clitophon and Leucippe.² Wolff viewed the influence

¹Wolff's passing discussion of the influence of Achilles Tatius upon the rhetoric of Greene (pp. 376-77) fails to convince because the effects are indistinguishable from Euphuism, readily available to Greene, while Clitophon and Leucippe was not translated into English until 1597 (Wolff, p. 9).

²In a chronological table Wolff outlines which Greek romances existed as possible influences on Elizabethan fiction (pp. 7-9). In the remainder of his book he restricts his discussion to "the three chief specimens of the genre: 'The

of Sidney's Arcadia as secondary, finding a third minor source of influence in William Warner's tale of Argentele and Curan in Albions England.¹

Because of his particular approach, centered on Greek romance, Wolff did not take into account chivalric romance plot motifs in Menaphon, and that fact, coupled with a mistaken assumption that Sidney's New Arcadia (published 1590) had been available to Greene, led Wolff to underestimate Sidney's influence. Attention to the New Arcadia leads Wolff away from a careful analysis of the influence of the Old Arcadia, and his interest in Greek romance keeps him from appreciating the complex combination of pastoral, chivalric romance, as well as Greek romance, which is to be found in the Arcadia and which influences Greene in Menaphon.

Professor Pruvost largely corrects the mistaken evaluation of Wolff, pointing out that the New Arcadia would not have been available to Greene, while the Old Arcadia had long been circulating in manuscript.² The wide

AEthiopica,' or 'Theagenes and Chariclea,' by Heliodorus; 'Clitophon and Leucippe' by Achilles Tatius, and 'Daphnis and Chloe,' attributed to Longus; the only extant Greek Romances which are found to have exercised any influence upon Elizabethan prose fiction" (p. 10).

²Wolff, pp. 440, 442-43, 445.

³Pruvost notes that the manuscript of the early version was widely known, and that until the printing in 1590 of the revised fragment it is likely that only one copy of the revision existed, and that was in the possession of Sidney's widow (pp. 296-97). Pruvost corrects Wolff on this matter (pp. 347-48).

circulation (and popularity) of the Old Arcadia by the end of the 1580s is indicated by the publication in 1588 of Abraham Fraunce's Arcadian Rhetoric, in which Fraunce's frequent quotation of short excerpts from the Arcadia appears to assume in his readers a familiarity with the work.

To Pruvost the characteristic way Greek Romance material is selected and developed by both Sidney and Greene appears more significant than direct Hellenistic influence:

L'Histoire Ethiopique, ou d'un manière plus générale le roman grec, ont pu fournir le cadre, qui est celui du roman d'aventure. Mais les éléments que Greene y a fait entrer, et qui donnent à son roman ses traits individuels, sont précisément ceux que Sidney de son côté avait coulés dans le moule du roman d'aventure. Ce n'est pas sans raison que, dans l'édition de 1610, Menaphon reçoit le titre de Greene's Arcadia.¹

Indeed, in the editio princeps the first page of the text of Menaphon (sig. B₃) bears the heading, "Arcadia: The Reports of the Shepherds," alluding not only to the title of Sidney's work, but to its fictive reliance on Arcadian annals.²

¹Pruvost, p. 359.

²Sir Philip Sidney, The Countess of Pembroke's Arcadia: Being the Original Version, ed. Albert Feuillerat (Cambridge: Cambridge University Press, 1926), p. 47.

One of the most striking similarities between Menaphon and the Old Arcadia is the use of the oracle, a feature borrowed from Greek romance and used by Greene previously in Pandosto. The oracle in Pandosto is quite different from that in either Menaphon or the Arcadia, however; not only is it in prose, but it is straightforward in its meaning:

Suspicion is no proof: jealousy is an unequal judge: Bellaria is chaste: Egistus blameless: Franion a true subject: Pandosto treacherous: his babe an innocent; and the king shall live without an heir, if that which is lost be not found.¹

In contrast, the oracles in Menaphon and the Arcadia are formulated as poetry and cast in mysterious and paradoxical terms.

The pronouncements in the Arcadia and Menaphon differ from those to be found in the Greek romances, for they are placed as frames to the action of the romances as wholes. While in the Aethiopica there are several oracular utterances--in dreams and pythian pronouncements, incidental to various episodes in the romance--in Menaphon and the Old Arcadia there is but one oracle, set at the very beginning of the

¹Alexander B. Grosart, The Life and Complete Works in Prose and Verse of Robert Greene (London and Aylesbury: privately printed, 1881-1886), iv. 258.

romance, containing references to several episodes, and framing the romance as a whole.¹

The paradoxical language of the oracles in both Menaphon and the Arcadia in some senses makes them similar to riddles.² A general definition of a riddle as "a statement intentionally worded in a dark or puzzling manner, and propounded so that it may be guessed" is provided by the OED. A riddle ordinarily refers to something which is mysterious not in itself, but only in the way it is described. A riddle can refer to a well-known object, or a simple and prosaic action or event. Naturally, the more impossible-sounding and paradoxical the riddle seems to be, the more witty it appears when the "solution" is provided. In both the Arcadia and Menaphon such paradoxes and apparent impossibilities are the most striking features of the oracles.

In the Arcadia the oracle predicts that Pamela will be "stolne, and yet not lost"; that Philoclea "with Natures bliss" shall embrace a love "which Nature hateth"; that Basilius shall commit adultery with his wife; and that a foreign state shall sit in Basilius's throne. While the

¹ Thomas Underdowne, An Aethiopian Historie: Fyrst Written in Greeke by Heliodorus, and Translated into English (London, 1606), pp. 12^v, 26, 26^v, 33, 38, 44^v, 56^v, 71^v, 114^v, 131.

² According to Wolff, while the oracle in Pandosto "is couched in plain straightforward language" and "is eminently structural," fulfilling itself "in devious ways," that in Menaphon is "merely a verbal riddle, and serves only to keep the plot entangled and retarded" (p. 423).

final pronouncement appears to be simply a threat of conquest,¹ the other predictions are all highly paradoxical as well as threatening.

In Menaphon the oracle involves several apparent impossibilities, which, while less specifically threatening, appear to refer to frighteningly unnatural events: "Dead men shall warre, and vnborne babes shall frowne"; the preconditions for "a happie time" in Greene's *Arcadia* are that lambs be guided by lions, planets rest on the hills, and the ocean be without tides: all manifest impossibilities.

In the Arcadia of Sidney, the dire-sounding predictions turn out to be harmless in effect: the stealing of Pamela and the "unnatural" love of Philoclea result in marriages which in fact Euarchus was setting about to arrange anyway. Committing "adultery" with his wife turns out for Basilius to be a morally narrow escape from an intended actual adultery, and a cause of reaffirmation between himself and his wife. The supposed threat to Basilius' throne turns out to be beneficial and temporary.

In Menaphon, the apparent impossibilities of the oracle refer in fact to rather prosaic possibilities. In each case the prediction turns out to be either a mere metaphor or a verbal trick. The epithets "dead" and "vnborne," for example, are deliberately misleading; they really mean

¹Paradoxically, in the event it is only by Euarchus' sitting in Basilius' throne that order can be restored and the rightful king regain his throne.

"thought to be dead," and "at the time of this oracle yet unborn." The reference to lions leading lambs is simply a metaphor--its paradox exists only in the terms into which it is put; in fact it is natural for royalty (the lion) to rule all men, including rustics (the lambs). The discussion of the planets and the sea appears impossible only because it pretends to discuss phenomena, but actually refers to heraldic images. Interestingly, the actual complications of the plot--mistaken identities and the threat of incest--nowhere appear in the complication of the oracle.

It is clear that in Menaphon the paradoxes of the oracle are merely verbal constructions, and the apparent complications they refer to are immediately dispelled once the terms of the oracle are properly understood. In this respect the oracle is indeed similar to a riddle. In the Arcadia, however, although the events are not as dire as the prediction makes them sound they do participate in the same degree of complexity and paradox as the wording of the oracle. The complication is not merely verbal, as it would be in a riddle, and as it is in Menaphon.

The relationship between the oracle and the action of the plot in the two romances is problematical. In the Arcadia it might appear that in one sense the oracle "causes" the complicated action of the entire romance: without the oracle Basilius would not have undertaken his improper retirement into the country. More correctly, however, it is Basilius' weakness of character, represented by his idle consultation

of the oracle, which "causes" him to retire to the pastoral lodges and brings about the resultant plot-complication.

In Menaphon the relation between the oracle and the action of the plot is even less one of cause and effect than in the Arcadia. Samela does delay her marriage until the oracle can be fulfilled, but the oracle in no way "causes" the pastoral refuge taken by Sephestia, of which the immediate cause is the shipwreck, while the final cause remains a mystery.

In the Arcadia the reader (and Basilius) can continue to reflect on the ways the terms of the oracle apply to the action, wondering whether the ending will be fortunate or tragic. At the end of Book II, with an incomplete understanding of the action, Basilius fits what he does know to the oracle, and believes it to be fulfilled. In Menaphon, however, it is not possible for either the reader or any of the characters to make any connection between the terms of the oracle and the action of the story, until the "solution" is provided by the same supernatural agency which propounded the riddle. Samela's delay of her marriage makes this quality of the oracle clear:

she vowed marriage to him solemnly in presence of all the shepherds, but not to be solemnized till the Prophecie was fulfilled, mentioned in the beginning of this Historie. Although this penance exceeded the limits of his patience; yet hoping that the Oracle was not vttered in

vaine, and might as well (albeit he knew not which way) bee accomplished in him as in any other, [Melicertus] was contented to make a vertue of necessity . . . (96/2-27).

The handling of the oracle in Menaphon tends to eliminate all moral valences from the operation of the power behind the pronouncement, which indeed is none other than Fortune. While in Pandosto the oracle had been an unequivocal pronouncement of the truth, and in the Arcadia it is a kind of equivocation (as in Macbeth) which tempts the king to think that he can understand or even circumvent the Fates, in Menaphon the riddle-like prophecy serves only to make clear that one cannot try to understand the "quiddities" of the higher powers: "the interpreters of Apollos secretes, were not the conceipts of humane reason, but the successe [i.e., outcome] of long expected events" (27/24-28/1). In terms of its handling of the oracle, the plot of Menaphon seems to place an extreme stress on both the importance of Fortune in human affairs and the unimportance of human will or choices.

Significantly, in Menaphon there is no question, as in Pandosto, of the father being morbidly remorseful for his incestuous infatuation, or for having indirectly caused the death of his wife--facts which are so heavy on Pandosto's conscience that he commits suicide at the conclusion of the romance. In Menaphon the oracle, and its way of working out,

seem to have no moral implications whatsoever.

A further look at Menaphon reveals that the handling of the oracle is of a piece with the handling of the entire plot. In a variety of ways Greene makes it clear that the "plot" is not to be taken seriously, that it is indeed a lighthearted spoof of the various conventions with which it is closely allied--Greek romance and pastoral--and is even perhaps a laughing glance backwards at the earlier work, Pandosto.¹

Davis comments on this aspect of Menaphon, although appearing to take it rather too seriously:

So little do the mind's intents influence reality that human action frequently becomes absurd . . . [Pleusidippus] and Democles are deemed innocent of evil by the narrator in a way denied to the incestuous Pandosto. Moral states are irrelevant.²

Although Davis views Menaphon as Greene's "masterpiece," the seriousness of his approach leads him to misconstrue the tone of Menaphon and brings him to the conclusion that the work is an "anti-romance."³

¹Note for example the doubling of the incest threat, now no longer treated seriously (see e.g. 97/1-99/1).

²Davis, pp. 177-78.

³Ibid. p. 178.

The plot of Menaphon is a travesty of Greek romance, and in this effect it is quite different from the Arcadia, but if the comic tone is fully weighed the work will not appear as an anti-romance. Taking the plot of Menaphon seriously immediately leads to severe misunderstanding of the work. Wolff and Schlauch, who both make this mistake, conclude that Menaphon is far inferior to Pandosto. In Schlauch's view, "There is more than a little prurient sensationalism in Greene's exploitation of classical themes." ¹ Wolff, who sees Pandosto as the best of Greene's romances, is harsh in his view of the later work:

The influence [of Greek romance] degenerates at once in "Menaphon" (1589), which, though structurally based upon Heliodorus, is a tissue of absurdities--apparently one of those pamphlets that Greene "yarkt up in a night and a day"; a "pot-boiler" in imitation of the "Arcadia" and of his own successful "Pandosto," many of whose motifs it repeats in thin disguise. ²

The absurdity of the plot of Menaphon could perhaps be defended on the basis of the ample precedent for this quality

¹Margaret Schlauch, Antecedents of the English Novel, 1400-1600: from Chaucer to Deloney (Warszawa: PWN-Polish Scientific Publishers, 1963), p. 191.

²Wolff, p. 456.

provided in the original Hellenistic models. As Wolff concedes, the Greek romances traded upon "the paradoxical, the bizarre, the inconsistent, and the self-contradictory."¹ The stereotypical convolution of Greek romance plots could be invoked to justify the most intricate "spider's web"²; and the "ambiguity and confusion in erotic relationships," which Schlauch notes as an inheritance from Greek romance,³ could be cited to counter any charge of prurience lodged against Menaphon.

Yet Menaphon goes beyond its sources in absurdity, and it does so in a consistent and significant manner. It is important to perceive the element of exaggeration that characterizes Greene's use of traditional or derivative material. For example, in Greene's use of the pastoral convention in his plot, he goes far beyond his models. Wolff compares Greene's practice with Sidney's as if it were on the same scale:

like Sidney, he used his pastoral as a solvent for the complexities and a remedy for the troubles which afflict his personages in city or court.⁴

¹Wolff, p. 5

²Schlauch, p. 191; see Schlauch's summary of a typical plot, p. 174.

³Ibid. p. 177.

⁴Wolff, p. 367.

This statement does not appear to do justice to Sidney's use of pastoral, which indeed seems to make everything more complicated, rather than acting as a "solvent" or "remedy." The statement does have a bearing on Greene's use of pastoral in Menaphon, however, where Greene so exaggerates this effect that the Arcadian landscape becomes a solvent for generations as well as for complexities. While Wolff criticizes the slenderly motivated delay of Samela's marriage to Melicertus,¹ he does not comment on the equally long and completely unmotivated delays in the marriages of Doron with Carmela and Menaphon with Pesana. The passage of time is completely suspended in pastoral Arcadia; indeed, it would appear that only by leaving this never-never land could the child Pleusidippus be expected to grow up.

Greene points up this aspect of the Arcadian landscape by openly playing off fictive time against the reader's time, and allowing the reader's time to dominate. He thereby appears to cancel years of fictive time. When Pleusidippus has been lost and Menaphon and Samela are having the discussion which leads to her quitting his household, Menaphon suddenly alludes to her behavior at their "last" pastoral gathering as if it were a very recent event:

Nay I thought no lesse said Menaphon, when your straggling eye at our last meeting would be

¹Wolff, p. 424.

gadding throughout euerie corner of our companie,
that you would proue such a kinde kistrell (86/8-11).

Of course in a romance of this size the account of the gathering is not many pages distant (61/2-21), but it had supposedly occurred five years earlier, and this sudden disruption of the sense of narrative time is startling and comic. It laughingly draws attention to the difference between fictive time and "clock time," and to the way the romance is "feigned." ¹

Other derivative plot motifs show a similar degree of exaggeration in Menaphon. Wolff notes Greene's apparent intent to "outdo" Sidney in the complex love-intrigue; ² Schlauch also compares Menaphon to the Arcadia in this respect, pointing out that "the threat of possible incestuous unions is doubled." ³ Another exaggeration is involved in that no explanation is ever given for the "motive force" in Menaphon:

The exposure in "Pandosto" has its counterpart in "Menaphon,"--structural to be sure, but quite unmotivated--in the King's exposure of his daughter, with her husband, her infant son, and her uncle, in an open boat. This act is the "motive force"; yet

¹"Feigned by the Poets" (29/24).

²Wolff, p. 426.

³Schlauch, p. 191.

we never learn the King's reason for it.¹

This is an exaggeration and a travesty of the conventional Greek romance plot opening in medias res. In the Hellenistic models the preceding parts of the story are filled in piece by piece until, in the last scene, the whole puzzle is complete and apparent to the characters. All the events which precede the beginning "in medias res" in Menaphon, however, are entirely omitted by Greene and left to the readers' conjecture. We do not find out why the character of Democles took such a turn for the worse,² why the four outcasts were exposed, how it happened that Maximus came to be so far separated from the other three survivors in the shipwreck just off shore; no indication is given of Maximus' actual identity outside his persona as Melicertus--the accounts given within the pastoral setting are made up either by Melicertus or Samela to obscure their real backgrounds. Greene seems to imply that the complicated explanation of events in Greek romances is no more believable or necessary than anything which the reader might make up himself.

The entire expository section of Menaphon turns out to be absurdly unrelated to the developing action of the romance. The pestilence, cause of Democles' consultation of the oracle, is never heard of again. The oracle is "pseudo-structural,"³ acting only as a temporal, not a structural,

¹Wolff, p. 426.

²Ibid. p. 430.

³Ibid. pp. 423-34.

frame. The responsible kingly Democles of the opening bears no relation to the "Heliogabalus" who appears later in the romance (96/5). Thus Greene generously sets forth an entirely specious exposition, while he omits any explanation of the true "motive force" in Menaphon.

These structural absurdities led Wolff to observe of Greene's use of Greek romance material:

The outcome of his labors is very different from the well-nigh faultless joinery exhibited in the "Aethiopica." He often leaves his personages uncharacterized or inconsistently characterized, their actions unmotivated or foolishly motivated, his plot wanting in essential links.¹

Wolff's view is that Greene "defeats expectation, not deliberately, but from forgetfulness or sheer incompetence."² Yet a careful reading of Greene's work seems to show that he is not seeking "faultless joinery" but on the contrary is trying to make the reader aware of the use of mortise and tenon, to jog him into an awareness of the object as a piece of craftsmanship rather than as an elegant furnishing in which finesse conceals an aspect of art.

Greene uses defeat of expectation effectively, both

¹Wolff, p. 429.

²Ibid.

humorously and to point towards the serious issue of the romance, the relationship between appearance and reality. Within the terms of the surface of his fiction Greene explores this relationship and the ways individuals have of ascertaining and rationalizing their "reality." Lamedon is subtly characterized, for example, when he reassures Sephestia with the fractured adage, "Hope is the daughter of time," where the traditional version is, "Truth is the daughter of time."¹

By developing the plot of Menaphon playfully Greene engages the reader's attention on the conventions of fiction. The plot brings attention to itself as absurd and unreal. Davis notices this effect but overlooks its comic quality:

Menaphon is a highly sophisticated rendering of a rather unsophisticated view of life much like the modern "absurd" . . . [This involves] complete cleavage between intention and result, character and action, apparent fact and real fact, values and reality. Action is spastic and meaningless . . . Every action is drenched in irony . . . One style of life clashes with another and destroys its validity, but its own validity is destroyed in turn.²

¹Lamedon's version is at 37/21; the expression appears as "Veritatem Temporis filiam esse" in Aulus Gellius (The Attic Nights of Aulus Gellius, tr. John Carew Rolfe, New York: G. P. Putnam, 1927, I. 2. 9.)

²Davis, pp. 177-78.

In effect, the controlling feature of the romance is not plot, but pastoral. The delight of the pastoral world of Menaphon is dramatized both by playful conversations and by the generous interspersment of lyrics. While the thin pastoral of Pandosto had not been enriched by any lyrics, in the use of poetry the important kinship of Menaphon and the Arcadia again makes itself apparent. The pastoral tradition was originally a poetic tradition; Sannazaro added prose links between the eclogues, while in the Arcadia a double structure is achieved by the use of a narrative with incidental lyrics, and eclogue sections with incidental narrative. In Menaphon the prose has become clearly dominant, and the poems are in approximately the same proportion as those incidental to the narrative sections of the Arcadia.

The eclogue tradition is based on the fiction of the refined rustic poet and the generous leisure of the Golden Age, which allows him to compose poetry while tending his sheep. Thus it seems suitable that Sidney uses the eclogues as periods of repose within the narrative frame, and as sections in which to give scope to the presentation of Golden Age pastoral. Structurally Greene creates a smaller-scale version of Sidney's work, providing two eclogue pauses in the action of his romance, instead of the four large, masque-like, pastoral entertainments of Sidney's work. The two pauses in Menaphon frame the cataclysm of the mock Trojan War which marks the end of the pastoral sojourn: the eclogue contest of Menaphon and Melicertus, which

dramatizes the strategy of delay sought by Democles, and the mock eclogue of Doron and Carmela, which provides a generous pastoral reprise after the supposed devastation wrought by the "war":

the ambush leapt out, slaughtered manie of the
shepheards, put the rest to flight, tooke the
two champions prisoners, and sacking the Castle,
carried them and the faire Samela to his Court
. . . putting Melicertus and Pleusidippus into
a deepe and darke dungeon (115/26-116/5).

Despite this catastrophe in the main plot, nothing has changed for Doron and Carmela, and their eclogue reasserts the pastoral values of rustic stability against the entropy of the chivalric main plot:

leauing these passionate Louers in this Catas-
trophe, againe to Doron the homely blunt Shep-
hearde; who hauing been long enamoured of
Carmela, much good wooing past betwixt them
(116/6-9).

A similar movement is accomplished by Sidney in the turn from the end of the third "Act" to the idyll of the third eclogue section, which celebrates the marriage of Lalus and Kala. In the Arcadia, at the end of the third

book, all the noble characters have become involved in subterfuges and secrecy to attain their loves. Sidney concludes the book with the blazon by Philisides, which stands as an apparent celebration of illicit love: the world of Arcadia seems to be completely taken over by passion. But then Sidney takes leave of "these pore Lovers, whose Loyalty had but small respite of their fyery Agonyes," and turns to the celebration of married love and the reaffirmation of moral values in the context of the pastoral eclogues:

And nowe Lalus pype dothe come to my hearing,
 which invites mee to his Mariage that in this
 Season was celebrated betweene hym & the hand-
 some Kala, whom longe hee had loved: which, I
 hope (Fayre Ladyes) youre eares bee not so full
 of great matters, that you will disdayne to
 heare.¹

Thus both in the proportion of poetry to prose in Menaphon, and in the structural use Greene makes of eclogue pauses in his narrative, Sidney's influence appears significant. The frequency of lyrics in Menaphon is completely new to Greene's romance writing, and indeed, Menaphon is unique among Greene's works in this respect.

¹Sidney, p. 227.

Furthermore, the sensual and recreative quality of the poetry is new to Greene. A glance backward at the poems included in Greene's earlier romances shows that most were moral in tenor and austere in versification.¹ Greene's use of pastoral poetry begins with Perimedes and is particularly to be noted in the four poems he appends to that work as a coda. Greene's own sense of a departure from previous practice is indicated by the apology which he makes about the poems in Perimedes:

And thus Gentle-men at my freends request I
haue put in print those bad Sonnets, which
otherwise I had resolved to make obscure, like
the pictures that Phidias drew in his prentize-
hood, which he paynted in the night and blotted
in the day.²

¹In Mamillia one poem: a satire in very rough unrhymed meter; in Tritameron II 3 poems: Silvestro's blazon in blank verse, Lacena's riddle in very loose stanza-form with only half the lines rhymed until the couplets at the end, and the poem against Fortune in an inconsistent version of the ababcc stanza form, a moral poem on the effects of time in 14er couplets; in Penelope's Web one moral poem: on the submissive wife, in three stanzas of ababcc; in Perimedes two poems within the narrative: a pastoral against Cupid and a moral poem against "Black Discontent": both in penatmeter blank verse concluded by a couplet.

²Perimedes, Grosart, vii. 93.

Quite in contrast with Greene's earlier poems, the four appended to Perimedes are Ovidian in tone. The young man's poem, "I am but young and may be wanton yet," espouses an entirely sensual view of life. And the old man's moral reply--shorter, and also more expository in feeling since it has no refrain--makes use of mythological and natural images which keep the poem from being abstract or austere. The third poem is the least pastoral of the four; its obvious overriding rhetorical framework makes the natural images more Euphuistic than pastoral in effect. The poem is of interest, since it provides a precedent for the self-conscious use of a tension between "natural" and Euphuistic qualities in images, which occurs in Menaphon (in Menaphon's eclogue). The final song in Perimedes is a pastourelle which is an important antecedent of the comic eclogue of Doron and Carmela in Menaphon. In the later work Greene exaggerates some of the comic features to be found in this earlier poem; but here can be glimpsed the spirit of pastoral which Greene was to develop in Menaphon. The gentle mocking and yet appreciation of rusticity which is to be found in Menaphon is prefigured in the Perimedes pastourelle:

A Bonny lasse quaint in her Country tire,
 Was louely Phillis, Coridon swore so:
 Her locks, her lookes, did set the swaine on fire,
 He left his Lambes, and he began to woe,
 He lookt, he sitht, he courted with a kisse:

No better could the silly swad [bumpkin] than this.
 He little knew to paint a tale of Loue,
 Sheepheards can fancie, but they cannot saye.¹

Just as with Doron and Carmela, the traditional débat is cut short in favor of pastoral simplicity, and the poem quickly comes to the fruition of the courtship:

Phillis was wan, she blusht and hung the head,
 The swaine stept to, and cher'd hir with a kisse,
 With faith, with troth, they stroke the matter dead,
 So vsed they when men thought not amisse:
 This Loue begun and ended both in one,
Phillis was loued, and she lik'd Corydon.²

Erskine points out that the interest of the poem is simply in the "delight in pastoral poetry" and is "centred in the charm and humor of the characters, for which the reader is prepared by idyllic descriptions in the early stanzas."³ The poem illustrates Greene's change from a rather abstract and undecorated kind of poetry to one that embraces a sensual view of life and is enriched by mythology and natural imagery.

¹Perimedes, Grosart vii. 92. ²Ibid. vii. 93.

³John Erskine, The Elizabethan Lyric (New York: Columbia University Press, 1903), pp. 117-18.

The Perimedes songs are notably more closely akin to the version of pastoral found in Menaphon than is the "Shepherd's Ode" in the romance written immediately before Menaphon, Ciceronis Amor. The "Ode," dramatizing an elevated view of rusticity, is the work of an idealized shepherd-poet figure, like Philisides in the Arcadia, who recites his poem for the delight of the courtly Terentia. The tone of the poem is more sophisticated in its presentation of "simplicity":

Such was Paris, shepherds say
 When with Oenone he did play . . .
 The swaine did wooe, shee was nice,
 Following fashion, nayed him twice.¹

The versification incidentally ties the poem to Philisides' blazon at the end of Book III of the Arcadia, which is also in tetrameter couplets, a nice compromise between the "classicism" of couplets and the "rusticity" of tetrameter.

Philisides' blazon seems to exert a direct influence on the eclogues of Menaphon and Melicertus in Greene's later work: in each blazon the sensuality becomes, indeed, explicitly sexual. Philisides' blazon at the end of Book III of the Arcadia dramatizes a specifically sexual situation:

¹Ciceronis Amor, Grosart, vii. 183.

[Pyrocles] lifting the sweete burden of Philoclea
 in his Armes, hee layde her on her bedd ageane,
 having so free scope of his servisable sighte, that
 there came into his mynde, a Songe the Shepeheard
Philisides had in his hearing sunge of the beauties
 of his unkynde Mistris wch in Pyrocles Judgmt
 was fully accomplished in Philoclea.¹

The song, a very extended blazon (134 lines), is remarkable for its sensuousness. The poetry coyly turns aside at one point, in honor of propriety, but without diminishing the impact of the implied appreciation of the speaker's eyes:

The Belly theyre glad sight doth fyll,
 Justly entituled Cupids Hill.
 A Hill moste fitt for such a Master,
 A spottles Myne of Alablaster;
 Lyke Alablaster fayre and slyke,
 But softe and supple, Sattyn like,
 For, such an use the worlde hathe gotten,
 The best thinges still must bee forgotten.
 Yet never shall my Songe, omitt,
 Those thighes for Ovids song more fitt,
 Which flancked with twoo sugred flanckes,

¹Sidney, pp. 222-23.

Lifte up theyre stately swelling Banckes,
 That Albyon Cleeves in whitenes passe,
 With hanches smoothe as Looking glasse.¹

Greene clearly seems to imitate this blazon--although in a different metrical arrangement--in his two blazon-eclogues (of Menaphon and Melicertus), which also carry sensuality into the realm of explicit sexuality. Menaphon's version is most similar to 'Philisides' in its coy turning aside, although the reason provided is not propriety, but poetic incapacity:

Hir bodie beauties best esteemed bowre,
 Delicious, comely, daintie, without staine:
 The thought whereof (not touch) hath wrought my paine.
 Whose faire, all faire and beauties doth deuoure.

Hir maiden mount, the dwelling house of pleasure;
 Not like, for why no like surpasseth wonder:
 O blest is he may bring such beauties vnder,
 Or search by sute the secrets of that treasure.

(105/17-106/2)

In contrast, Melicertus makes the gesture of turning aside

¹Sidney, pp. 224-25.

just after he has created a fully-realized presentation of "that bower" (109/10) in his eclogue:

The Graces earst, when Alcidelian springs
Were waxen drie, perhaps did finde hir fountaine
Within the vale of blisse, where Cupides wings
Doo shield the Nectar fleeting from the mountaine.

No more fond man: things infinite I see
Brooke no dimension . . . (109/11-16).

Greene's other "eclogue" in Menaphon also appears to have a specific indebtedness to Sidney: the mock blazons of Carmela and Doron find a clear antecedent in that of Mopsa in Book I of the Arcadia. Notably, Greene makes over the effect to suit the spirit of the pastoral of Menaphon. In the Arcadia the terms of the mockery are "mythic" while in Menaphon the terms are rustic. A different tone is also communicated by the fact that in the Arcadia the poem is made up by an apparently sophisticated poet in disparagement of Mopsa, while in Menaphon the eclogue is a creation of the two figures who are mocking each other, travestying the conventions of the blazon: the laughter is not nearly as much directed against them as it is against Mopsa in the Arcadia.

While most of the lyrics in Menaphon are love poems of one sort or another, the lullaby of Sephestia stands out

as entirely different. Erskine particularly notes the dark tonality of this song, which places it in contrast to the tradition of lullabies, associated with the Christ-child. The tonality of the lullaby is apparently an innovation by Greene in this genre of poetry:

On this dark-toned background, which from this time is often used to heighten the effect of such slumber-songs, the lullaby departs definitely from its old association with the Christ-child, and loses the purity which that association had given it in the Middle English lyric.¹

The overall change in subject matter of Greene's lyrics in Menaphon goes hand in hand with a greater attention to lyric qualities in versification. The poems in Perimedes are transitional in Greene's lyric development, from the versification of the poems in the early romances to those in Menaphon. In works written before Perimedes Greene had included some lyrics in the popular Elizabethan stanza-form ababcc, but he had sometimes used it loosely or inconsistently, not always supplying the required rhymes.² Many of Greene's earlier poems had been cast in blank verse and couplets.³

¹Erskine, p. 118.

²See above, n. to p.212 : Tritameron II, Anatomie of Fortune.

³See above, n. to p.212 : Mamillia, Anatomie of Fortune, Perimedes.

He achieves a new lyric effect in his versification of the poem "I am but yoong and may be wanton yet" by using the last line of each stanza as a refrain--a device he had not employed before in his verse.

Although the model of a prose romance incorporating a high proportion of poetry had been provided by Sidney, and Sidney seems also to provide the basis for the subject matter of some of Greene's lyrics in Menaphon, Sidney's versification in the Arcadia is quite different from Greene's in Menaphon. The single most common lyric form in the Arcadia is the sonnet: not surprising in the work of the author of Astrophil and Stella. Greene makes no use of the sonnet form, although he does not hesitate to call his various lyrics "sonnets." Also notably lacking in Menaphon is the couplet (all the lyrics are stanzaic) and any form of academic quantitative meter, which is such an important aspect of Sidney's four eclogue sections.¹ The absence of the sonnet form, with its courtly associations, and also of the couplet or quantitative meter, with their "classical" associations, perhaps can be taken as characteristic of Greene's version of pastoral. The variety of poetic effects in Menaphon ranges from pentameter quatrains, as in the eclogues, to quite complex stanzaic arrangements including lines of different lengths, and some irregularities or syncopations in meter.

¹Sixteen of the 47 poems in the narrative of the Arcadia are sonnets; of the 26 poems in the eclogue sections 8 are in specifically classical meters, 2 in sestines, and 1 in a "crown."

The versification in Menaphon mirrors the general qualities of the English lyric, the development of which is represented by the contrast between Tottel's Miscellany (1557) and England's Helicon (1600). Erskine points out that in the Paradise of Dainty Devices (1576) both "new and old styles of verse appear, frequently in the same stanza." The old style employs alexandrines and pentameter in iambic feet, while the new uses tetrameter, combinations of long and short lines, anapestic rhythm and refrains.¹ This direction is furthered in the Gorgeous Gallery of Gallant Inventions (1587), where there is a clear movement toward more variation in rhythm, including anapestic and dactylic lines.² In general the "new" style of versification in the English lyric involved the use of shorter lines, of various combinations of line lengths within a single stanza, of refrains, and of some non-iambic feet.³ Thus we can see that Greene's metrical effects in Menaphon fit into the pattern of development of the English lyric at the time he was writing.

While the Arcadia appears to have had little influence on the actual versification of Menaphon, another important pastoral model, Spenser's Shepheardes Calender (1579), seems more nearly akin to Greene's efforts in Menaphon. The prestige of the Calender as a model of pastoral poetry is partly indicated by Nashe's approving mention of its author in his Preface (19/8-10). Some of the most interesting lyric

¹Erskine, pp. 278-79. ²Ibid. p. 200. ³Ibid. p. 275.

effects attained by Greene in Menaphon appear to find their inspiration in Spenser's work.

Erskine points out that while April of the Shepherd's Calendar is essentially iambic, "in the shorter lines extra syllables are introduced, so as to give the effect of an anapestic movement."¹ In another of the poems in the Calendar, the August roundelay of Perigot and Willye, Spenser further varies his metrical effect, both introducing extra unstressed syllables and dropping them as well. Spenser's April and August Eclogues are, of all the eclogues in the Calendar, of most interest in evaluating Greene's lyrics in Menaphon.

In Spenser's April eclogue the frame is cast in pentameter quatrains, the form Greene chooses for the three "eclogues" in Menaphon. The blazon of Eliza within the frame is worked in alternate four-stress and two-stress lines, the shorter lines appearing to have an anapestic quality:

Ye shepherds daughters, that dwell on the greene,
hy you there apace:

Let none come there, but that Virgins bene,
to adorne her grace.

And when you come, whereas shee is in place,
See, that your rudenesse doe not you disgrace:
Binde your fillets faste,

¹Erskine, p. 287.

And gird in your waste,
For more finesse, with a tawdrie lace.

Bring hether the Pincke and purple Cullambine,
With Gelliflowres:
Bring Coronations, and Sops in wine,
worne of Paramoures.
Strowe me the ground with Daffadowndillies,
And Cowslips, and Kingcups, and loued Lillies:
The pretie Pawnce,
And the Cheuisaunce,
Shall match with the fayre flowre Delice.¹

Spenser goes even farther with irregularity in metrical feet in the August roundelay of Willye and Perigot. The variations introduced in Willye's responses keep the poem constantly lively and create an impromptu quality.

Perigot: It fell vpon a holly eue

Willye: hey ho hollidaye

When Holly fathers wont to shrieue
now gynneth this roundelay.

Sitting vpon a hill so hye
hey ho the high hyll

¹Ernest de Selincourt, ed., Spenser's Minor Poems (1910; rpt. Oxford: Clarendon Press, 1966), pp. 40-41: April, ll. 124-44.

The while my flocke did feede thereby
 the while the shepheard selfe
 did spill:

I saw the bouncing Bellibone,
 hey ho Bonibell
 Tripping ouer the dale alone,
 she can trippe it very well.¹

Greene seems to imitate the verve achieved in this eclogue when in Doron's "Iigge" he makes a similar use of irregularity in his treatment of unstressed syllables. Greene's pronounced use of enjambment adds to the continuing sense of surprise:

Through the shrubbes as I can cracke,
 For my Lambes little ones,
 Mongst many pretie ones,
 Nimphes I meane, whose haire was blacke
 As the crow:
 Like the snow
 Her face and browes shinde I weene:
 I saw a little one,
 A bonny prety one,
 As bright, buxsome and as sheene
 As was shee,
 On hir knee

¹Spenser, pp. 79-80: August, ll. 53-62.

That lulld the God, whose arrowes warmes

Such merry little ones . . . (57/23-58/11).

The lilting forward movement achieved here seems to have a striking kinship with Spenser's effect in the August roundelay, while the use of alternate four-stress and two-stress lines is similar to the blazon in the April eclogue. The device of breaking tetrameter into lines and half-lines, as in the April eclogue, Greene also used in the complex, though highly regular, stanza-form of his lyric "Some Say Loue":

Some say Loue

Foolish Loue

Doth rule and gouerne all the Gods,

I say Loue,

Inconstant Loue

Sets mens senses farre at ods.

Some sweare Loue

Smooth'd face Loue

Is sweetest sweete that men can haue:

I say Loue,

Sower Loue

Makes vertue yeeld as beauties slaue.

A bitter sweete, a follie worst of all

That forceth wisdom to be follies thrall.

(32/25-33/13)

In a simplified view, the stanza is cast into tetrameter (with the form ababacac), concluded by a pentameter couplet. In considering the short lines as half-lines, it must be pointed out that each is "missing" one unstressed syllable, creating the caesura which effectively separates the lines in their sound, and not just in the way they are printed on the page (the lines would scan /-/ /-/).

While Greene's use of half-lines may imitate Spenser's April blazon, the complex stanza he created was a virtuoso invention of his own. The use of the word "Loue" at the end of each of the short lines gives the poem an insistent quality appropriate to Menaphon's argumentative purpose. Lodge imitated the stanza in one of Montanus' "sonnets" in Rosalynde (1590), without taking into account that the form lent itself more to a polemic than an idyllic subject matter. Even though Lodge does not use the same word at the end of each of his short lines, his stanza seems to evoke a sense of inept repetitiveness rather than pastoral ease:

Phoebe sate,

Sweet she sate,

Sweet sate Phoebe when I saw her;

White her brow,

Coy her eye:

Brow and eye how much you please me!¹

¹Erskine draws attention to Greene's influence on Lodge, and to the satire of Lodge in Tarleton's Newes, but neither

The anonymous Tarlton's News out of Purgatory (1590) appears to attribute this stanza-form to Greene's influence in its laughing parody of Lodge's "sonnet." The anonymous writer, who may be Nashe,¹ urges his readers to pay special attention to the work of a (fictive) poet which he is about to quote, "because his stile is not common, nor haue I heard our English Poets write in that vaine." While the parody is clearly a take-off on Lodge's poem, it significantly makes use of a couplet at the end of each stanza, which (though in tetrameter rather than pentameter) imitates Greene's version of the stanza-form: Lodge had omitted the couplet. The significant change of the color "White" to "Greene" in the parody of the first stanza of Lodge's poem proclaims the imputed source of the elaborate form:

Downe I sat,
 I sat downe,
 Where Flora had bestowed her graces:
 Greene it was
 It was greene,
 Far passing other places:
 For art and nature did combine
 With sights to witch the gazers eyne.²

Bullen nor Erskine remarks on the connection of the latter work to Greene (A. H. Bullen, Lyrics from the Dramatists of the Elizabethan Age, New York: Charles Scribner's Sons, 1896, p. 268). See Rosalynde, ed. Greg, pp. 49-50.

¹ Bullen, p. 285.

² Ibid.

While Greene's usage had had the appearance of simplicity and rusticity, in effect the versification of "Some Say Loue" is a dramatization of the argumentative stance of Menaphon, and is not simply rustic. When used naively by Lodge, the stanza-form falls flat, and makes an easy mark for parody. The lyrics of Menaphon participate in the complexity of tone of the pastoral of the work, from the native ballad-like lullaby to the mythic eclogue of Melicertus, the mock eclogue of Doron and Carmela, or the narrator's rather Petrarchan condemnation of love. The lyrics and the pastoral of Menaphon demonstrate a broad spectrum of sources and influences.

To reach an understanding of Menaphon's pastoral it appears to be an unnecessary excursion to trace the use of pastoral back to its ultimate sources in Theocritus and Virgil, when the remarkable hybrid form in the Arcadia--a combination of a particular pattern of pastoralism with Greek romance and chivalric motifs--stands as a much closer and more striking influence, linking the two works, as Pruvost points out, in "leur saveur particuliere."¹ The influence of Theocritus and Virgil, or of Sannazaro and Montemayor, would only be of interest as aspects of the pastoral of the Arcadia, filter of these influences into Menaphon. Of the Graeco-Roman sources, only one appears to exert a direct and independent influence on Menaphon, and that is Ovid's Metamorphoses. On several occasions Greene

¹Pruvost, p. 349.

makes direct use of Ovid's work,¹ and his opening description of the Arcadian promontory is strongly Ovidian in tone.

The remarkable achievement of Greene in his use of pastoral in *Menaphon* can be more readily appreciated by comparing it both with Sidney's *Arcadia* and with Greene's own earlier "pastoral" work, *Pandosto* (1588). While both Sidney's work and *Menaphon* are set in an Arcadian landscape which evokes mythological and classical associations, the "Sicilia" of *Pandosto* has quite a different quality. In *Pandosto* the pastoral place is a realistic farming community, close to the court and city, and acknowledging itself as a subordinate and inferior part of a larger class-structure.

The pastoral episode receives little development within Greene's earlier "pastoral" romance. Indeed, the gathering which Shakespeare dramatizes as the expansive and recreative "sheep-shearing," the celebration of pastoral in *The Winter's Tale*, Greene gives only perfunctory mention in *Pandosto*.² Although Fawnia tells Dorastus that she will love him "when Dorastus becomes a shepherd,"³ there is never the least indication that he will really enter into the pastoral life: he goes back and forth from court secretly, and once he has won Fawnia the two lovers immediately leave the pastoral setting.

The thinness of pastoral in *Pandosto* is partly demonstra-

¹At 91/11 Greene appears to be using Golding's translation, while at 105/11 the Latin version seems relevant. See the Commentary.

²Grosart, iv. 274.

³Ibid. p. 284

ted by the fact that Dorastus' pastoral disguise fools no one: he is recognized not only by Fawnia, but by the other pastoral figures as well. The pastoral world does not take on the quality of a special realm, nor does it have independent values. While the "doctrine" of pastoral--"what richer state than content, or what sweeter life than quiet?"--is expounded by Fawnia,¹ the speech serves not to convince Dorastus of the value of pastoral life, but to point up the wit of Fawnia and her aptitude for a higher form of life:

This wittie answer of Fawnia so inflamed Dorastus' fancy, as he commended himself for making so good a choice, thinking if her birth were answerable to her wit and beauty, that she were a fit mate for the most famous prince in the world.²

Once the courtship of Dorastus and Fawnia has been successfully concluded, there is no safety in any "settled low content" within the pastoral setting, and no possibility that Dorastus can be integrated into that setting:

Having thus plighted their troth each to other, seeing they could not have the full fruition of their love in Sicilia, for that Egistus' consent would never be granted to so mean a match,

¹Grosart, iv. 282.

²Ibid. p. 283.

Dorastus determined, as soon as time and opportunity would give them leave, to provide a great mass of money and many rich and costly jewels for the easier carriage, and then to transport themselves and their treasure into Italy, where they should lead a contented life, until such time as either he could be reconciled to his father, or else by succession come to the kingdom.¹

The "contented life" described is dependent on having "a great mass of money and many rich and costly jewels"; it is quite distinct from the pastoral ideal of content. In Pandosto, except for Fawnia's "witty answer" to Dorastus concerning the value of the simple life, there is little presentation of the ideal of pastoral values.

A comparison between two parallel passages, one from Pandosto and the other from Menaphon, helps to clarify the contrast between the pastoral worlds of the two romances. The description of pastoral Sicilia in Pandosto is sparse and bare, suggestive of poverty and a threatening natural world:

It fortun'd a poor mercenary shepherd that dwelled
in Sicilia, who got his living by other men's flocks,
miss'd one of his sheep, and thinking it had
stray'd into the covert that was hard by, sought

¹Grosart, iv. 290-91.

very diligently to find that which he could not see, fearing either that the wolves or eagles had undone him (for he was so poor as a sheep was half his substance), wandered down toward the sea cliffs to see if perchance the sheep was browsing on the sea ivy, whereon they greatly do feed; but not finding her there, as he was ready to return to his flock he heard a child cry, but knowing there was no house near, he thought he had mistaken the sound and that it was the bleating of his sheep. Wherefore, looking more narrowly, as he cast his eye to the sea he spied a little boat, from whence, as he attentively listened, he might hear the cry to come.¹

In the parallel but strikingly different portrayal of the Arcadian promontory as surveyed by Menaphon, the expansive description creates a mythologized landscape, notable for its images of ease and harmony:

Menaphon the Kings Shepheard, a man of high account among the Swaines of Arcadie, loued of the Nymphes, as the paragon of all their country youngsters, walking solitarie downe to the shore, to see if any of his ewes and lambes

¹Grosart, iv. 264-65.

were straggled downe to the strond to brouse on
 sea iuie, whereof they take speciall delight to
 feede; he found his flockes grazing vpon the
 Promontorie Mountaines hardlie; whereon resting
 himselfe on a hill that ouer-peered the great
Mediterraneum, noting how Phoebus fetched his
Laualtos on the purple Plaines of Neptunus, as
 if he had meant to haue courted Thetis in the
 royaltie of his roabes: the Dolphines (the sweete
 conceipters of Musicke) fetcht their carrees on
 the calmed waues, as if Arion had touched the
 stringes of his siluer sounding instrument: the
 Mermaides thrusting their heades from the bosome
 of Amphitrite, sate on the mounting bankes of
Neptune, drying their waterie tresses in the
 Sunne beames. AEolus forbare to throwe abroad his
 gustes on the slumbering browes of the Sea-God,
 as giuing Triton leaue to pleasure his Queene with
 desired melodie, and Proteus libertie to followe
 his flockes without disquiet. (28/23-29/16)

The dangers of wolves and eagles, and the threat of poverty
 have no place in this mythologized pastoral landscape. The
 passage seems instead to represent the Golden Age. Pandosto,
 in contrast, is clearly set in the Iron Age: despite Fawnia's
 "witty" presentation of the pastoral doctrine, claiming it
 to be "our greatest wealth not to covet," the "poor mercenary

shepherd," Porrus, is "ravished with joy and daunted with fear" by the purse of gold that he finds with the child: "Necessity" urges him to retain the gold, until "at last the covetousness of the coin overcame him; for what will not the greedy desire of gold cause a man to do?"¹ The narrative voice clearly does not expect a special ethic to prevail in this pastoral setting.

In Menaphon, where the pastoral world is one of recreation and ease, the antipastoral qualities of necessity, immoderation, and ambition are treated comically.² Thus while Menaphon schemes to ensnare Samela by aiding her and relieving her want (a violation of the ideal of pastoral hospitality which Samela points out self-righteously when she quits his household, 86/5-6)--while the character "Moron" dies of a surfeit, the child Pleusidippus is seen to tyrannize over his fellows, and the chivalric plot seems to destroy the pastoral world entirely in the mock-Trojan War--these events do not affect the essential qualities of the Arcadia of Menaphon. Indeed, after the cataclysm of the chivalric war the pastoral setting is preserved without a scar as Doron and Carmela take up their courting in a comic eclogue.

In Menaphon the comic tone preserves the Golden quality of the pastoral world. Even though there is a playful discrepancy between several of the characters (and their motives)

¹Grosart, iv. 266.

²See 76/22, 86/20-21, 115/25-116/5, and 116/6-14.

and the Golden Age, potentially dark events are all either reversible (the banishment of Sephestia, the "death" of Maximus, the loss of Pleusidippus--in fact a benefit, since it causes him to receive an appropriate education), or else are without substantiality (the havoc of the pastoral war, the death of Democles' queen). Shakespeare's handling of Pandosto in The Winter's Tale expands on the pastoral and introduces this quality of reversibility in the treatment of "tragic" events. But it is important to remember that it was Shakespeare who accomplished this for Pandosto, while he would have found these qualities ready to hand had he decided to dramatize Menaphon.

While the worlds presented by Pandosto and by Menaphon seem essentially different in their tonality, the worlds of Menaphon and Sidney's Arcadia are both comic, although they differ in the degree of importance they give to chivalric motifs. In Sidney's work, as in Menaphon, all the potentially tragic events are circumvented and the romance ends happily (the presence of wild beasts is a welcome occasion for the display of valor, the "adultery" of Basilius and Gynecia is specious, the "death" of Basilius is reversible, and so on). Quite noticeably in both works the pastoral episode has expanded to fill nearly the entire romance, and while in some senses the rustic world is subordinate to a greater world beyond, it takes on a more distinct quality as an alternative to that other world. It cannot provide an ultimate escape from the great world, but rather a place of "sojourn":

Perhaps the most important single innovation exemplified by the Arcadia was the concept of the sojourn, the experience of the pastoral world as a part of a larger set of circumstances, both spatial and temporal, often as a segment of a journey. Two radical changes in the character of the pastoral were thereby accomplished: the characters dealt with could be visitors to Arcadia as well as inhabitants, pseudo-shepherds as well as shepherds; and the pastoral experience became sequential, giving rise to more opportunities for plot.¹

The interplay of elements from the great world with the pastoral setting produces the pattern of "tensions and contrasts--between court and country, active and contemplative, fortune and nature, complex and simple--which are the basis of the pastoral design."² The pastoral world becomes a stage for a variety of characters: different kinds of "rustics" interact within what turns out to be a rather protean world, the particular qualities of which in Menaphon and in the Arcadia, led Pruvost to see an unmistakable link between the two works:

¹David Young, The Heart's Forest (New Haven: Yale University Press, 1972), pp. 18-19.

²Ibid. p. 3.

Nobles personnages déguisés en bergers, complications sentimentales extraordinaires, et d'un goût fort douteux, à la faveur des déguisements, mélange de l'élément pastoral et de l'élément chevaleresque et guerrier, transformation de la foule des pâtres en une horde combattante, présence à côté des faux bergers pleins de distinction, de rustres authentiques et sans grâce lorsqu'ils ne sont pas francement grotesques, récit tout parsemé de pièces de vers d'une poésie savante et raffinée, toutes ces choses confèrent à Menaphon comme à l'Arcadia leur saveur particulière.¹

In this complex pastoral world, besides the "faux bergers plein de distinction" and the "rustres authentiques et sans grace" there is the possibility of introducing idealized shepherd figures, such as the shepherd-poets Philisides in the Arcadia, or Colin Clout in The Shepheardes Calender. Such figures are "explained" in the pastoral convention by the idea that the Arcadia presented is that of the Golden Age, when even rustics were refined. Three different types thus characterize the pastoral world: elevated figures, either in disguise or simply visiting Arcadia, idealized rustics, and rough (often comic) rustics.

¹Pruvost, p. 349.

All three strains appear in the pastoral of both the Arcadia and Menaphon. But there are important differences in the ways they are used.

In the Arcadia Sidney employs the "Eglogue" sections between the acts of his narrative to create a double structure in the presentation of the pastoral world. In effect, the eclogue interludes provide a pastoral "sojourn" within the pastoral of the romance as a whole. It is in the eclogues that Sidney gives scope to Golden Age pastoralism, presenting highly idealized rustic figures (such as Lalus, Kala, and Philisides).¹ Meanwhile, the narrative of the Arcadia has little of Golden Age pastoralism about it, and the rustics tend very much toward the grotesque. Dametas is not only a clown: he is harshly crude and incapable of moral values. While Basilius views Dametas as a representative of rustic simplicity--a man "in whose blunt truthe hee had great Confidence"²--Philanax sees him in a different light:

yt comes of a very yll grounde, that ignorance
shoulde bee ye mother of faythfullnes. O, no,
hee can not bee good, that knowes not whye hee
ys good, but standes so farr good, as his

¹Sidney clearly associates himself with classicism by his use of academic quantitative meter experiments in the versification of the eclogues.

²Sidney, p. 3.

fortune may keepe him unassayed, but, coming
to yt his rude simplicity ys eyther easily
chaunged, or easily deceyved.¹

The narrative voice presents Dametas in accordance with Philanax's view. Confronted with the figure of the Amazon Cleophila, Dametas experiences hyperbolic fear and rushes off to express to his wife his helpless braggadoccio:

Dametas that from his Chyldehood had ever feared
ye blade of a sworde, rann backward with his
handes above his heade at least xxti paces, gaping
and staring with the very Countenaunce of those
Clownish Churles, that, by Latonas prayer were
turned into Frogges . . . hee went for more help
to his Lodg: where knocking a good while, at lengthe
hee cryed to his wyfe Miso, that in a whores name
shee shoulde come out to him . . .²

The narrative of the Arcadia as a whole seems to question the morality of the pastoral "sojourn." Sidney's presentation of pastoral shows it to be a world not acceptable as an alternative to the striving world of chivalry. The pastoral sojourn is clearly an inappropriate retreat for the important characters of the Arcadia: Basilius irresponsibly and falsely affects pastoralism, his daughters are forced to

¹Sidney, p. 5.

²Ibid. p. 29.

take part in it, and Pyrocles and Musidorus are guided by their passions to adopt disguises.

In the Arcadia, unless the eye of the beholder has been blinded by love, the pastoral place does not have the irresistible quality of a locus amoenus. Pyrocles, stricken by viewing the portrait of Philoclea, becomes infatuated with the place, and Musidorus, ignorant of the cause, argues against the effect:

I mervayle at the excessive prayses yow give
to this Dezart, in truthe yt ys not unpleasant,
but yet, yf yow woulde retorne unto Macedon, yow
shoulde see eyther, many heavens, or fynde this,
no more then earthely: And, even Tempe, in my
Thessalia, where yow and I to my greate happynes
were brought up together ys nothings inferior
unto yt.¹

The strength of the chivalric element in the Arcadia counterveils the power of the pastoral doctrine: "Contemplacyon ys but a glorious tytle to Idlenes,"² Musidorus urges Pyrocles. The chivalric elements in the plot are so strong that they appear to be unaffected by the supposed pastoral setting. It is significant that Pyrocles does not adopt a pastoral disguise in order to gain an entree into

¹Sidney, p. 14.

²Ibid. p. 13.

the king's pastoral lodges: rather, he chooses to obscure his sex while retaining his identity as a chivalric figure. Indeed, without the separate "Eglogue" sections interspersed between the acts of the narrative, the Arcadia would hardly have the quality of a pastoral romance.

In contrast, pastoral values are integral to the narrative of Menaphon. While the Golden Age aspect of pastoralism is treated playfully by Greene, it is not isolated into special sections as it is by Sidney; furthermore, the comic treatment of rustics is not disparaging, as in the Arcadia. Greene's narrative as a whole accepts the morality of the values implied by pastoral, and it tends, on the contrary, to mock chivalry (as in the "Trojan War" with its hyperbolic inequality of numbers on the two sides). The pastoral world presented in Menaphon is thoroughly attractive, from the first presentation of it in Menaphon's survey on the promontory to the comic-eclogue of Doron and Carmela. The life of quiet and content is given an authentic value in Greene's treatment--for example, in Samela's monologue on her pastoral life (76/1-6)--even while it is made an occasion of comic exaggeration (as in the treatment of time, which seems a hyperbole on the idea of pastoral otium).

Essentially, comedy and appreciation are not at odds in Menaphon. The romance presents pastoral values as genuine, even if they are "unreal" or hypothetical. A central example of this effect is in the handling of the love between Melicertus and Samela. While in the pastoral setting,

Maximus and Sephestia accept, as fictive versions of their former loves, the adequate but perhaps unreal images of those loves afforded by "Melicertus" and "Samela." Greene achieves a nice distinction in his presentation of the thoughts of the two lovers, a subtle play on two views of literary criticism, and an exploration of the issue of appearance versus reality. Maximus ("Melicertus") treats the figure of Samela as a Platonic Idea of his former love:

Ah Melicertus, what an obiect fortune this day brought to thy eyes, presenting a strange Idaea to thy sight . . . her eye paints her out Sephestia, her voyce sounds her out Sephestia, she seemeth none but Sephestia: but seeing she is dead, & there liueth not such another Sephestia, sue to her and loue her, for that it is either a selfe same or another Sephestia. (66/11-19)

Sephestia's attitude is slightly different: in her reverie she seems willing to accept the image itself as an adequate reality, without going beyond appearance to some essence, as would be implied in the neo-Platonic Idea. After weighing the similarity of Melicertus to Maximus, "Samela" exclaims:

consider Samela is it not thy Maximus? Fond foole away with these suppositions; could the dreaming

of Andromache call Hector from his graue? . . .

Tush stoop not to such vanities: hee is dead, and therefore grieve not thy memorie with the imagination of his new reuiue, . . . to salue Samela than this suppose; if they court thee with hyacinth, interteine them with roses; if he sent thee a lamb, present him an eawe; if he woee, be wooed; and for no other reason, but hee is like Maximius (67/2-12).

While Melicertus' speech seeks an essential identity--"it is either a selfe same or another Sephestia"--Samela's approach is to discover equivalencies--"if they court thee with hyacinth, interteine them with roses . . . if he woee, be wooed; and for no other reason, but, hee is like Maximius."

The fictive hypothetical quality represented by the reveries of the two lovers is characteristic of Menaphon as a whole, and allows an appreciation of the attractions of pastoral (just as in the mutual attraction of Samela and Melicertus) even when they are treated comically or are shown to be in some senses unreal. For example, in the earlier description of the Arcadian promontory, the romance shows a facetious self-consciousness about fictive "literary" qualities, and raises the issue of their "reality" or validity. At the conclusion of the initial description of the promontory, with its Ovidian sea-scape, Menaphon had turned his attention to the land:

Menaphon looking ouer the champion of Arcadie
 to see if the Continent were as full of smiles,
 as the seas were of fauours, sawe the shrubbes
 as in a dreame with delightfull harmonie, and
 the birdes that chaunted on their braunches
 not disturbed with the least breath of a fauourable
Zephirus. Seeing thus the accord of the Land
 and Sea, casting a fresh gaze on the water
 Nymphs, he began to consider how Venus was
 feigned by the Poets to spring of the froath of
 the Seas . . . (29/17-25).

While Menaphon exists within this setting, he violates its limits by being aware of mythology as a literary fiction. Menaphon participates in this mythologized landscape, gazing on the water-nymphs, and yet at the same time views that world as a literary creation, as images "feigned by the Poets" to represent such abstractions as "the inconstancie of Loue" (29/26).

In a later passage, where Menaphon rather self-importantly holds forth upon the humility of his cottage, Greene allows scope to the values presented by the image, even while he laughingly deflates them by a shift in point of view at the conclusion of the passage. In introducing his cottage Menaphon begins by announcing what objects are not to be found within it (the Elizabethan status symbols of wall-hangings and a side-board of plate); he then

characterizes it by emblems of the simple life ("you shall find heere cheese and milke for dainties, and wooll for cloathing"), by allegory ("in euerie corner of the house Content sitting smiling"), and finally by myth ("ye shall haue such welcome and fare as Philemon and Baucis gaue to Iupiter," 43/15-23). The narrative presentation of Sephestia's response signals a sudden reversion to the literal level: "Sephestia thank't him heartelie, and going into the house found what he promist" (43/23-24). Greene is gently mocking the abstraction of Menaphon's description, which symbolized a way of life rather than referred to physical objects. In effect, "what he promist" could hardly be "found" upon Sephestia's entry.¹

Such uses of shifting or ambiguous perspective break open the "faultless joinery" of conventional fiction, and are laughingly playful with the pastoral convention. The effects range from subtle paradoxes within the surface of the fiction (as in Menaphon's reflection on the mythologized landscape) to farcical incongruities (as in Doron's "woosted stockings of Saturne," 101/8). The overall effect is one of self-conscious delight, genuine, but not quite "real." For

¹Davis points out (p. 176) a similar deflation in the scene where Pleusidippus meets Agenor and Eriphila, but appears to mistake the tone of the conversation between the two royal figures, actually one of refined banter, not as Davis describes it: "The scene he [Pleusidippus] interrupts might have found a place in the most refined medieval courtly romance: the atmosphere is one of rarefied, almost decadent sentiment, as Agenor and his wife moralize on the marigold for almost two pages of exquisite dialogue" (pp. 175-76).

Sephestia and Maximus the appearance turns out to be "reality": each is in fact the other's former spouse. But during their pastoral sojourn they had been satisfied with the delight of the appearance. In this way Greene uses pastoral to dramatize the value of fiction itself.

The fictive complexity of pastoral which Greene exploits is a traditional potentiality of the genre:

Pastoral values the simple, but is itself apt to be complex. It praises the rustic, but it does so for a sophisticated audience. "Take less, have more," is its paradoxical advice. It affects to prefer nature to art, but is itself highly artificial and turns out to have art as one of its major subjects.¹

Self-consciousness in the use of style had been a characteristic of pastoral since Theocritus used a special "rustic" dialect in his eclogues. Spenser imitated Theocritus in the Shepheardes Calender by affecting an archaic diction, and using some irregular metrical arrangements to communicate a rustic feeling. Yet the fact is that these rustic effects are all studied artistic devices and are not "really" rustic at all. Sidney calls attention to the self-consciousness of a "crude" effect in the Arcadia: the blazon of Mopsa, which

¹Young, p. 35.

is cast in poulterers' measure, begins with the wonderful rhetorical question, "What lengthe of verse can serve, brave Mopsas good to shewe."¹

Sidney's use of such comic touches, which invite the reader to recognize the fiction as playful, are limited and contained within a commanding framework which is as serious and humorless as Euarchus:

In Sidney's view, poesy invents for ethics a concrete history of its own, and, conversely, encourages men to see through the concrete to certain principles of conduct which lie behind and inform history and fable.²

Greene, in contrast, seems to invite the reader of Menaphon to see through the concrete in his fiction simply in order to appreciate its transparency, as one of fiction's important characteristics, like Prospero inviting the audience to become conscious of "the baseless fabric of this vision."³ Seeing through the fiction is like being invited back-stage, to see the performance from a different angle. The experience of the play is no longer carefully framed by the proscenium,

¹Sidney, p. 27.

²D. M. Beach, "Sir Philip Sidney and the Theory of Allegory," Texas Studies in Literature and Language, xiii (1971), p. 366.

³Tempest IV. i. 151.

and the vantage point makes us more self-conscious about our appreciation. This is the effect that Brecht, for example, strives to achieve in the staging of his plays, and it seems to be one that Greene playfully infuses into Menaphon. The fiction has an appearance of concreteness but also of transparency, depending on how the light strikes its surface, and the reader is invited to enjoy it both ways. This attitude toward fiction is an aspect of the serious issue of Menaphon, the relationship between appearance and reality.

Greene's handling of the pastoral convention has qualities both of concrete realization and of transparency. The ease and delight of pastoral is strongly realized in the lyrics and in such passages as Menaphon's view from the promontory. Yet this full and impressive description concludes with a recognition of its own insubstantiality, and the lyrics when they are not comically rustic have little specifically to do with Arcadia. The Elizabethan English life behind the fictive surface is often allowed to show through, both in the lyrics and in the narrative, blurring the distinction between "vehicle" and "tenor." Thus instead of "putting the complex into the simple,"¹ Greene puts both the complex and the simple into the surface of the fiction, and has them play off against each other.

Despite many ideal qualities in the pastoral of Menaphon, the dissolution of class-distinctions is never undertaken.

¹William Empson, Some Versions of Pastoral (1950; rpt. New York: New Directions Paperback, 1968), p. 23.

in Greene's Arcadian world, where Sephestia spurns Menaphon's advances by pointblank reference to their difference in class, despite the fact that her disguise involves pretending to be of "mean" birth. Actually, Menaphon's advances raise an issue insoluble in Elizabethan pastoral, and thus ordinarily not raised: courtly figures involve themselves romantically only with country figures who turn out to be of high birth themselves (as Dorastus and Fawnia), thus allowing idealistic statements about "nature over nurture" but evading the issue in any respect which would have social implications. What if the appearance of gentility in Fawnia were not later authenticated by the revelation of her high birth? In Menaphon Greene allows the limitations of hypothetical idealism to show through the surface of his pastoral. Not only does Samela scorn Menaphon because of his low birth, but Melicertus later claims the privilege to take over leadership of the other shepherds on the ground that he is a "gentleman." And it must not be forgotten that Sephestia's child, in this "pastoral" world, is sent off to a nurse "in the countrey" (75/4-5). Greene plays with the pastoral surface in a way that makes it reveal itself as a fiction: he shows that pastoral does not really value "the simple" or believe in "nature over nurture." Greene uses the pastoral world less for comfortable idealistic speculations and more for self-conscious delight. Shakespeare adopts a similar attitude in As You Like It: the delight is in the work as a literary fiction, enlivened with parody and self-consciousness.

The use of pastoral is one area in which Greene maintains the self-consciousness of his work. Certain allusions and stylistic devices similarly play openly upon the artificial literary quality of the romance. Often "classic" allusions, for example, are only speciously classic. Since such allusions were the common currency of contemporary fiction, often the immediate reference of an apparently classic allusion is actually Elizabethan.

An extended use of such double-references occurs in the courtship between Samela and Melicertus (68/4-74/23). In the inflated style of Melicertus' address to Samela, Greene openly parodies the characteristics of the conventional Euphuistic lover. The operation of the parody is made obvious in Samela's mocking reply. Samela finds Melicertus "so superfine, as if Ephaebus had learnd him to refine his mother tongue" (69/7-8). Her reference, with several which follow, is a double entendre, referring directly to works by the Euphuist Lyly, although maintaining the pretence of being classical allusions. Her mention of Ephaebus refers to Lyly's Euphues and his Ephoebus,¹ a work on education Lyly "translated" from Plutarch. Clearly, Greene is playing with the way the allusion appears to be a reference to

¹R. W. Bond, The Complete Works of John Lyly (Oxford: Clarendon Press, 1902), i. 260-88. As Bond explains (i. 352), Euphues and his Ephoebus is "a version of Plutarch's De Educatione Puerorum, part paraphrase, part translation, abbreviated in places, slightly expanded in others, and containing some considerable additions by Lyly himself, amounting to about eleven pages, or two-fifths of the whole."

Plutarch, but is actually to Lyly. Similarly, when Melicertus compares Samela to "Lucilla in Athens" (69/10), he is referring to the character in Lyly's Euphues but is distorting the reference slightly (Lucilla lived in Naples) in order to maintain the pretense of an antique context. In the same passage, where Melicertus thinks that Samela "smoothed her talke to be thought like Sapho Phaos Paramour" (69/12), the reference is speciously to Greek legend, but really to Lyly's play, Sapho and Phao (1584).

In this courting passage Samela anachronistically refers to Tamburlaine, slyly quoting from Marlowe's Tamburlaine II the description of Zenocrate as "the worlds faire eye."¹ Melicertus responds in kind on the next page, not only fracturing the supposedly Mediterranean context by his reference to "Canterbury" but returning to a teasing allusion to Marlowe:²

Whosoeuer Samela descanted of that loue, tolde
you a Canterbury tale; some prophetically full
mouth that as he were a Coblers eldest sonne,
would by the laste tell where anothers shooe
wrings (72/21-24).

¹II Tamburlaine, I. iv. 1.

²G. F. Fleay, A Biographical Chronical of the English Drama, 1559-1642 (1891; rpt. New York: B. Franklin, 1962), i. 258-59.

Clearly Greene expects his readers to understand and enjoy the humor of these specific Elizabethan references (in the last passage he includes references to two common proverbs, a "Canterbury tale" and the "cobbler's last," along with the topical allusion to Marlowe).

At other times in the narrative the duality of the allusion is more atmospheric and less specific, but still is quite recognizable. Many passages derive from Lyly's works, and Greene would have expected his readers to recognize the Euphuism, whether or not the specific material was felt as a borrowing. Lamedon's speech of comfort, which Samela interrupts "As hee was readie to goe forward with his perswasive argument" (38/18-19), is markedly Euphuistic and perhaps helps to characterize Lamedon as old.

Atmospheric use of double allusions is notable in Melicertus' narrative of the courtship of his original mistress:

when I alledge faith, she crost me with AEneas,
when Loyaltie, she tolde me of Iason; when I
swoare constancie, shee questioned me of
Demophoon . . . (56/12-14).

While the allusions are superficially classical, the pattern of their presentation is clearly Euphuistic: stock types arranged in balanced members. In fact, a similar passage occurs in Lyly's Euphues, where Lucilla is replying to

Euphues' courting:

Who more trayterous to Phillis then Demophoon?
yet he a trauailer. Who more periured to Dido
then Aeneas? and he a stranger: both these
Queenes, both they Caytiffes. Who more false
to Ariadne then Theseus? yet he a sayler. Who
more fickle to Medea then Iason? yet he a starter:
both these daughters to great Princes, both they
vnfaythfull of promisses.¹

At times "classical" references can be explained most easily by reference to Lyly. Samela's reference to Venus-- "Venus standeth on the Tortoys, as shewing that Loue creepeth on by degrees" (52/15-16)--differs from traditional uses of the image. A contemporary emblem book figures "Vxoria virtutes" standing on a tortoise: "The Tortoyse warnes, at home to spend her daies."² Plutarch mentions a statue by Phidias representing Venus upon a tortoise "to admonish women to home-keeping and quietness."³ Although Bond relates the Phidias statue to the use of the image made by Lyly, clearly Lyly reinterprets the meaning of the emblem in his use.

¹Bond, i. 222. 6-11.

²Geoffrey Whitney, Whitney's "Choice of Emblemes," a Facsimile Reprint, ed. Harry Greene (London: Lovell Reeve & Co., 1866), p. 93.

³Bond, n. to ii. 98. 21.

Lyly's usage, like Greene's, figures Venus in her capacity as Love: Lyly refers to Venus "with a Torteyse vnder hir foote, as slowe to harmes" in matters of love.¹ Greene follows Lyly and has little to do with the more traditional meaning of the image of Venus standing upon a tortoise.

Another instance of an unusual usage being explained by reference to Lyly is Greene's allusion to the Vestal "Amulia" (65/9). No trace of any "Amulia" has been found in classical sources, the incident to which Greene refers being generally associated with "Tuccia." Applegate conjectures, in "The Classical Learning of Robert Greene," that Greene may have had some "intermediate source, other than Zwinger" in which the name Amulia may have occurred.²

Barring the discovery of such a source, it seems likely that Greene derived the name from a passage in Lyly, in which the Vestals "Aemilia," and "Tuccia" are referred to in close proximity:

Wher is Aemilia, that through hir chastitie wrought wonders, in maintayning continuall fire at the Alter of Vesta . . . wher is Tuccia one of the same order, that brought to passe no lesse meruailles, by carrying water in a siue, not

¹Bond, ii. 98. 21.

²James Applegate, "The Classical Learning of Robert Greene," Bibliothèque d'Humanisme et Renaissance, xxviii (1966), p. 365.

shedding one drop from Tiber to the Temple of Vesta?¹

Possibly, Greene's usage results from a conflation of the names of the two virgins, and he may have intended that fact to be perceived by his readers, since Melicertus' statement, "for amongst all the rest of the virgins we read of none but her that wrought such a miracle" (65/8-10), jocularly challenges comparison with the Lyly passage, where the two virgins are equally miraculous. Beyond this possible reference to Lyly, is the certain invocation of the proverb, "Cribroaquam haurire,"² a common expression for something impossible,³ which humorously undercuts any compliment to women in the reference to the "miracle" of Amulia. Again Greene is enriching his romance by the use of multiple allusion, drawing the reader into viewing the surface of his fiction from several angles at once.

A perspective on the self-consciousness of Menaphon can be gained by considering its possible influence on Shakespeare's As You Like It. Shakespeare endows the world of his drama with an often jesting self-awareness which shows a marked affinity with Menaphon and is quite different from the tone of Lodge's Rosalynde. When Jaques comments, for

¹Bond, ii. 209. ²Erasmus, Opera Omnia, ii.

³ODEP.

example, "Nay then, God b'wi'you, an you talk in blank verse" (IV. i. 29-30), Shakespeare plays at making the artifice of his medium obvious in a way that is similar to Greene's handling of the courting of Samela and Melicertus.

Shakespeare's addition of the characters Touchstone and Jaques, who take positions of parody and commentary within the play, is one of the clearest indications of the difference in tone between Rosalynde and As You Like It. Other differences, concerning the treatment of romantic love, are also immediately apparent. In the courting between Rosader and Ganymede in Rosalynde, for example, the only question raised is the conventional one of the sincerity of the lover; the value of romantic love itself is not doubted:

but if you be true and trusty, eye-pained and
heart-sick, then accursed be Rosalynde if she
prove cruel.¹

The courtship of Orlando and Ganymede in As You Like It, however, is constantly challenging romantic love and comparing the fictions of its conventions with the truth of what is felt indeed by the two lovers:

¹Thomas Lodge, Rosalynde, ed. W. W. Greg (London: Oxford University Press, 1931), p. 81.

Ros.: Men have died from time to time, and worms
have eaten them, but not for love.

Orl.: I would not have my right Rosalind of this
mind, for I protest her frown might kill me.

Ros.: By this hand, it will not kill a fly.¹

Lodge is so far from questioning the conventions of romantic love that he depicts Phoebe actually pining away from love-sickness for Ganymede.² While the love of Phoebe and Montanus in Rosalynde was simply a comic instance of "the tables turned," with Phoebe and Silvius in As You Like It Shakespeare has added the dimension of parody of courtly love conventions. Shakespeare's parody is from a different angle than that represented by Doron and Carmela in Menaphon, but its object is the same. The spirit of Carmela and Doron Shakespeare captures in the downright Audrey, another of the characters of As You Like It not to be found in Rosalynde.

While Rosalynde appears to take both romantic love and the ideal of pastoral seriously, Shakespeare introduces in his treatment of both themes parody and burlesque that parallel the tone of Menaphon. Neither Menaphon nor As You Like It is a satire, since neither is hostile or destructive in its treatment of the conventions it mocks.

¹As You Like It, IV. i. 102-03. ²Lodge, p. 134.

For Shakespeare the conventions are, as in Rosalynde, those of pastoral and romantic love, while for Greene in Menaphon the significant conventions had been those of pastoral and Greek and chivalric romance. In the hands of both Shakespeare and Greene, however, it becomes clear that comedy and appreciation are not at odds. Young has pointed out that the source of Shakespeare's humor in As You Like It is the use of "comic juxtaposition and clash of style against style."¹ This kind of humor it has been my endeavor to explore in my reading of Menaphon. To claim a possible influence of Menaphon on the tone of As You Like It I will briefly review the ways in which some of the important motifs of Greene's work appear in Shakespeare's version of Rosalynde.

The world of Menaphon was a complex one, containing more than one version of pastoral within its frame. A mythologized Golden Age is surveyed by Menaphon from the Arcadian promontory, while Doron and Carmela are bumpkins from an Elizabethan country parish. Meanwhile Samela and Melicertus verbally espouse pastoral values, but refuse to give up their sense of their own superiority of class. Their use of allusions to contemporary literature implies a middle-class Elizabethan context--the context of Lyly's, Marlowe's, and, of course, Greene's readers.

Shakespeare's treatment of pastoral is very complex, like Greene's and unlike Lodge's. Lodge's treatment had

¹Young, p. 39.

tended to blur distinctions between country and city, natural and artificial.¹ Both Greene and Shakespeare allow these dichotomies to generate comedy within their works. At the center of As You Like It, for example, Touchstone challenges the conventional values of pastoral, and self-consciously faces the dilemma of not being able to "have it both ways":

Truly, shepherd, in respect of itself, it is a good life; but in respect that it is a shepherd's life, it is naught. In respect that it is solitary, I like it very well; but in respect that it is private, it is a very vile life. Now in respect it is in the fields, it pleaseth me well; but in respect it is not in the court, it is tedious. As it is a spare life, look you, it fits my humour well; but as there is not more plenty in it, it goes much against my stomach.²

Just as in Menaphon, class-consciousness remains fully in effect despite protestations of idealism.

The abstraction associated with the idealism of pastoral is gently mocked in both Menaphon and As You Like It. Characters who moralize the pastoral place in Shakespeare's play are shown to be creating the effect themselves. In Duke

¹Davis, pp. 84-85. ²As You Like It, III. ii. 13-21.

Senior's Euphuistic reflection on the landscape, for example, the reality of the setting disappears as it becomes merely a vehicle of his moralizing:

And thus our life, exempt from public haunt,
Finds tongues in trees, books in the running brooks,
Sermons in stones, and good in everything.¹

The sense in which this "place" is a verbal construction of the Duke, in a way similar to the cottage of Menaphon, is hinted by Amiens' response:

. . . happy is your Grace
That can translate the stubbornness of fortune
Into so quiet and so sweet a style.²

While the Duke's position is treated seriously, Jaques, in many ways a parody of the Duke, is openly mocked:

Duke Sen.: But what said Jaques?
Did he not moralize this spectacle?
First Lord: O, yes, into a thousand similes.³

Just as Greene used allusions to contemporary literature to create comedy in the courting between Samela and Melicer-

¹As You Like It, II. i. 15-18. ²Ibid. II. i. 18-20.

³Ibid. II. i. 43-45.

tus, so Shakespeare points up Phoebe's affection by having her quote Marlowe's line, "Who ever loved that loved not at first sight?"¹

Self-consciousness about style, such an important feature of Menaphon,² is notable in As You Like It although it had not been an element of Rosalynde. Characters in Rosalynde do not comment on one another's style the way they do in Menaphon and in As You Like It. For example, when Saladyne courts Aliena in terms which are "blunt and plain," Aliena's response ignores the particular style of his speech; her answer is simply a generalization about all courting, with its concern centered on the question of sincerity, rather than style:

Ah, Saladyne, though I seem simple, yet I am more subtle than to swallow the hook because it hath a painted bait: as men are wily so women are wary . . . Do we not know, Saladyne, men's tongues are like Mercury's pipe, that can enchant Argus with an hundred eyes . . .³

¹As You Like It, III. v. 82.

²Davis, p. 173: "Variety of style is always kept foremost in the reader's mind in Menaphon, chiefly because its characters are always so much concerned with style, constantly discover things through style, and so frequently comment on each other's style."

³Lodge, pp. 129-30.

Style in Rosalynde as a whole is not used as a means of establishing differences between characters,¹ and is not made a subject of discussion in its own right, separable from meaning or effect. Thus Ganymede comments on Rosader's description of Rosalynde:

Believe me . . . either the forester is an exquisite painter, or Rosalynde far above wonder.²⁻⁵

Self-consciousness about style is maintained in As You Like It, as in Menaphon, by characters' awareness of and comments about each other's style. Amiens praises Duke Senior's Euphuism, while that of Jaques is mocked.³ Rosalind mocks the courtier's account of wrestling, "I could match this beginning with an old tale."⁴ Touchstone later very tellingly ridicules Orlando's love poetry, with his comment, "I'll rhyme you so eight years together," and his

¹Davis, pp. 84-85: "in Rosalynde the boundary between natural and artificial is blurred more radically and explicitly than in any other Elizabethan romance--so much so, in fact, that the blurring becomes thematic

The inhabitants are divided into two groups: natives of Arden, like Coridon, Montanus, and Phoebe; and disguised members of the court, such as Rosalynde, Alinda, Rosader, and Gerismond. Within each group there are some rather surprising degrees of artifice Furthermore, there are several cases in which members of different groups are indistinguishable stylistically."

²Lodge, p. 72. ³As You Like It, II. i. 18-20.

⁴Ibid. I. ii. 112.

sample parody in earnest of the pledge.¹

Rosalind's punning comment, "I had rather have a fool make me merry than experience make me sad,"² strikes a note in accord with the self-conscious delight of Menaphon. The pun involves the word "sad" which in Elizabethan usage could refer to the seriousness associated with wisdom as well as to the sorrowfulness to which the word is tied today. Like Menaphon, Shakespeare's play raises the issue of the value of fiction, as it is either an evasion of serious meaning or a meaningful embellishment of life. Touchstone frequently evokes this question in the play, and his own ambiguous identity as a "wise fool" gives a protean liveliness to his sayings, as they partake of wisdom and foolery. In the midst of the play is his statement, "the truest poetry is the most feigning."³ At the conclusion of the play Touchstone champions if as a way of avoiding unpleasant realities: "Your If is the only peacemaker. Much virtue in If."⁴ The word becomes the leitmotiv of the final scene, until even Hymen takes it up with the conditional, "If truth holds true contents." The question of reality is thus left hypothetical by Hymen, while Duke Senior closes the play with an assertion of trust:

¹As You Like It, III. ii. 96, 100-12. ²*Ibid.* IV. i. 25-26.

³*Ibid.* III. ii. 18-19. ⁴*Ibid.* V. iv. 103-04.

Proceed, proceed. We will begin these rites,
As we do trust they'll end, in true delights.¹

These "true delights" of the play as a whole offer themselves in the same way as in Menaphon, calling attention to their artifice, invoking comedy and parody, and at the same time upholding value and appreciation.

¹As You Like It, V. iv. 197-98.

A NOTE ON THE TEXT

This edition of Menaphon is based on a xerox of the Folger Library copy of 1589, the only extant perfect copy of the first edition. Xeroxes of the Huntington Library copy (reproduced by University Microfilms) and of the British Museum copy, the former lacking the entire Preface and the latter lacking A4, have been collated with the Folger copy and no significant press variants were found. The text of 1589 has been completely collated with the other early editions available to me (1599, 1605 [Trinity], 1610, and 1616) and the variants have been recorded in the textual notes, placed on a separate page immediately following each page of text. Where no textual notes are called for, this separate page is simply omitted.

The spelling, capitalization, and punctuation of the text are those of 1589, unless an emendation is noted. Certain adjustments relating to the conventions of printing have been made: long f is transcribed as modern s, and abbreviations and contractions have been silently expanded, with the exception of &, and y^t. The abbreviation † is rendered as &, although both occur in 1589. The sign ! indicating a question has been rendered as ?, although both occur in 1589.

Different type faces are used by the early editions to distinguish the Preface from the text, and to set off poetry or quotations (italic), and proper names (roman),

from the text. This edition uses roman for the Preface, text, and poetry, and uses italics for proper names and quotations. Titles preserve the original type faces, roman or italic; where black letter occurs, it is treated as roman.

Initial woodcut capitals are not distinguished in the present text, nor is oversize printing (as on the title-page). Horizontal spacing of the original has on rare occasions been modified without comment where words appear to have been run together or inadvertently spaced into two words. Words broken at line-ends without hyphens are treated as one word, if they ordinarily so appear. Omitted periods at the end of a sentence are supplied silently when necessary.

The signature marks of 1589 have been indicated in this edition by placing them in the text, enclosed in square brackets, directly before the first word of the page in the original for which they stand. The running titles have not been reproduced in this edition, but are noted in the bibliographical description of 1589.

Casual misprints have been recorded in the apparatus, since they help to establish the genealogy and relative merit of the various editions. Differences in punctuation have been recorded where they substantially affect the meaning of the text, even if no emendation has been made.

THE COMMENTARY

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COMMENTARY

1/1 MENAPHON. The name of a minor Persian Lord (not a pastoral figure) in Marlowe's I Tamburlaine.

1/2-5 Camillas alarum . . . Silexedra. Camilla appears as a character in Euphues and his England; "Silixsedra" is "some vncauth place" where Euphues "gaue himself to solitarinesse" (Lyly, Works, ii. 228).

1/7-8 Triumphes of . . . Time. Perhaps an allusion to Petrarch's Triomphi; more proximately a reference to Greene's own recent Pandosto, The Triumph of Time (1588).

1/9 sundrie. That is, "assigned distributively" (OED †2), implying a degree of dramatization in the presentation of the "passions."

1/9 conceipted. That is, "full of imagination" (Onions); the sixteenth-century meaning of words related to "conceit" derive from the action of the verb "conceive" and the literary figure "conceit." Imagination, ingeniousness, and wit are the qualities implied by "conceipted." Cf. 9/12, 18/20, etc.

1/9-10 figured. That is, "portrayed or represented by speech or action" (OED 4); the word implies a degree of dramatization (cf. "sundrie" 1/9).

1/10 continue Historie. That is, "extended narrative"; cf. "continue subject of witte," 16/19 and n.

1/10-11 Trophees . . . triumphant. In Roman antiquity the "trophies" were memorials of a victory, and the "triumph" was the processional return into Rome by the victorious commander. Greene's usage creates a subdued metaphor of Virtue personified as a victorious Roman commander.

1/17 in Artibus magister. Greene's pride in his degrees was perhaps twitted by Nashe in Strange Newes where he uses comic epithets, calling Harvey "Gabriell Howliglasse" and Greene "vtriusque Academiae Robertus Greene" (Nashe, Works, i. 298).

1/18 Omne Tulit punctum. Part of the statement, "Omne tulit punctum qui miscuit utile dulci," i.e., "He who mixes the useful with the sweet wins the approval of all" (Horace: Satires, etc., pp. 478-79; the phrase occurs in the Ars Poetica). Pettie had used the motto in his Palace of Pleasure (1576); Greene used it first in Arbusto (1584), and again in Penelope's Web (1587). With Perimedes (1588) Greene openly established the phrase as his motto, and acknowledged himself to be the target of gibes alluding to it:

I keepe my old course, to palter vp some thing
in Prose, vsing mine old poesie still, Omne tulit punctum,
although latelye two Gentlemen Poets, made
two mad men of Rome beate it out of their paper
bucklers: & had it in derision, for that I could not
make my verses iet vpon the stage in tragicall bus-
kins (Grosart, vii. 7-8).

Nashe, in his Anatomie aims a hit at Greene by way of this motto, making it likely that Greene had not seen Nashe's "firstling" when he either commissioned or accepted the younger man's Preface:

Are they not ashamed in their prefixed posies, to adorne a pretence of profit mixed with pleasure, when as in their bookes there is scarce to be found one precept pertaining to vertue, but whole quires fraught with amorous discourses (Nashe, Works, i. 10).

2/2 Ladie Hales. Alice, daughter of Sir Thomas Kemp, Knight (Venn: "James Hales").

2/3 Sir Iames Hales. An undergraduate at Trinity College (matric. 1560), and later a Fellow of Pembroke (c. 1565), he was possibly the James Hales admitted in 1565 to Gray's Inn. Knighted in 1573, he was treasurer of Drake's expedition to Portugal, and died at sea in 1589 (ibid.).

2/5 Alexander. That is, Alexander the Great (d. 323 B.C.). In Plutarch's account of the life of Alexander is an incident which may loosely be considered the "source" of Greene's anecdote (Plutarch's Lives, vii. 275-77).

2/6 Philip. Philip the Arcanianian brought Alexander a potion to cure a fever which had perhaps been caused by a bath in an icy river (ibid.).

2/7-8 driest melancholy . . . moistest sanguin. According to the doctrine of the humors, health required a proper balance

of heat and cold, moist and dry. The melancholy humor (cold and dry) was associated with Saturn, the sanguin humor (hot and moist) with Venus (see e.g. Greene's Planetomachia).

2/8 wise Hortenzia. While Hortensia was celebrated for her skill in oratory, her father Hortensius Hortalus, a contemporary of Cicero, was even more renowned in that field. It is after him that Cicero's treatise Hortensius is named (Lewis and Short).

2/23 couering. That is, "concealing or screening," but also "compensating for" (OED 9b and 17).

4/1 To the Gentlemen Readers. An address typical of Greene's works; only that in The Repentence (1592) is specifically signed by Greene, but presumably all were written by him.

4/3 Batillus. That is, Bathyllus, an inferior poet mentioned in the life of Virgil ascribed to Donatus; Nashe refers in Strange Newes to "the iarring Pipe of this Batillus" (Nashe, Works, i. 291 and n.).

4/12 Camillas alarum to Euphues. See above, n. to 1/2-5.

4/12 Euphues censure to Philautus. An earlier work by Greene (1587).

4/13 requitall. Greene seems to mean "a repayment or answer in kind," the action of the verb "requite" (OED †3), although the noun is not so defined by the OED.

4/14 magis humile . . . sublime. That is, "very humble or somewhat elevated." The mediocris was the third of the distinct levels of style prescribed by rhetoricians for various oratorical purposes, in accordance with classical texts and practices. See e.g. Horace's Ars Poetica (Horace: Satires, etc., p. 229) and Ascham's Scholemaster (The Scholemaster, pp. 87 and 122).

4/15 dark AEnigmaes or strange conceipts. Fleay claims that this expression is Greene's "way of acknowledging that the work is a personal satire" (Fleay, i. 257). Fleay's most convincing identification is of references to Marlowe:

he is described as "prophetical" (Merlin), "full mouth" (cf. "every word filling the mouth like the Fa burden of Bowbell," Perimedes), teller of a "Canterbury Tale" (Marlow [sic] was born at Canterbury), "as he were a Cobler's eldest son" (he was so) (Fleay, i. 258-59).

Fleay is unable, however, to produce evidence of any systematic use of such specific topical satire in Menaphon. Fleay's identifications of Doron as Kyd (ii. 32) and of Menaphon as Marlowe (ii. 34) are very narrowly based: Doron's speech, "We had . . . an Eaw" (101/4), is identified as a parody of the lines "Whiter then are the snowie Apenis, Or icie haire that groes on Boreas chin" (quoted in Nashe, Works, supplementary n. to iii. 311. 23) from The Taming of a Shrew (1594, presumed by

Fleay to be the work of Kyd) in order to justify the identification of the character as Kyd; the derivation of the name "Menaphon" from I Tamburlaine is the basis for the identification of that character with Marlowe. Fleay adds that Melicertus was "most likely Greene himself" (ii. 34). Passing references to Lyly, which certainly occur in Menaphon (see 68/12-69/12), are not incorporated into Fleay's scheme of interpretation.

While passing gibes at contemporary writers may well be intended by Greene, Menaphon is not centered on such allusion. Furthermore, in this address to the reader Greene is placing "dark AEnigmaes" in opposition to "strange conceits" as representative of two different aspects of his work. Fleay overlooks this implied contrast and perhaps is thus led past the most natural reading of the passage. Greene seems to be countering two different kinds of obscurity: parables hiding serious truths (cf. Nashe's view of "Philosophie . . . which lies couched most closely vnder darke fables profunditie," 16/22-24), and merely fantastic and witty "strange conceits."

5/15-16 Sphinx . . . Roscius. The Sphynx would, of course, be associated with the "darke AEnigmaes," while Quintus Roscius Gallus (d. 62 B.C.), the most celebrated of Roman comic actors, would be associated with the "strange conceits." (See below 20/12; cf. Erasmus' Adagia, Opera Omnia, ii. 1114. F).

4/16-17 playing the waggies. That is, teasing the reader with

mysteries either serious or fanciful.

4/17 metaphors. Perhaps a clarification of what Greene had meant by his hyperbolical expression "darke AEnigmaes" (4/15).

5/ 8 ab extrema pueritia. That is, "from the end of boyhood."

5/9 placet. That is, "it pleases," the formula for approval used in the context of the university for awarding degrees, and conducting other official business; this passage is the first citation by the OED of the word used as a noun.

5/9 plaudite. That is, "applaud!" Roman actors customarily made this appeal for applause at the end of a play (OED). Nashe has used the alliteration of "placet . . . plaudite" to tie together the university and the theater, referring to their respective forms of approval. Nashe implies that Greene is equally successful in both arenas; the alliteration implies a harmony between the two realms which, as even Nashe's Preface demonstrates in part, were often hostile to one another.

5/10 sine linea. Part of the proverbial expression "nulla dies sine linea," or "no days without a line (i.e. accomplishing some work)." The expression, derived from Pliny (35. 10, 36, #84) is included by Erasmus in the Adagia (Opera Omnia, ii. 156 A: "Nullam hodie lineam duxi").

5/11 olere atticum. That is, "to be redolent of Attica." The Attic style was considered the most distinguished in Greek. Nashe is playing on the proverbial phrase "olet lucernam (it smells of the lamp)" which characterized forced or self-consciously learned writing.

5/12 gowned age. Although some objections were made by more extreme Puritans, scholars were required to wear gowns. Nashe's reference to the gown, a merely external badge of the status of a scholar, implies that superficial affectation had become more important than the substance of learning (cf. Lodge's Wits Miserie, 1596: "Hypocrisie in a long gowne like a scholar," Works, xvi. 11).

5/13 moechanicall mate. That is, "vulgar ignorant fellow."

5/15 vt vales. That is, "how are you?" Nashe is mocking the absurdity of the display of learning in a simple greeting (cf. 10/17-18 where Nashe gibes at the English Senecan: "if you intreate him faire in a frostie morning, he will affoord you whole Hamlets . . ."). Nashe has been markedly peppering with Latin phrases his own greeting here to the "Gentlemen Students."

5/15 from the inkhorne. Literally, "from the inkwell." The ink-horn was associated with forced pedantry (cf. n. to 8/18

and 9/21-22 and n.).

5/17 vainglorious tragoedians. That is, "actors" and "playwrights." Nashe implies the lack of integrity of the art of writing for the stage by making it very difficult to separate his discussion of actors and of playwrights. The immediate context seems to refer to actors, who prefer to "embowell the clowdes" rather than "excell in action" (5/18). The reference to "poets immortalitie" (5/20) seems more appropriate to the playwright than to the actor, however. When Nashe turns to "their idiote art-masters" he seems to be introducing discussion of the playwrights, but his phrase "mounted on the stage of arrogance" (5/24) metaphorically treats them as actors; the adjective "bumbast" can refer both to the actor's costume and the playwright's style.

5/18 embowell . . . comparison. Nashe seems to mean "to shatter the heavens with a speech intended merely for display, rather than for the advancement of the action of the play." "Comparison" is a rhetorical figure of thought (Crane, p. 59), and a means of achieving copiousness (cf. The Vnfortunate Traueler:

One amongst the rest thinking to bee more conceited than his fellowes . . . conuerted all his oration to [the Duke's dog], and not a haire of his tayle but he kembd out with comparisons (Nashe, Works, ii. 251).

5/20 get by the beard. An expression of disrespect (cf. Lear

III. vii. 34-41).

5/21 the heauenlie bull. That is, "Taurus," one of the signs of the zodiac.

5/20-21 if they once . . . deaw-lap. Nashe is mocking writers who affect a false facility with poetic mythological allusion. The particular terms of the gibe appear in Menaphon itself, where Greene has the comic shepherd Doron describe Samela (101/4-6). Both Nashe and Greene are evidently parodying the anonymous pre-Shakespearean play, The Taming of a Shrew (scene ii). See n. to 4/15. Smith, in his note to this passage, points out that "Studioso in the Parnassus plays delights to bring in Boreas" (Elizabethan Critical Essays, n. to i. 308. 5-8).

5/25 bumbast. That is, "fustian"; the OED cites this passage as the first usage of the word in this figurative sense. Extravagant Elizabethan clothing was padded and stuffed. The sumptuary laws attempting to control excesses in dress among the middle and lower classes exempted actors' costumes, which were often extremely expensive and elaborate. Thus the actors' fine dress might be no more than a showy flourish upon their essential poverty.

5/26 a bragging blanke verse. Blank verse was reserved for the most elevated discourse on the Elizabethan stage, and so

this comment may be intended as a general hit against high-flown oratory in drama. The "mighty line" was, however, particularly associated with Marlowe, who in the Prologue to I Tamburlaine had rejected "jigging veins of rhyming mother wits," in favor of "high astounding terms" (ll. 1 and 5).

Marlowe had been the object of some barbs aimed by Greene in the Epistle to Perimedes (Grosart vii. 7-8) where he answers some criticism of his own failure to write in blank verse.

While McKerrow argues against the idea of a specific allusion to Marlowe here, on the grounds of the cordiality of the relationship between Nashe and Marlowe (Nashe, Works, n. to iii. 311. 28), Nashe's position as a relative newcomer in London and his apparent literary dependence in the Preface may have led him to adopt Greene's view in the absence of any fully formed opinion of his own.

5/25-26 ingrafted. By the use of this word Nashe implies that not only is the speaker overacting his part, but the speech is artificially introduced ("engrafted") into the dialogue, being intended merely for display. This passage predates the first usage of the participle cited by the OED (1600).

6/1-6 ouercloieth . . . decasillabon. A submerged metaphor of physical overindulgence and its results is implied by Nashe's choice of words: "ouercloieth," "more than drunken," "disgestion," along with the double entendres of "ouerflow,"

"vent," and "cholerick incumbrances."

6/2-3 not extemporall. Nashe is stressing the idea that the speeches of the actors, no matter how floridly delivered, are merely parrotings of a contrived text (cf. Nashe's valuing of the "extemporall vaine," 6/24).

6/4 cholerick. Nashe is punning on two senses of the word, one related to cholera (with its associated digestive disorders), and the other to the "choleric" temperament of anger.

6/5 drumming. McKerrow notes "a side allusion to the drums used to announce theatrical performances" (Nashe, Works, n. to iii. 312. 5). Cf. "drumming descant" (24/6).

6/9 take vp a commoditie. A means of getting around the laws against "usury" (i.e. any charging of interest) in the sixteenth and seventeenth centuries. A gull in need of funds would "buy" some merchandise "on credit," whereupon the seller would immediatly buy back the goods at a lower price. The gull would then receive the amount of the lower price, but would owe the higher price. Thomas Lodge describes the practice in Wits Miserie (1596):

If you care to borrow money, hee will take no vsury, no mary will he not; but if you require ten pound, you shall pay him forty shillings for an old cap, and the rest is yours in ready mony (Works, xvi. 28).

Nashe's point is that the quality of the merchandise used in

such a transaction was understood to be very low.

6/15 trencher. The word carries pejorative associations, a "trencher knight" being a parasite, and "holding a trencher" meaning acting as a sycophant.

6/15 Arcadian. Sidney's Old Arcadia had been in circulation since the early 1580s (see Davis and Lanham, p. 186), and Abraham Fraunce's Arcadian Rhetoric (which included several passages from Sidney's work) was published in 1588. Nashe is associating Greene's work with established successes in English pastoral writing; a direct allusion to Sannazaro's Arcadia (1504) is much less likely.

6/17-18 temperatum dicendi genus . . . Orator. That is, "moderate manner of speaking." McKerrow points to Cicero's De Officiis I. i. 3 as a source for the sense of the phrase, if not of the actual wording:

vis enim maior in illis dicendi; sed hoc quoque colendum est aequabile et temperatum orationis genus (For while the orations exhibit a more vigorous style, yet the unimpassioned, restrained style of my philosophical productions is also worth cultivating). (Loeb)

McKerrow further points to Cicero's Orat. 28. 98, 6.21, and Smith's citation of De Orat. ii. 60 (Nashe, Works, n. to iii. 312. 18).

6/19-20 the mountaine . . . a mouse. The proverb is drawn

from Horace's Ars Poetica (Horace: Satires, etc., p. 139), and was included by Erasmus in his Adagia (Opera Omnia, ii. 339 B: "Parturiunt montes, nascetur ridiculus mus").

6/19-7/4 Let other men . . . xij. yeares toyle. McKerrow notes that Chettle refers to this passage in Kind-Heart's Dream (ed. N.S.S. 61. 13-14): "Once thou commendedst immediate conceit, and gauest no great praise to excellent works of twelue yeres labour" (Nashe, Works, n. to iii. 312. 24-26).

6/20 the Italionate pen. Ascham, in his famous attack on the Italianate Englishman, quoted the proverb "Inglese Italianato è un diavolo incarnato" (The Scholemaster, p. 65). Ascham's objection was essentially moral, while Nashe's is evidently more aesthetic: Italianate affectations vitiate English style and turn English writing into a pastiche of foreign sources.

6/23 Ouids and Plutarchs plumes. Publius Ovidius Naso (d. A.D. 18) was best known for his Metamorphoses and Plutarch (first century A.D.) for his Moralia and Parallel Lives which provided "sentences" and exempla for Elizabethan writers. Because Ovid and Plutarch were both very anecdotal, they were especially subject to excerpting, and to the kind of abuse Nashe is here criticizing.

6/23 plumes. Nashe is plying on the reference to the "Italionate pen" and the proverbial idea of "borrowed feathers."

6/24 extemporall vaine. Nashe contrasts the labored contrivances of an inferior hack with the "sprezzatura" of a gifted writer (cf. 6/2-3, and see Hibbard, p. 45). Gabriel Harvey later twitted Nashe for his "piperly Extemporizing and Tarltonizing" (Foure Letters, pp. 19-20).

6/27 contention. Nashe appears to mean "emulation," although the word is not so defined by the OED.

7/1 What. That is, "who"; in Elizabethan usage "what" had particular reference to a person's nature, character, or function (OED 2).

7/2 tandem aliquando. That is, "at last."

7/3-4 xij. yeares toyle. McKerrow could find no authority for this comment on Virgil's twelve years' work (Nashe, Works, n. to iii. 312. 32-33); the number may simply arise from the twelve books of the Aeneid.

7/4 AEneidos. McKerrow points out that the use of "Aeneidos" as if it were in the nominative case was not uncommon, although he argues that in the present instance it may be a misprint for "Aeneides." Nashe does not indicate any great sensitivity to the question of what form of a Latin word is called for by the syntax of his sentence (cf. "doth olere atticum," 5/11).

7/4-5 Peter Ramus. Pierre La Ramée (1515-1572), whose attack on Aristotelian logic found many adherents at St. John's, and was generally espoused by Puritans. Hibbard feels that Nashe may not have "really understood the issues involved in the dispute between Aristotelians and Ramists," but that "the connection between Ramus and Puritanism would have been quite sufficient to enable him to decide where he stood" (Hibbard, p. 6).

7/11 Ariosto. Ludovico Ariosto (1474-1533) wrote the great Italian romantic epic Orlando Furioso (1532).

7/13 Tusculane. Cicero's Tusculan Disputations (45 B.C.) were an apt source for scraps, since the work is itself made up of borrowings from a Greek authority, embellished with quotations from Latin and Greek poets (King, p. vii).

7/13 Latine Historiographers. For example, Gaius Cornelius Tacitus (d. c. A.D. 117), Pausanias (d. c. A.D. 180), Pliny the Elder (d. A.D. 79), Gaius Suetonius Tranquillus (d. c. A.D. 160), all of whom are cited in Lodge's Wits Miserie (Lodge, Works, xvi. passim). Other important Latin historians were M. Terentius Varro (d. 27 B.C.), Julius Caesar (d. 44 B.C.), Cornelius Nepos (d. 24 B.C.), Strabo (d. c. 21 B.C.), and Titus Livius (d. A.D. 17).

7/15 Plutarch. See above, n. to 6/23. Lyly notably drew anecdotes and historical allusions from Regia et Imperatoria,

Apopthegmata, and from the Apophthegmata Laconica (Shackford, p. 28).

7/15 Plinie. Pliny the Elder (Gaius Plinius Secundus, d. A.D. 79) was the author of the Historia Naturalis, from which so much of the Euphuistic "unnatural natural history" was drawn.

7/18-19 Nil dictum . . . prius. That is, "nothing is spoken which was not spoken before." The adage is drawn from Terence (Eun. prol. 41: "Nullum est iam dictum, quod non dictum sit prius"), and appears in the Adagia of G. Conatus in Erasmus' Adagia (1574, ii. 409) as McKerrow points out (Nashe, Works, n. to iii. 313. 16).

7/21 draffe. Refuse for swine, as in the proverb, "Draff is good enough for swine" (ODEP). Nashe's reference to "draffe" ties in with his later citation of the adage "Sus Mineruam" (7/27).

7/22 indifference. That is, "difference"; this passage is one of only two instances of this usage cited by the OED.

7/24 Apish deuices. Nashe is punning on the literal sense of "monkey tricks," and the more abstract meaning of "Apish" as "slavishly imitative," and "deuices" as literary "conceits" (OED 10). He later was to turn this comment against himself:

"Euphues I readd when I was a little ape in Cambridge" (Nashe, Works, i. 319.15).

7/25 Pollicie. Since Nashe was not yet embroiled in his paper war with Gabriel Harvey, it seems unlikely that he could be the target of this gibe, although as McKerrow points out, "The desire to be a partaker, or at least a chronicler, of the noble and stirring deeds of his^e time, was evidently very near to Harvey's heart, and he often recurs to it in his writings" (Nashe, Works, v. 83). Harvey's later fliting of Nashe includes the charge that he "in an Age of Pollicy, and in a world of Industry . . . is constrained to make woeful Greene and beggerly Pierce Pennylesse . . . the argumente of his stile" (quoted from Harvey's Foure Letters by McKerrow, Nashe, Works, v. 85). A target more in line with Nashe's concerns in 1589 would be Puritans in general, and the Marprelate tracts in particular. Since the Marprelate tracts did concern themselves with important issues of "Pollicie," they may be considered Nashe's object in this statement (see e.g. McGinn, pp. 141-42).

7/25 ware gown . . . Vniuersitie. A hit at the anti-intellectualism of the Puritans. Cf. John Penry's Aequity (1587): "Priuate men that neuer wer of Vniuersity haue well profited in diuinity" (quoted by McGinn, p. 54).

7/27 Sus Mineruam. That is, "a sow (to teach) Minerva." The

adage comes from Cicero (McKerrow cites Acad. Post. i. 4. 18, Epist. ad Diversos, ix. 18.3 in Nashe, Works, n. to iii. 89. 14-15). Erasmus included the expression in his Adagia (Opera Omnia ii. 43A). Tilley notes Udall's explanation of the proverb: "A swyne to teach Minerua, was a prouerbe against suche, as . . . beeyng theimselfes of no knowlage . . . will take vpon theim, to teache persones that are excellently skilled" (Tilley, p. 620, quoting Apoph. f. 342^V).

8/1 Asinus ad Lyram. That is, "(To see) an ass (play) on a harp"; the proverb is to be found in Erasmus' Adagia (Opera Omnia ii. 164B). See also Tilley, p. 21.

8/2 motion. That is, "urging" (OED †7); Nashe plays on the more usual modern meaning ("a formally-made proposal") to imply that he has collected together "Gentlemen & riper iudgements" into a deliberative assembly.

8/5 the Sabaeans . . . Strabo reporteth. McKerrow cites Strabo xvi. 4. 19 (Nashe, Works, n. to iii. 313. 29-31):

Bordering upon these people is the very fertile country of the Sabaeans, a very large tribe, in whose country myrrh and frankincense and cinnamon are produced; and on the coast is found balsam, as also another kind of herb of very fragrant smell, which quickly loses its fragrance. . . . Those who live close to one another receive in continuous succession the loads of aromatics . . . and when they are made drowsy by the sweet odours they overcome the drowsiness by inhaling the incense of asphalt and goats' beard (Jones, vii. 347-49).

8/10 Goates beardes. Fleay sees this as a reference to Kyd (Fleay, ii. 124).

8/15 ouerseeing. Not simply "perusing," but a side-allusion to "seeing a work through the press."

8/17 Gothamists. McKerrow points out that the men of Gotham were proverbially foolish at least as early as the mid-fifteenth century; he also notes Fleay's view that "Gothamists" and "Goates beards" (8/10) are references to Kyd (Nashe, Works, n. to iii. 314. 9; Fleay, ii. 124). The jest book Merie Tales of the Mad Men of Gotam (by Andrew Borde, c. 1565) exemplifies the popular view of "Gothamists." Another possible strand in Nashe's meaning might relate to the "Goths," proverbial for northern Europeans isolated from (or opposed to) classical culture (see e.g. The Scholemaster, p. 126: "surely to follow rather the Goths in rhyming, than the Greeks in true versifying, were even to eat acorns with swine, when we may freely eat wheat bread amongst men").

8/18 Puritie. Possibly Nashe is referring to exaggerated insistence on the use of native words only, an idea espoused by Sir John Cheke in a letter to Sir Thomas Hoby:

I am of this opinion, that our own tongue should be written clean and pure, unmixed and unmangled with borrowing of other tongues, wherein if we take no heed betimes, ever borrowing and never paying, she shall be faine to keep house as a bankrupt (Saintsbury, pp. 35-36).

Thomas Wilson, in his Arte of Rhetorique (1533), insisted that English should not be adulterated by "inkhorn terms" derived from classical and other sources (Saintsbury, p. 34).

8/19 absurditie. Possibly Nashe means "the exaggerated use of exotic words," in contrast with "Puritie."

8/19 ouer-rackte. That is, "ouer-strained"; this passage is the first citation for this word given by the OED. Nashe's propensity for compound words is a particular hallmark of his style. In the Epistle to the Reader prefixed to the second edition of Christs Teares (c. 1594) Nashe defended himself against criticism of his use of "boystrous compound wordes" (Nashe, Works, ii. 183. 25). See the Glossary for other examples of Nashe's usage.

8/22 punies. That is, "raw novices," derived from the name ("puisnes") given new pupils in the universities or Inns of Court (OED); this passage is the first citation given by the OED for the use of the word in this sense.

8/22-23 a tale of Ihon a Brainfords will. McKerrow argues that "Ihon" (or "Ioane" of 1610) is a "slip of the pen for Gillian" (Nashe, Works, n. to iii. 314. 15). McKerrow points to the source for this allusion, also used in Summers Last Will (c. 1592), as a vulgar piece, Jyl of Braintfords Testament (?1560). Smith, in his note to this passage, identifies Brain-

ford as a holiday resort of the lower classes often mentioned in jest books and pamphlets of the day (Smith, n. to i. 310).

8/25 Tasso. Torquato Tasso (1544-1595), author of Rinaldo (a romantic epic, 1562), Aminta (a pastoral play, 1573), Jerusalem Delivered, 1575), and Torrismondo (a tragedy, 1587). Tasso was imprisoned as a madman by Alphonso II of Este from 1579 to 1586, and was exiled upon his release. Perhaps because of his itinerant life as an exile, Tasso was associated with melancholy (Tasso's Melancholy was performed as a new play in 1594, Henslowe's Diary, ii. 167; cf. "tragick Tasso" 18/26).

8/27-9/1 The Glow-worme . . . the apes follie. McKerrow cites Camerarius, Fab. Aesopicae (1571), no. 382, p. 365: "Simii et Avicula" (Nashe, Works, n. to i. 260. 25); cf. 97/21-22.

9/4-5 our English prouerbe . . . trauaile. McKerrow calls this "a fairly common saying," and cites e.g. Tr. and Cres. I. i. 70 (Nashe, Works, n. to iii. 314. 24).

9/5-9 the Panther . . . intended enterprise. D. C. Allen points out that while Nashe was criticizing others for delving into compendiums and abbreviators, he apparently drew this illustration from Lycosthenes' Apopthegmata (1574, p. 1229; Allen, p. 171). McKerrow cites Pliny's Natural History (viii. 41) as the ultimate source (Nashe, Works, n. to iii.

314. 25-29). Nashe refers to the same anecdote in Haue With You (Works, iii. 108).

9/11 what doo you lacke. That is, the cry of a vendor, here representing living by trade.

9/12 quadrant. That is, "worthless" (worth only the value of the Latin quadrans, the smallest copper coin during the era of Caesar). The ill-reputed Clodia was called "Quadrantia" by some of her clients (Plutarch's Lives, vii. 155). McKerrow notes a possible side-allusion to "quadrant," the court of a college: "He is contrasting the uneducated merchant class with the pretentious university wit" (Nashe, Works, n. to iii. 314. 32). Nashe may also allude to the quarterly publication of cheap pamphlets, the writers of which he describes in the Anatomie as "brainlesse Bussards . . . euery quarter bigge with one Pamphlet or other" (Works, i. 9):

9/12 crepundios. That is, "empty talkers" (from Latin crepundia, a rattle). The appearance of this word, apparently coined by Nashe, in the anonymous An Almond for a Parrat (Works, iii. 369. 36) is one argument for Nashe's authorship of that pamphlet.

9/13 spit ergo. That is, "display superficial knowledge of logic (act the pretentious university wit)." The expression spit implies not only a contentiousness on the part of these

university wits, but also that their Latin is the result of rote learning, "tied only to their tongue and lips . . . and therefore . . . soon spit out of the mouth again" (The Scholemaster, p. 74). A propensity for the word ergo seems to have been proverbial for "inexperienst punies" and those ridiculously affecting learned airs. Note the similarity of this passage with that in An Almond: "But suppose we should send some Crepundio forth our schools to beat thee about the eares with ergo" (Nashe, Works, iii. 369. 35-36). Nashe later uses the expression ergo to satirize Harvey (Works, iii. 66-67), in Hamlet the Gravedigger is similarly mocked (V. i. 21-22), and in I Return from Parnassus the word is used as a name for "punies":

I cannot come to my Inn in Oxforde without a dozen congratatorie orations, made by Genus and Species and his ragged companions. I reward the poore ergoes most bountifullie, and send them away (Three Parnassus Plays, pp. 181-82).

9/14 those and these. That is, the uneducated merchants and the pretentious university wits.

9/15 Pasquil. That is, "an anonymous satirical work." The name is derived from that of a statue in Rome ("Pasquillo") on which satirical Latin verses were posted. Current events in England tied the name specifically to the writer of an anti-Martinist tract, A Counter-cuffe given to Martin Junior by . . . Pasquil of England, published shortly before Menaphon in 1589. Although Grosart asserts "Pasquil" to be "Nashe's own pseudo-

nym" (n. to vi. 14), McKerrow questions the attribution (Nashe, Works, v. 50); this passage does not imply that Nashe was "Pasquil."

9/15-16 Martin, or Momus. McKerrow points out that Nashe may be referring specifically to passages in Cooper's Admonition (ed. Arber, pp. 45, 56): "Martin with his bitter stile of malicious Momus . . ." and "Martin Momus wil say the contrary" (Nashe, Works, n. to iii. 315. 2-3). "Martin" refers to "Martin Marprelate," the name assumed by the author of several Puritan pamphlets issued in 1588-1589 from a secret press; "Momus" was the ancient god of fault-finding.

9/17 at the deerest. That is, "at a high price."

9/18 friplers lauender. Old-clothes dealers ("friplers" or "frippers") used lavender sachets to preserve their goods from moths (OED 2), incidentally imparting the characteristic perfume. Nashe implies that these anonymous squibs are old, stale merchandise; their thin overlay of wit, or superficial sweet smell, does little but make their tawdriness more apparent. For Nashe's comparison of style to clothing, see also 21/7-8 and the Anatomie (Works, i. 20-21).

9/21 priuelie. That is, in works published anonymously.

9/21-22 inkhorne man. See above, 5/15 and n., and n. to 8/18;

Nashe here seems to use the term to refer to one who affects a superfine style laced with Continental word borrowings (cf. Gascoigne's view, in Certayne Notes, that polysyllabic words "smell of the Inkehorne," Smith, i. 51).

9/22 oppose. McKerrow argues that this is not a misprint, citing other instances of contemporary confusion of "oppose" and "expose," e.g. below, 20/22 (Nashe, Works, n. to iii. 315. 10).

9/25 quippe. Note the pun on "whip."

9/27 probabile. That is, "probably," by extension representing university debates, conducted in Latin.

10/1 pro & contra. That is, the two sides in a debate.

10/2 to correct Common weales . . . Cambridge. Nashe is possibly referring to John Penry, a Welshman whom he openly identified as Martin Marprelate in An Almond for a Parrat (Nashe, Works, iii. 366-68). Several phrases in this passage (10/1 to 10/ 7) seem to refer to the impropriety of a person from a dependent state like Wales attempting to admonish the English Church and Parliament. McGinn points out that Penry's Aequity (1587) and Supplication to the Parliament (March, 1589) while ostensibly concerned with the condition of the Church in Wales were actually strategies aiming at "the real object of

his attack, namely, the episcopacy" (McGinn, p. 52). Of the Aequity McGinn concludes, "it is clear that everything Penry writes about the Welsh Church is merely an echo of the English Puritan attack on the episcopacy" (p. 53). The thinly veiled irony of Penry's pamphlets in pretending to assume the goodwill but ignorance of the English Church and Magistrate concerning the abuses of the Church in Wales was easily perceived by contemporaries as direct Puritan attacks on both Church and Magistrate in England. Such phrases as "the childe beats his father, & the asse whippes his master" (10/5-6) may refer to Penry's strategy in his pamphlets. The phrase "the table of the world turned vpside down" (10/5) may refer not only to this strategy, but to the fact, asserted in An Almond, that when Penry came to Cambridge he was "as arrant a Papist as euer came out of Wales" (Nashe, Works, iii. 366). A similar hit may be intended here by the reference to "an irregular idiot, that was vp to the eares in diuinitie, before euer he met with probabile in the Vniuersitie" (9/26-10/1). Slurs on Penry as an outlander may perhaps be implied by the expressions "neuer heard the name of Magistrate" (10/2-3) and "can scarcely pronounce [pro and contra]" (10/1-2), as well as by Nashe's use of the phrase "Nimis curiosis in aliena republica" (10/7). Nashe's inside knowledge about Penry would derive from their having been contemporaries at Cambridge as undergraduates between 1582 and 1586.

10/4-5 the table of the world turned vpside down. A common

ale-house sign down through the mid-nineteenth century (Nashe, Works, suppl. n. to iii. 315. 19). See above, n. to 10/2.

10/5 the childe beats his father. McKerrow suggests Aristophanes' The Clouds (1321 ff. and 1408 ff.) as Nashe's source, perhaps by way of T. Wilson's Rule of Reason (1551) which refers to the scene (x. i.; Nashe, Works, n. to iii. 315. 20). See above, n. to 10/2

10/7 nightcrowes. That is, birds whose croaking in the night was an evil omen.

10/7 Nimis curiosus . . . republica. That is, "overly inquisitive in a foreign country." McKerrow cites Cicero's De Officiis (i. 34. 125; Nashe, Works, n. to iii. 315. 22):

Peregrini autem atque incolae officium est nihil praeter suum negotium agere, . . . minimeque in aliena esse republica curiosum (As for the foreigner or resident alien it is his duty to attend strictly to his own concerns, not to pry into other people's business, and under no condition to meddle in the politics of a country not his own). (Loeb)

Nashe disclaims any desire of embroiling himself in political controversy, and returns instead to the literary sphere ("studies of delight"). See above, n. to 10/2.

10/9 triuall. Characteristic of the lower division of the seven liberal arts, i.e. "sophomoric."

10/11-12 runne through . . . none. McKerrow notes this

expression occurs in II Return from Parnassus: "Running through euery trade, yet thriue by none" (II. i. 59, and also V. iv. 21; Nashe, Works, n. to iii. 315. 26-27).

10/12 Nouerint. The beginning of the legal phrase "Nouerint universi" ("Let all men know"), here used to signify the occupation of a scrivener. McKerrow points out that "the passage which follows is probably the best known and most discussed of all Nashe's writings" (Nashe, Works, n. to iii. 315. 27). The question is whether Nashe implies that Kyd, who was born to "the trade of Nouerint," was the author of the ur-Hamlet referred to below (10/18).

10/14 necke-verse. A scriptural verse read in Latin by a person wishing to claim benefit of clergy, and exemption from trial by a secular court (thereby saving his "necke"). Masters and scholars of the universities had traditionally been accorded the status of clerks in this respect, even if they were not in holy orders (Curtis, p. 19).

10/15 English Seneca. A reference to Seneca His Tenne Tragedies, Translated into Englysh (1581), edited by Thomas Newton, referred to by Webbe in his Discourse of English Poetrie (1586) as "the laudable Authors of Seneca in English" (Smith, i. 244). The phrase "English Seneca" may also be interpreted generally: Senecan influence on English tragedy was pervasive, as Ascham noted when he termed the Roman "our

Seneca" (The Scholemaster, p. 112).

10/15 candle light. McKerrow suggests the expression implies the plays olent lucernam (Nashe, Works, n. to iii. 315. 30-31).

10/16 Bloud is a begger. McKerrow points out that this line does not occur in Newton's Seneca, but is a typical Senecan line, as in Gorboduc (IV, Chorus, 17): "Blood asketh blood" (Nashe, Works, n. to iii. 315. 30).

10/17 intreate him faire . . . morning. An exaggeratedly circumstantial description of a brisk good-morning greeting; cf. "vt vales" (5/15).

10/18 Hamlets. A reference to a pre-Shakespearean Hamlet. Henslowe's Diary (ed. Greg, p. 163) recorded in 1594 the performance on tour of an old play by the name of Hamlet. Chambers traces the probable transmission of the ur-Hamlet from Pembroke's Men (with whom Kyd was associated) to Shakespeare's company, Sussex's Men (Eliz. Stage, p. 95). While Boas (in his edition of Kyd's Works, p. xx-xxix) and Fleay (ii. 124) argue for the authorship of Kyd, McKerrow concludes:

Nashe was aware of a Hamlet play, but the passage throws no light on its authorship. There is no reason for supposing either Kyd or The Spanish Tragedy to be referred to (Nashe, Works, n. to iii. 316. 4-5)

Although Hibbard (p. 35) proposes that Nashe's terms could refer to Shakespeare as well as to Kyd, this possibility can

be excluded on the basis of external evidence: Meres, in his Palladis Tamia (1598) makes no mention of Hamlet when he gives an extensive catalogue of Shakespeare's works (Smith, ii. 318). A judgment as to whether Kyd is the object of Nashe's allusions in this passage must be made on balance, taking into account the reference to "Nouerint" (10/12), to "the Kidde in AEsop" (10/23), to bungling translations (11/1-2), and to the proverb "ifs and ands" (11/9).

10/19 tempus edax rerum. That is, "time devours all things" (Ovid, Met. xv. 234).

10/20 that. That is, "that which" (OED 7).

10/21 let bloud. The actual manner of Seneca's death.

10/23 Kidde in AEsop. A thorough discussion of whether Nashe here refers to Kyd as the author of ur-Hamlet is to be found in J. Dover Wilson's paraphrase of V. Osterberg's Studier over Hamlet-Teksterne (RES, 1942, xviii. 358-94). While Osterberg argues that the fable from Spenser's May Eclogue (in The Shepheardes Calender) has little application except to bring in the name Kyd, Nashe appears to mean that the writer who fails to follow the bidding of his "mother tongue," is taken in, and in a sense swallowed up by, the meretricious wares of Italian translators. The application to Kyd is established by that author's translation of Tasso's Padre di

Famiglia (The Householders Philosophie, 1588), which was "full of mistakes that warrant Nashe's sneers" (Hibbard, p. 35). See below, n. to 11/1-2.

10/24 newfangles. Cf. "a Pedlars packe of new fangles" (Lyly, Works, i. 255). Nashe appears to associate the word with unsteadiness of purpose in literary matters, as in Haue With You:

As newfangled and idle, and prostituting my pen like a Curtizan, is the next Item that you taxe me with; . . . twice or thrise in a month, when res est angusta domi, the bottome of my purse is turnd downward, & my conduit of incke will no longer flowe for want of reparations, I am faine to let my Plow stand still in the midst of a furrow, and follow some of these newfangled Galiardos and Senior Fantasticos, to whose amorous Villanellas and Quipassas I prostitute my pen in hope of gaine; but otherwise there is no newfangledenes in mee but pouertie, which alone maketh mee so vnconstant to my determined studies (Nashe, Works, iii. 30-31).

Newfangles in Haue With You as in the Preface appear to be associated with Italian translations.

11/1-2 prouenzall men . . . Articles. That is, "men having neither a native's nor a linguist's grasp of Italian." Grosart takes "Prouenzall" as "provincial," asserting that "one use of the term in Latin and Italian meant a foreigner" (n. to vi. 16). Grosart interprets the passage to mean "those who are neither foreigners (and so would have an excuse for their ignorance), nor yet sufficiently educated Englishmen as to the Articles [of their faith]--such poor plodders are but plodders or ignoramusses as all indifferent . . ." (ibid.)

McKerrow could "offer no suggestion as to the meaning of this phrase" (Nashe, Works, n. to iii. 316. 10-11). The OED cites this passage as the first usage of "Provençal," which seems geographically inappropriate, since Italian translations are under discussion. Grosart's reading of "foreigner" seems attractive, particularly since it stands in contrast with "home-born" below (11/4-5). "To distinguish of Articles" would be to approach a subject logically and methodically: cf. Gabriel Harvey's expression, "[I] was advised . . . to interpret my intention in more express terms: and thereupon discoursed euerie particularitie, by way of Articles or Positions (Foure Letters, ed. Harrison, p. 31). Perhaps by "Articles" Nashe intends a pun on the part of speech, as basic to grammar as the "Abcie" (20/25) to written language.

11/6 thrust Elisium into hell. That is, ignorantly or unsympathetically blunder in the use of ancient myth. McKerrow points out two possible referents for this expression: Kyd's Spanish Tragedy (I. i. 73-76), where Elysium is depicted as the realm of Pluto, and Marlowe's Faustus (III. 62-63), "This word 'damnation' terrifies him not, For he confounds hell in Elysium" (Nashe, Works, n. to iii. 316. 4-5). Modern scholarship puts the date of composition for Doctor Faustus as late as 1592 (Ribner, p. xxiv) making it likely that Marlowe's line is an echo of the Preface.

11/6-8 Haue not learned . . . hexameter. That is, know no

way of demonstrating their "classicism" but by ostentatiously and inappropriately forcing the Greek and Latin heroic meter onto English. Nashe's expression implies that these writers can no more claim to have lived in the spheres (despite their affectation of elevation), than to have naturalized the hexameter into English. Nashe's play on the word "hexameter" reduces it to a physical, rather than a literary, unit of length, by which one could "measure . . . the Horizon." McKerrow points out that experimentation in classical meter was a widely accepted learned movement in 1589 (Nashe, Works, n. to iii. 316. 4-5); Nashe's gibe is not intended against serious experimentors, but against those whose affectation of "classicism" was clumsy and mechanical (as Stanyhurst's, see below, 15/13-16 and n.).

11/9 ifs and ands. A proverbial expression referring to botched legal instruments (thereby perhaps alluding to the scrivener Kyd): "'If' and 'an' spoils many a good charter" (ODEP). St. Thomas More uses the phrase in his Richard III: "What, quod the protectour, thou seruest me, I wene, with iffes and with andes" (ed. Sylvester, p. 48, ll. 24-25).

11/10 candle stuff. That is, stilted literary work which "smells of the lamp"; cf. "candle light," 10/15 and n.).

11/11 peripateticall. Nashe uses an "ink-horn" term to satirize the writer-gallant's self-importance. McKerrow cites

Dekker's Westward Ho! (II. i., Wks., ed. Pearson, ii. 293) where the expression "peripatetical gate [gait]" implies "a stiff or stately walk" (Nashe, Works, n. to iii. 316. 20).

11/13-16 turning ouer French Doudie . . . argument. Nashe seems to mean that the "French disease" has a more direct effect on the writer-gallant's life than French literature. There is no independent confirmation that "French Doudie" means venereal disease, although the meaning of "Doudie" as "trull" is supported by several nearly contemporary passages cited by McKerrow (e.g. Rom. and Jul. II. iv. 43: "Dido a dowdy," Nashe, Works, n. to iii. 316. 22). Nashe appears to be telescoping the terms appropriate to a French book into those appropriate to a French "dowd." He is playing on the possible indelicate meaning of "inner parts"; at the same time, as McKerrow points out, the inner city was where book-sellers were to be found, not loose women (who were generally to be found on the outskirts). "Turning over" is open to an off-color interpretation, but as McKerrow points out it was a term commonly used to describe looking over books. The implication of "French disease," however, in any reference to things French, was a stock joke to the Elizabethans (see e.g. Meas. for Meas. I. ii. 55). Nashe seems purposefully to intertwine two possible referents, as he did with the expression "vainglorious tragoedians," see above, 5/17 and n.

11/20-21 Erasmus. Desiderius Erasmus (1466-1536), the great

Dutch humanist, who, although an Augustinian monk (hence, "Father"), spent most of his life outside the cloister. He travelled throughout Europe, coming more than once to England, where he lectured on Greek at Cambridge from 1511 to 1514. Ascham termed Erasmus "the honour of learning of all our time" (The Scholemaster, p. 52). Erasmus' most obvious influence on Nashe in the Preface is through his Adagia.

11/22 Philip Melancthon. The graecized name of Philip Schwartzerd (1497-1560), a German humanist who was professor of Greek at Wittenberg University. He published translations from Euripedes, Lucian, Pindar, and Plutarch, although the bulk of his work was theological (Nashe, Works, n. to iii. 316. 32).

11/23 Sadolet. S. Jacopo Sadoletto (1477-1547) wrote two books in Latin, one on political theory and the other on philosophy, which were widely known. He was highly regarded as a scholar, but apparently did not publish any translations (Nashe, Works, n. to iii. 316. 32).

11/23 Plantine. Christoffel Plantin (1514-1589), a printer rather than a scholar. Nashe apparently includes him because of the number of humanistic works which issued from his press (Nashe, Works, n. to iii. 316. 32)

11/24 reedified. In Nashe's metaphor, physical rebuilding

is used to represent the renewal of scholarship; since "re-edified" partakes equally of vehicle and tenor, Nashe welds the two ideas together, implying the need of physical resources for the advance of intellectual pursuits.

11/27 William Turner. Turner (d. 1568) was suspended as the Dean of Wells in 1564 for vestiarian irregularities (Porter, p. 87), and Nashe's objection to him apparently centers on this Puritanism (Nashe, Works, n. to iii. 317. 3). Evidently Turner's reputation as a Puritan had outlived his memory as a Greek scholar and pioneer in the advancement of the natural sciences in England (Porter, pp. 80-81).

12/3 Sir Thomas Eliot. Sir Thomas Elyot (?1499-1546) was the author of The Boke Named the Governour (1531), a humanistic manual for rulers, and a work important to the development of English prose. One of his express purposes in the Governour was "to augment our Englyshe tongue"; he frequently couples Italianate or Latinate words with their English equivalent, in order to make the meaning of the more exotic word clear (Krapp, p. 288).

12/3 equalls. That is, "contemporaries"; the first citation in the OED for the use of the word in this sense is 1596 (Nashe, Works, suppl. n. to iii. 317. 6).

12/4 Sir Thomas Moore. Sir Thomas More (St.) (1478-1535)

was author of the witty Utopia (1516). More, a prominent English humanist and friend of Erasmus, applied humanistic principles in his active public career, until he was martyred for refusing to take the Oath of Supremacy.

12/5 at that instant. That is, during the early period of English humanism, prior to the Reformation.

12/7 Saint Johns in Cambridge. St. John's, founded in 1511, was the home of some of England's greatest humanists: Richard Croke, Sir John Cheke, and Roger Ascham (Thompson, p. 11). Its peak of scholarship and fame came in the 1540s and was ended by the accession of Mary (1553). Ascham, in The Scholemaster (p. 117), mourns "that grievous change that chanced anno 1553; when more perfect scholars were dispersed from thence in one month, than many years can rear up again." Ascham's work, in 1568, looked back to a St. John's already distant by a generation. Nashe's presentation relies on Ascham's praises in The Scholemaster, although he himself was two generations removed from the golden age of St. John's. By the late 1580s St. John's had become the very center of radical Puritanism, a movement with which Nashe was notably out of sympathy.

12/8 an Vniuersitie within itself. Cf. "Sir John Cheke and Dr. Redman, by their only example of excellency in learning, of godliness in living . . . did breed up so many learned men in that one college of St. John's at one time, as I believe

the whole university of Louvain in many years was able to afford" (The Scholemaster, p. 55). Ascham also refers to "such a company of fellows and scholars in St. John's College, as can scarce be found now in some whole university" (ibid. p. 116).

12/9 Houses. Colleges of the university.

12/9 Halls. Student residences similar to colleges, but unincorporated, and differently administered. A master would lease a building and rent rooms to scholars over whom he presumably exercised some discipline (Curtis, p. 36).

12/9-10 Hospitalls. University hostels, one step further from actual colleges than were the "halls."

12/14 fowre of clocke bell. The tolling at four o'clock, a common hour for rising in the sixteenth century, when students were supposed to keep early hours (Thompson, p. 30).

12/16 sufficient Schollers. Many are named by Nashe below. An overview of St. John's contribution to England is provided by R. J. Schoeck in his introduction to The Scholemaster:

Dominated by northerners (both Fisher and Ascham were Yorkshiremen), it quickly became a home of intellectual leaders. Ryan has noted that twenty-six or -seven future bishops were students, among them Edwin Sandys, Archbishop of York. During the century, such reformers and preachers as Thomas Becon, Nicholas Ridley, Thomas Lever, and Thomas

Cartwright came from its body; from it came such scholars as Sir John Cheke, a great teacher of Greek, Sir Thomas Wyatt, the poet, Sir Thomas Hoby, diplomat and translator of Castiglione's Courtier, and (later) Abraham Fraunce, a member of the Sidney circle and author of the Arcadian Rhetorike, as well as such writers as Robert Greene and Thomas Nashe (p. viii).

12/17 weale. That is, "the welfare of a country or community"; this word participates in the metaphor of the colonia, borrowed from Ascham (see below, 12/20-21 and n.).

12/19 Trinitie Colledge. Trinity is called a "royall erection" because it was founded by Henry VIII (in 1546); Ascham had termed it "that princely house" (The Scholemaster, p. 117).

12/19 the Vniuersitie Orator. That is, Roger Ascham, who succeeded Cheke as Public Orator in 1546 and held the office until 1554, although he was absent from Cambridge much of the time (Nashe, Works, n. to iii. 317. 21-22).

12/20 an Epistle. Ascham's letter of 21 Nov. 1547 to the Duke of Somerset on behalf of St. John's:

Primum alimus optima ingenia optimis disciplinis et moribus: deinde, ex nostro coetu proficiscuntur, qui reliqua fere singula collegia explent et ornant (First we nourish the best talents, by the best order of learning and discipline, and then they set out from our company, nearly able in themselves to fill out and adorn the other individual colleges).

McKerrow cites Ascham's Wks, ed. Giles, i. 138, letter 76 (Nashe, Works, n. to iii. 317. 21-22); cf. above, 12/8 and n.

12/20 the Duke of Somerset. Edward Seymour (c. 1506-1552) served under Henry VIII, his fortunes rising when his sister married the King in 1537. In 1547, when his nephew Edward VI acceded to the throne, Seymour became Protector and Duke of Somerset. In effect, he then ruled England for two years, until his fall was engineered by his enemies, and he was executed for treason. Seymour's zenith coincided with the golden era of St. John's, celebrated by Ascham, and he was chancellor of Cambridge when Ascham wrote to him in 1547 (Curtis, p. 29, n. 24).

12/20-21 Colonia deducta. That is, "a colony founded by or drawn from (St. John's)." The expression occurs in The Scholemaster, but not in any of Ascham's letters to Somerset (Nashe, Works, n. to iii. 317. 21-22):

Yea, St. John's did then so flourish, as Trinity College, that princely house now, at the first erection was but colonia deducta out of St. John's, not only for their master, fellows, and scholars, but also (which is more) for their whole both order of learning and discipline of manners [cf. Ascham's epistle above, n. to 12/20]. And yet to this day, it never took master but such as was bred up before in St. John's; doing the duty of a good colonia to her Metropolis, as the ancient cities in Greece, and some yet in Italy at this day, are accustomed to do. (The Scholemaster, p. 117).

12/21 Suburbes. Nashe appears to mean "subordinate cities" (i.e. scholars) which make up the "Metropolis" of St. John's, interpreting "sub-" as "subsidiary" (OED 11), rather than as "near to." (the actual meaning of the prefix in "suburb").

12/22 vno partu . . . prodiere. That is, "from one part they (Cheke, etc.) came out into the commonwealth"; McKerrow found no source for this phrase (Nashe, Works, n. to iii. 317. 24-5).

12/23 Sir Ihon Cheke. Sir John Cheke (1517-1557) was a Fellow of St. John's, tutor to Edward VI, professor of Greek at Cambridge (1540-1551), and Public Orator (1544). He was the most famous Greek scholar of his time in England (Nashe, Works, n. to iii. 317. 25-26). Sackville, as he is presented in The Scholemaster, describes Ascham as "the scholar of the best master, and also the shooldmaster of the best scholar, that ever were in our time," referring to Sir John Cheke and Queen Elizabeth (The Scholemaster, p. 15).

12/24 Sir Ihon Mason. Sir John Mason (1503-1566) was Chancellor of Oxford, more of a diplomat than a scholar, and apparently unconnected with Cambridge (Nashe, Works, n. to III. 317. 27). Mason's presence in The Scholemaster (p. 13) perhaps explains his presence in Nashe's list.

12/24-25 Doctor Watson. Thomas Watson (1513-1584) was a Fellow and later Master of St. John's; ultimately, he was Bishop of Lincoln (Nashe, Works, n. to iii. 317. 27). Ascham described him as "one of the best scholars that ever St. John's College bred" (The Scholemaster, p. 61).

12/25 Redman. John Redman (1499-1551) took his B.A. and

M.A. at St. John's, was Public Orator in 1537 and Lady Margaret Professor of Divinity in 1538. Later he was Master of King's Hall, and was the first Master (1546-1568) of Trinity College (Nashe, Works, n. to iii. 317. 27).

12/25 Aschame. Roger Ascham (1515-1568) excelled in classics at St. John's, where he became Greek Reader in 1538. He had a career first as tutor to Princess Elizabeth, then as secretary to an English ambassador, Latin secretary to Queen Mary (despite his Protestantism), and private tutor to Queen Elizabeth upon her accession. His most famous work is The Scholemaster (1570), which carries humanism into the realm of primary education. He was the first important Elizabethan critic (Miller, p. 44).

12/25 Grindall. Probably William Grindal (d. 1548) is intended; a Fellow of St. John's in 1543, he was tutor to Queen Elizabeth (Nashe, Works, n. to iii. 317. 28). He was Ascham's favorite pupil (Smith, n. to i. 312).

12/25 Lever. Probably Thomas Lever (1521-1577) rather than his brother Ralph. Thomas took his B.A. and M.A. at St. John's, and, after Marian exile (during which he met Calvin and Bullinger and "received from them a ticture very prejudicial to his future preferment," Baker, i. 130) became canon of Durham Cathedral (Nashe, Works, n. to iii. 317.28). Lever had been a controversial Puritan, losing his prebend at Durham due to

vestiarian irregularity (Porter, p. 87), which Nashe apparently overlooks.

12/25 Pilkington. Probably James Pilkington (?1520-1576) rather than his brother Leonard (Arnold, p. 60). A Fellow of St. John's (1539) and a Marian exile, he was later Master of St. John's (1559-61), Regius Professor of Divinity (1559), and Bishop of Durham (1561-76).

12/27 repurged. The purpose of much humanistic study was to return to the purity of the original Latin and Greek texts.

12/27-13/1 expelde from their puritie. By "expelde" Nashe appears to mean "dispossessed," although this meaning does not appear in the OED. The idea that the arts had been driven out of their purity implies that the quality of purity is firm, though the arts may or may not partake of it. The recovery of "purity" was often as concrete as Nashe's image implies: the finding of an ancient manuscript. Nashe's physical metaphor of expulsion may also allude to the historic upheavals which marked the fall of the classical world, and later of the Byzantine Empire.

13/1-2 a more perfect Methode of Studie. Cf. Ascham's praise of the influence of St. John's "for their whole both order of learning and discipline of manners" (The Scholemaster, p. 117). Ascham criticized "reading the precepts of Aristotle

without the examples of other authors," a fault which was corrected at Cambridge during his time there (The Scholemaster, p. 114). Study of Plato, Demosthenes, and Cicero characterized the new method; its single most important attribute was the study of Greek. The curriculum was attacked by conservatives who espoused more concentrated study of Aristotle, and by Puritans who rejected Aristotle in favor of Ramus (and distrusted classical study altogether).

13/3-4 fountaines . . . riuers. Nashe uses a similar expression in the Anatomie: "many make toyces their onely studie, storing of trifles, when as they neglect most precious treasures, and hauing left the Fountaines of truth, they folow the Riuers of opinions" (Works, i. 46. 33-36). McKerrow suggests Cicero (De Orat. ii. 27. 117) as a source of the figure: "Tamen et tardi ingenii est rivulos consectari, fontes rerum non videre" (yet it is a symptom of congenital dullness to follow up the tiny rills, but fail to discern the sources of things).

13/4-5 their ouer-fraught . . . Compendiaries. That is, "their Studies, ouer-fraught with trifling Compendiaries" (Nashe, Works, n. to iii. 318. 2-3). Use of compendiums or digests, instead of study of original authors, was much criticized by humanists, e.g. Ascham (McKerrow cites Ascham's Engl. Wks., ed. Wright, 259 foot).

13/6-7 Diuinitie dunces. John Duns Scotus (d. 1308), the

scholastic theologian known as "Doctor Subtilis," provided a name for the latter-day "Dunsmen" or "Dunses" who were extreme in their opposition to humanism. Ascham, in The Schole-master (p. 118), complained that "Duns, with all the rabble of barbarous questionists, should have dispossessed of their place and room, Aristotle, Plato, Tully, and Demosthenes." The name of Duns or Dunce came to mean "blockhead."

13/7 Pupils pulpit men. Cf. "they will leape into the pulpet before they haue learned Stans puer ad mensam" in An Almond (Nashe, Works, iii. 358. 34-35).

13/7 Priscian. A Roman grammarian who taught at Constantinople under the Emperor Anastasius (d. A.D. 518), Priscian was a favorite of the Middle Ages, and his name was proverbial for the rules of grammar.

13/9 expired. The OED cites this passage as the unique instance of the word used to mean "to cause (time) to pass" (OED t7:b). Grosart (n. to vi. 18) interprets the word as the Latinate "breathed out." Nashe may intend a subdued word play on "killing time" and "wasting breath."

13/9 Epitomes. In Ascham's view, the use of epitomes was allowable only at the elementary level, where they could be helpful to teach Latin: "grammatica itself is sooner and surer learned by examples of good authors, than by the naked

rules of grammarians. Epitome hurteth more in the universities, and study of philosophy; but most of all in divinity itself." The use of epitomes he calls, "A silly poor kind of study, not unlike to the doing of those poor folk, which neither till, nor sow, nor reap themselves, but glean by stealth upon other men's grounds" (The Scholemaster, p. 94).

13/10 Catechisme. A series of questions and answers designed to teach church doctrine at the most elementary level; Nashe may mean the word to imply rote-learning in general.

13/13 abbreuiactions. Short summaries or abridgements. The use of such digests was so widespread that by 1616 King James was forced to issue a decree forbidding the use of compendia and abbreviators, and ordering Cambridge students to turn to the study of original texts (Sheavyn, p. 111).

13/14 to vaunt the pride of contraction. That is, "to display proudly the ability to do things on a minute scale."

13/15-17 the Pater noster . . . a pennie. McKerrow reports the historic foundation of Nashe's remark; the writing master Peter Bales wrote:

within the compasse of a penie in Latine, the Lords praier, the creed, the ten commandments, a praier to God, a praier for the queene, his posie, his name, the daie of the moneth, the yeare of our Lord, and the reigne of the queene.

He set the penny in a ring and presented it to Queen Elizabeth

on 17 August 1576 along with "an excellent spectacle by him deuised for the easier reading thereof" (Holinshed's Chron. ed. 1807-08, iv. 330, and Stow's Annals, ed. 1615, p. 680: quoted by McKerrow, Nashe, Works, n. to iii. 318. 14-15). The coin would have been about half an inch in diameter.

13/18 No pennie, no pater noster. Heywood includes this saying in his Dialogue of Proverbs (p. 174, 2572). McKerrow refers to W. Turner, The Old Learning and the New (1548): "Where do we reade in the Gospel, of hyred prayers, which ye wyll let a man haue for money? & if he geue no penye, he shall haue no Pater noster" (E 7; Nashe, Works, n. to iii. 318. 16-17).

13/18-19 which their nice curtalling. That is, "which nice curtalling of theirs."

13/20-24 Scythians . . . stomacks. McKerrow cites Aulus Gellius (xvi. 3) as a source for this passage:

And the Scythians also are accustomed, when on any occasion it is necessary to fast, to bind up the belly with broad belts, in the belief that the hunger thus troubles them the less; and one may almost say too that when the stomach is full, men feel no hunger for the reason that there is no vacuity in it, and likewise when it is greatly compressed there is no vacuity (tr. Rolfe).

14/6 Dialogue Latine. That is, Latin contrived into conversations and learned by rote. Ascham held such "making of

Latins" in particular scorn, saying of schoolmasters who had published "such kind of Latins": "A child shall learn of the better of them that which another day, if he be wise and come to judgment, he must fain to unlearn again" (The Scholemaster, p. 19).

14/12 absurditie. Nashe refers directly to his forthcoming Anatomie of Absurditie at the conclusion of the Preface; in the Anatomie, "absurditie" amounts to vice.

14/14 Master Gascoigne. George Gascoigne (?1525-1577) was educated at Trinity College, Cambridge. His Supposes (1566), an adaptation of Ariosto's Suppositi, is the earliest extant English comedy in prose; his Jocasta is the second earliest extant English tragedy in blank verse, and his Certain Notes of Instruction Concerning the Making of Verse is the earliest extant English critical essay. Gascoigne also wrote satirical works (The Adventures of Master F. J., and The Steele Glas). Nashe apparently is referring to Gascoigne's Supposes, a translation from Italian.

14/16 beate the path. That is, "opened up or prepared the way."

14/19 Graeca cum Latinis. McKerrow points to Cicero (Fin. i. beginning) and Quintillian (Inst. Or. x. 5. 2). Cicero defended his practice of translation from Greek into Latin against

a variety of criticism, including the view that translation was in itself a frivolous occupation (Nashe, Works, n. to iii. 319. 12).

14/19 Master Turbeuile. George Turberville (?1540-1610), Fellow of New College, Oxford, was especially known for his translation of Manuan's Eclogues (1576); he undertook various other translations, from modern Italians and from Ovid. His own Epitaphs, Epigrams, Songs, and Sonets (1567) shows the influence of Wyatt and Surrey, themselves conduits of Italian influence.

14/22 Arthur Golding. Golding (?1536-?1605) was best known as the translator of Ovid's Metamorphoses (1565-1567). His translations of various Latin and French works are "clear, faithful, and fluent" (OCEL). As McKerrow points out (Nashe, Works, n. to iii. 319. 15-16), Golding would have been only about 53 when Nashe referred to him as "aged." The fact that the Metamorphoses had been published over thirty years before Nashe's writing may have let Nashe to believe that Golding was very old. The use of the epithet "aged" implies Nashe had no personal knowledge of Golding.

14/25 Master Phaer. Thomas Phaer (?1510-1560) wrote a translation of the Aeneid, complete through Book IX, and extending into part of Book X; the work was later finished by Thomas Twyne (the first seven books, 1558; through part of Book X,

1562; Twyne's completion, 1573). William Webbe, in his Dis-
course of English Poetrie (1586) was unqualified in his praise
of Phaer's translation:

while I lyue in my conceyt I shall account, Master
D. Phaer without doubt the best: who, as indeede hee
had the best peece of Poetry whereon to sette a most
gallant verse, so performed he it accordingly, and in
such sort, as in my conscience I thinke would scarcely
be doone againe, if it were to doo again. . . . Hys
worke, whereof I speake, is the englishing of Aeneidos
of Virgill, so farre foorth as it pleased God to spare
him life (Smith, i. 243).

14/27 hautie. McKerrow (Nashe, Works, n. to iii. 318. 20-
21) considers Nashe may be referring to the liberties taken
by Phaer in his translation.

15/1 corrigat qui potest. That is, "let him correct (it) who
is able."

15/3-4 Master Stanihurst. Richard Stanyhurst (1547-1618) pub-
lished his translation of the first four books of the Aeneid
in 1582; McKerrow points out that Stanyhurst's hexameters were
constantly derided (e.g. Old Wives' Tale, ll. 607-14; Nashe,
Works, n. to iii. 320. 1-4).

15/7 hissed. Nashe may be using this onomatopoeic word to
point up the excess of that effect in Stanyhurst's poetry.

15/8 carterlie. Cf. the proverb, "To swear like a carter"
(ODEP).

15/21 terrible. That is, "exciting terror," and also, "painfully bad"; Nashe plays on the two meanings.

15/24 Master France. Abraham Fraunce (fl. 1582-1633) was a contemporary of Robert Greene at St. John's, receiving his B.A. in the same session (Pruvost, p. 297). He was a member of the literary circle centered around Sidney, and was author of the Arcadian Rhetorike (1588). His translation of Watson's Amyntas (1587) was in English hexameters. Nashe's scorn of hexameters is evidently not categorical, but based on merit in individual instances.

15/25 Thomas Watsons . . . Amintas. Watson (1513-1584) was a Fellow of St. John's in 1535, and Master 1553-1554. He was Bishop of Lincoln 1557-1559. He wrote several works in Latin verse between 1581 and 1594, his Amyntas appearing in 1585.

16/9 translated Antigone. Watson's Latin translation of Antigone (Sophoclis Antigone interprete T. Watsono, 1581) was not put into English and Nashe's epithet "translated" refers to Watson's translation of the Greek into Latin.

16/11 Haddon. Walter Haddon (1516-1572), sometime Fellow of King's College, was Regius Professor of Civil Law at Cambridge in 1551; in 1552 he was Master of Trinity Hall. Ascham calls Haddon "one of the best scholars indeed of all our time," and Schoeck notes that he was "celebrated as a Latin Stylist"

(The Scholemaster, p. 13 and n.).

16/13 Carre. Nicholas Carr (1524-1568), an original Fellow of Trinity College, Cambridge (1546), was Regius Professor of Greek in 1547. He was Master of Trinity under Mary (Porter, p. 106), but became merely a private citizen under Elizabeth, practising as a physician (Nashe, Works, n. to iii. 320. 27).

16/13 Virgil to Theocritus. Virgil's Eclogues (first century B.C.) were patterned after Theocritus' Idylls (third century B.C.); in some ways Virgil went beyond his model, expanding the capacity of the pastoral genre. Nashe's comparison is extremely complimentary to Carr as a poet in his own right.

16/14 Tho. Newton with his Leyland. Thomas Newton of Cheshire (?1542-1607) issued in 1589 a collection of Latin poems by John Leyland (or Leland, ?1506-1562), King Henry VIII's antiquary. Newton included some of his own work in an appendix. McKerrow notes that Francis Mere's Palladis Tamia (1598) follows Nashe in this list of English poets writing in Latin, including all those mentioned by Nashe, and referring identically to "Thomas Newton with his Leyland" (Nashe, Works, n. to iii. 322. 28).

16/14 Gabriel Haruey. Harvey (?1545-1630) wrote in Latin on rhetoric and was one of those who tried to establish classical

meters in English. He did not publish any extensive work in English hexameters, although he experimented with the form in correspondence with Edmund Spenser (Three Proper and Wittie Familiar Letters, 1580). Harvey was later to be Nashe's adversary in a battle of pamphlets. When Nashe looked back to this passage, in Haue With You, he implied that his praise of Harvey was never more than luke-warm:

I praisde him (after a sort) in an Epistle in Greenes Menaphon. . . . I did, I did, as vnfainedly and sincerely as, in his first butter-fly Pamphlet against Greene, he praisd me for that proper yong man, Greenes fellow Writer, whom (in some respects) he wisht well too (Works, iii. 130-31).

Gabriel Harvey's brother Richard early took offence to this entire passage, finding Nashe an insolent upstart:

this Thomas Nash, one whome I neuer heard of before . . . sheweth himselfe none of the meetest men, to censure Sir Thomas Moore, Sir Iohn Cheeke, Doctor Watson, Doctor Haddon, Maister Ascham, Doctor Car, my brother Doctor Haruey, and such like (Epistle to Lamb of God, 1590; Nashe, Works, v. 76).

16/16 Epitaphers. Such poets as Thomas Churchyard (c. 1530-1604) and George Whetstone (c. 1551-1587) "made a business of composing epitaphs to famous personages" (Miller, p. 228). Repetitions in the various elegies by Whetstone indicate that "he manufactured rather than created his epitaphs" (ibid.). In 1579 Thomas Lodge had entered his epitaph to his mother in the Stationers' Register a week in advance of her actual death, "perhaps the most notorious instance of the carcass-seeking crow" (ibid. p. 227).

16/16 position poets. Although McKerrow conjectures that Nashe means "writers of short poems on fixed subjects, epigrams, sonnets, etc., as opposed to long epics," he concedes he knows of no other instance of the expression (Nashe, Works, n. to iii. 320. 30). Possibly Nashe means "those who write poetry in order to flatter patrons and seek position."

16/19 continue. That is, "sustained"; these poets write only short profitable pieces, and do not maintain a sustained artistic effort. Cf. "Continue Historie," 1/10.

16/21 Churchmen. Nashe appears to mean "zealous Puritans," not necessarily ordained ministers or "diuines." In the Anatomie Nashe answers Philip Stubbes (fl. 1583-1591), author of The Anatomie of Abuses (1583), and other Puritans, such as Stephen Gosson (1555-1624) who had criticized poetry and wit in his Schoole of Abuse (1579):

I must confesse that poets are the whetstones of wit, notwithstanding that wit is dearely bought . . . pull off the visard that poets maske in, you shall disclose their reproch, bewray their vanitie, loth their wantonnesse, lament their folly, and perceive their sharpe sayinges to be placed as perles in dunghils, fresh pictures on rotten walles, chaste matrons apparel on common curtesans (Hardison, p. 87).

16/22 although the necessitie . . . confute. That is, the argument of these Puritans against poetry could be proved invalid by the fact that philosophy makes use of "dark fables" to express its meaning, thus proving poetry to be more

than mere vanity or impiety.

17/1 an sit. That is, "or whether it be . . ."; the phrase would have been part of the formula by which the two sides of a debate were stated. The "afternoone sessions" took place Monday, Wednesday, and Friday from one to three o'clock, as part of the required curriculum at Oxford and Cambridge (Curtis, pp. 88-89).

17/1 trueth. Here meaning "belief" (OED †3†b).

17/1 discovered. That is, "revealed"; here meaning "openly held."

17/3 the AEgyptian Epaphus. McKerrow points out that the sacred bull Apis (or "Epaphus") was itself spotted (cf. Lyly, Works, ii. 19.4; 24. 22 and notes), although there was no tradition of sacrificing spotted beasts to "Epaphus."

17/8 fine fingerd. That is, "affecting fastidious refinement."

17/8 canuaze. The OED cites this passage as the first usage of "canvas" to mean "to pull to pieces, criticise or discuss destructively (a writing, etc.)." By the phrase "canuaze . . . plus vltra" Nashe appears to mean "to carry analysis to an extreme," or "to go too far in drawing out an analogy."

17/9 reconciling. That is, carrying on the process of making or perceiving an analogy.

17/11-12 full poynted . . . stabbe. Perhaps Nashe implies that the writer, in his inebriated state, stabs through the paper with his pen when making a full stop. The context makes it likely that Nashe is also referring to taking a swig from the pot, although no such definition of "stab" is provided by the OED.

17/12 dagger drunkennesse. The Dagger was a celebrated tavern in Holborn c. 1600 (OED: Nares); Nashe appears to use "dagger" attributively to represent "ale-house." Cf. Gascoigne's reference to "dagger-ale" (Diet for Drunkardes, Works, ii. 467.) Ale-house brawling must certainly be included in the implications of Nashe's phrase (cf. Pierce Penilesse: "weare alehouse daggers at your backes," Nashe, Works, i. 208. 14).

17/13 Tam Marti quam Mercurio. That is, "as much of Mars as of Mercury." McKerrow cites this as George Gascoigne's motto, and a phrase in common use at the time. Although McKerrow finds no source for the expression (Nashe, Works, n. to i. 169. 5-6), it can perhaps be traced to emblematic presentations of Pallas:

Wisely the poets decipher Pallas to have a Helmet on hir head, and a Book in hir hande, and draw hir speares alwayes wreathed with Lawrell, signifying by this Embleme, that Mars and Mercurie were of one broode (Grosart, vi. 208).

17/15 foecundi calices. McKerrow locates the source of this phrase in Horace (Epist. i. 5. 19): "Fecundi calices quem non fecere disertum" (The flowing bowl--whom has it not made eloquent?) (Nashe, Works, n. to iii. 321. 23).

17/16 Kanne. That is, "khan," an exotic word for an unfurnished shelter; possibly a pun on a drinking "can."

17/16 Silenus. A satyr, foster-father and attendant of Dionysus, who was generally represented as a drunken and jolly fat old man, garlanded with flowers and riding on an ass.

17/17 iuie. "Ivy," the plant sacred to Bacchus. Taverns selling good wine advertised by hanging garlands of ivy over the door, while a truly excellent wine needed no such advertisement (cf. "Vino vendibili suspensa hedera nihil opus" in Erasmus' Adagia, Opera Omnia, ii. 589C).

17/17 nosecloth. McKerrow found no parallel for this expression, although he points out that Nashe seems to mean a drink (Nashe, Works, n. to iii. 321. 26). A parallel can be found in Heywood's Dialogue (C4):

As sober as she seemth
few days come about
But she will ones washe her face
in an ale clout [i.e. "get drunk"].

Nashe parallels his own expression in The Vnfortunate Traueller

(Works, ii. 250. 26-28): "Another woulde be sure to wipe his mouth with his handkercher at ye ende of euery ful point."

Nashe seems to imply that the writer is more busily engaged in eating and drinking than in writing.

17/21 pottle pottes. That is, "two-quart tankards." Sheavyn points out that part of the payment for a "catchpenny pamphlet" or "small volume of so-called poetry" was a pottle of wine (p. 72).

17/22 noletv . . . nlvelv. That is, "he who would be a poet must first drink." Sidney derived the word poet from "this word Poiein, which is to make" in his Apology (Hardison, p. 103). The expression nlvelv xpttpas olvlo ("to drink bowls of wine") appears in the Iliad (viii. 232) (Henry George Liddell and Robert Scott, A Greek-English Lexicon, rev. Sir Henry Stuart Jones, Oxford: Clarendon Press, 1968). Nashe has created a more sophisticated version of the "pot-poet" joke.

17/22-23 blew burning . . . tost. For a candle to burn blue was a folk omen indicating the presence of ghosts or the Devil (OED). Nashe is thus indicating the presence of rather lower spirits than "Pallas with the nine Muses." Grosart ventures as an explanation of this passage, "They seem to have had a custom of burning a layer of spirits on top of their ale, both to flavour it and to toast the bread inserted at the same time" (n. to vi. 23). The association of ale and toast seems to have been proverbial, as in Haue With You:

"Iudas the Gaulonite in the raigne of Herod was a hot toast,
 . . . It cannot choose but he lou'd ale well then" (Works, iii.
 48. 19-21).

17/24 Parnassus. The mountain a few miles north of Delphi,
 with its Castalian spring, was one of the chief seats of the
 Muses.

18/3 Theonine dente. That is, "with the tooth of the railer
 Theon" (Horace, Epist. i. 18. 82; Nashe, Works, n. to iii. 322.
 8). The expression appears in Erasmus' Adagia (Opera Omnia,
 ii. 466F).

18/5-6 so farre from . . . equalitie. That is "peerless"
 in the rather loose sense of "excellent."

18/9 Maecenas. Gaius Cilnius Maecenas (c. 70-8 B.C.) was
 a Roman knight celebrated for his patronage of such writers
 as Virgil and Horace.

18/11-12 Si nihil . . . foras. That is, "If you bring nothing,
 Homer, out you go!" (Ovid, Ars Amat. ii. 280).

18/12 saies. The OED gives this form as a Northern inflec-
 tional plural.

18/13 drie braind doltes. Nashe refers to the doctrine of

humors (see above, 2/7-8 and n.).

18/15 redde rationem. That is, the imperative, "give an account."

18/15 Petrache. Francesco Petrarca (1304-1374) was the Italian poet and humanist whose sonnets to Laura founded a genre and a tradition. To his contemporaries he was best known as a classical scholar who wrote Latin works, rather than as an unrequited lover who wrote a sonnet sequence in Italian. McKerrow notes that Nashe's spelling is allowable, and occurs in other contemporary works (Nashe, Works, n. to iii. 322. 20).

18/16 Tasso. See above, 8/25 and n.

18/16 Celiano. Livio Celiano (fl. 1589) was placed by Meres on the same level as Dante, Boccaccio, Petrarch, Tasso, and Ariosto (Smith, ii. 319. 3; Nashe, Works, n. to iii. 322. 21) on account of his now obscure Rime (1587).

18/17 Chaucer. Geoffrey Chaucer (c. 1345-1400), a contemporary of Boccaccio and Petrarch, is best known for the Canterbury Tales (c. 1387).

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and 1420, first published 1513) and the Fall of Princes (1420-1438, first published 1494).

18/17 Gower. John Gower (?1330-1408), called "moral Gower" by his friend Chaucer, wrote in French, Latin, and English; his best known English work is the Confessio Amantis (1390).

18/20-21 Haile fellow well met. That is, a greeting which would imply the equality of all the writers Nashe has mentioned. The context implies that Nashe does not subscribe to a view of them all as equal, although he does feel Chaucer, Lydgate, and Gower were as important to English literature as Petrarch, Tasso, and Celiano were to Italian literature. Nashe elsewhere shows that he considered Chaucer a pioneer, rather than an accomplished poet who could be placed as an equal to his Continental contemporaries:

Art, like yong grasse in the spring of Chaucers flourishing, was glad to peepe vp through any slime of corruption, to be beholding to she car'd not whome for appaiaile, traauailing in those colde countries (Strange Newes: Nashe, Works, i. 317. 1-4).

18/23 Ariosto. See above, 7/11 and n.

18/24 What. A colloquial ellipsis representing here an indefinite question, as e.g. "What do you think?"

18/26 tragick Tasso. See above, 8/25 and n.

19/3 fare. Nashe appears to mean "rank," or "have standing"; the OED cites only one instance of this usage (I. fg), which dates from 1704.

19/5 their. That is, "those of the English courtier-poets" (e.g. Sidney).

19/5 subiectum circa quod. That is, "that which is spoken of": in philosophical language, the foundation or subject of a proposition; here, the thematic content, or, as Sidney phrased it in the Apologie, "the Idea or fore-conceite of the work" (Hardison, p. 105). Nashe may be referring to Sidney's Arcadia, since he has just mentioned "our grauer Nobilitie" and has now passed to a discussion of pastoral work: Nashe may have taken at face value Sidney's seeming lack of serious intent in the Old Arcadia, then circulating in manuscript.

19/9 Spencer. Edmund Spenser (?1552-1599) was educated at Pembroke Hall, Cambridge, and later obtained, through his position in Leicester's household, and acquaintance with Sidney. In 1579 Spenser began The Faerie Queene, and published the immediately-acclaimed Shepheards Calender. In 1589 Spenser had returned from Ireland (where he reluctantly spent much of his life involved in Irish affairs) to London, for the purpose of overseeing the printing of the first three books of his epic.

19/11-12 the only swallow . . . summer. A reference to the proverb, "one swallow does not make a summer" (or, in Erasmus' Adagia, "una hirundo non facit ver," Opera Omnia, ii. 299C).

19/12-13 Apollo . . . his Tripos. The oracle at Delphi had pronounced Socrates the wisest of men (Plato, The Apology, ed. Fowler, p. 81).

19/15-16 Platos, . . . Puritanes common wealth. Plato had banished poets from his ideal republic (Rep. x. 605). Because of Plato's great importance to the Renaissance, condemners of poetry, such as Puritans, had a ready argument (see e.g. Gosson's Schoole of Abuse, ed. Hardison, p. 89). Sidney, in his Apologie for Poetrie, attempts to forestall this criticism by characterizing Plato himself as a poet, due to his use of fictionalized dialogues (Hardison, p. 101). Later in the same work, Sidney brings up the problem directly:

But now indeede my burthen is great; now Plato
his name is layde vpon mee, whom, I must confesse,
of all Philosophers I haue euer esteemed most
worthy of reuerence (ibid. p. 132).

Sidney repeats his argument that Plato's writings were poetic, and claims that Plato's objections were to the abuse of poetry, not to poetry itself (ibid. pp. 133-34).

19/16 Mathew Roydon. Little is known of Roydon, except that he wrote the "Elegie or Friends Passion for his Astrophill"

(i.e. Sidney), first published 1593 and included in Spenser's Colin Clout, 1595. (Nashe, Works, n. to iii. 323. 18).

19/16-17 Thomas Atchelow. Nothing is known of Atchelow directly, although he is believed to have had a considerable reputation as a poet. Some extracts from his poems appear in Englands Parnassus (1600), by which time he was apparently dead (Nashe, Works, n. to iii. 323. 18).

19/17 George Peele. Peele (?1558-?1597) was a successful player as well as playwright. His numerous literary productions included poems and pageants as well as plays. At the time of Nashe's writing, he would perhaps have been best known for his pastoral play, The Araygnement of Paris (first published in 1584). His most recent work was apparently the eclogue To the Right Honorable and Renowned Shepheard of Albions Arcadia, Robert Earle of Essex and Ewe, for his Welcome into England from Portugall (1589).

19/19 Astrophel. That is, Sidney.

19/23 the last, thogh not the least. A common saying (see Tilley, L 82).

19/26 primus verborum Artifex. That is, "master of the language arts."

19/27 Arraignment of Paris. See above, 19/17 and n.

20/2 me iudice. That is, "in my judgment."

20/4 priuete deuices. An allusion to private or coterie drama.

20/5 taffata. Literally, the cloth of which the player's costumes might be made; figuratively, "bombastic."

20/6 peecte. McKerrow read "picked" (Nashe, Works, n. to iii. 324. 2), although "pieced" (i.e. "pieced out") seems natural and logical. Fleay (ii. 34) so read the passage, although neither Grosart (who ventured "pierced") or McKerrow followed him.

20/6 periwigs. Although Fleay (ii. 132-33) interpreted this passage as referring to "plagiarists, not to actors," the term "periwig" may have been associated with over-acting. In the first quarto of Hamlet (ed. Weiner, p. 121), Hamlet tells the players, "O, it offends me to the sould to hear a robustious periwig fellow tear a passion in tatters." The periwig would have been part of the actor's costume; cf. "taffata," 20/5.

20/8-9 King of Fairies . . . Delphrigus. Greene echoes this expression in his Groatsworth: "Why, I am as famous for Delphrigus, and the King of the Fairies, as euer was any of my

time" (Grosart, xii. 131).

20/9 Pease porredge ordinarie. McKerrow points out that the "pottage ordinary" is mentioned in Fletcher's Wit Without Money (IV. i. 20), being evidently one of the cheapest.

Sheavyn points out that "the Ordinary, where Gallants met together . . . was utilized almost as much as the bookseller's shop, for 'conference of the best Editions'" (Sheavyn, p. 148).

20/9 Tolossa. That is, "Tholosa," the Latin name for Toulouse (McKerrow, Bibliography, p. 340). Toulouse had a history of being constantly taken and retaken by opposing factions.

Nashe appears to be referring also to the proverb "Tolosanum aurum," included by Erasmus in the Adagia (Opera Omnia, ii. 396B), a saying which refers to unlucky, ill-gotten gains.

Nashe may well be collapsing the two references into one, either through confusion or as a play on words. Nashe's meaning seems to be that the actors or plagiarists have forgotten the source of their wealth.

20/11 fardles on footback. This may have been a stock gibe at players. Sheavyn points out:

it was by no means infrequent for players, in an age when travellers normally rode on horseback, to trudge on foot after the vehicle which carried their properties. Dekker repeatedly taunts the players with being compelled to "travel upon the hard hoofs from village to village for cheeses and buttermilke," (The Bel-man of London, Non-dramatic Works, III, 81 [1885]), and "strowting up and down after the wagon" (Sheavyn, pp. 98-99).

Greene echoes Nashe's expression in his *Groatsworth*: "I was faine to carry my playing Fardle a footebacke" (*Grosart*, xii. 131; cf. above, n. to 20/8-9).

20/12 Roscius. See above, n. to 5/15-16. Nashe may have had one particular actor in mind. Fleay identifies "Roscius" as R. Wilson (Fleay, i. 258; ii. 279, 281, 283). But cf.

Nashe's expression in Pierce Penilesse:

Not Roscius nor AEsope, those admyred tragedians that haue liued euer since before Christ was borne, could euer performe more in action than famous Ned Allen (Works, i. 215. 13-15).

In Strange Newes Nashe derides Harvey for using Spenser's name, "thinking his very name (as the name of Ned Allen on the common stage) was able to make an ill matter good" (Works, i. 296. 2-3).

Greene's later gibe at actors echoes many of the terms

Nashe uses here:

Roscius art thou proud with Esops Crow, being pranc't with the glorie of others feathers? Of thy selfe thou canst say nothing, and if the Cobler hath taught thee to say Ave Caesar, disdain not thy tutor . . . I graunt your action, though it be a kind of mechanical labour (*Grosart*, xii. 132-33).

20/14 de profundis. That is, the first words of the penitential Psalm CXXX, which includes the verse (3): "If thou, Lord, shouldest mark iniquities, O Lord, who shall stand?" Nashe may intend to indicate merely customary obsequies for the dead.

20/15 Caesar. That is, their leader, "Roscius."

20/17 juggling mediocritie. Nashe is apparently referring to the encroachment of mere spectacle into drama (cf. Hamlet III. ii. 13: "inexplicable dumb shows and noise"). Nashe may also be implying that the loss of their "Roscius" would reduce actors to the level of juggling vagabonds, scrambling for a living.

20/17 blankes. That is, "blank verse."

20/20 William Warners . . . Albions. Warner (?1558-1609) studied at Oxford and was an attorney in London. Albions England (first edition, 1586) is his metrical British history enriched with myth and fiction. McKerrow suggests that Nashe's term "Albions" may be patterned after the AEneids of Virgil (Nashe, Works, n. to iii. 324. 17). It may, however, be a short title (cf. AEneidos, 7/4).

20/21 made a full point. That is, "came to a period."

20/22 oppose. That is, "expose"; see above, 9/22 and n.

20/23-24 In speech. That is, "grammar": these were the first two words of Lily's Short Introduction of Grammar (1577, etc.), which were printed in large type as if serving as a title, (Nashe, Works, n. to i. 305. 18).

20/25 Abcie. That is, "alphabet."

20/25 firstlings. That is, "first fruits"; Nashe's first excursions into print were this Preface and The Anatomie of Absurditie (pub. 1589 but written earlier).

21/2-3 Anatomie of absurdities. That is, "The Anatomie of Absurditie" (1589). This variant of the title makes the application to Stubbes' Anatomie of Abuses (1583) more apparent.

21/5 blankes. That is, "blank verse" (see above, 20/17 and n.) with a pun on the name of a French copper coin called a "blank."

21/6 Hospitall. A shelter or home for those in need, as, for example, old soldiers (e.g. Leicester's Hospital in Warwick).

21/6-7 If you chance to meet it in Poules. This begins an elaborate conceit in which Nashe speaks of his Anatomie both as a book and as a person seeking a position. Book-selling and position-seeking went on at St. Paul's (cf. the proverb, "Choose a horse in Smithfield and a serving-man in Paul's," and Miller, p. 4).

21/7 a new sute of similitudes. The "suit" can be both the livery of the apprentice and the stylistic ornament of the book. Nashe seems to imply that some revision of the Anatomie should be expected: both "new sute" and "double apparaile," 21/8-9, seem to carry this implication. Later, when Nashe

adopted a position philosophically opposed to revision, he used a similar clothing metaphor:

Because your books do call for a litle more drinke and a few more clothes when they are gone to bed, that is, when they lie dead, you thinke ours should do so too. No, no, we doe not vse to clappe a coat ouer a ierkin, or thrust any of the children of our braine into their mothers wombe again, & beget them a new after they are once borne. If it bee a horne booke at his first conception, let it be a horne booke still, and turne not cat in the panne, conuert the Pater noster to a Primer, when it hath begd it selfe out at the elbowes vp and downe the cuntrey (Works, i. 332. 11-21).

Nashe's Epistle to the Anatomie as it was published (as well as the style of the whole) indicates that Nashe did not in fact revise the work:

that little alliance which I haue vnto Arte, will authorize my follie in defacing her enemie: and the circumstance of my infancie, that brought forth this Embrion, somewhat tollerate their censures, that would deriue infamie from my vnexperienst infirmities. What I haue written, proceeded not from the penne of vain-glory but from the processe of that pensiuenes, which two Summers since ouertooke mee: whose obscured cause, best knowne to euerie name of curse, hath compelled my wit to wander abroad vnregarded in this satyricall disguise, & counsaile my content to dislodge his delight from traytors eyes (Works, i. 5. 11-22).

Nashe's drift here definitely distances the work from the present.

21/7-8 the eloquent apprentise of Plutarch. McKerrow was unable to find this reference (Nashe, Works, n. to iii. 325. 1); but cf. "like Appelles Prentice who coueting to mend the nose, marred the cheeke" (Lyly, Works, i. 325. 1).

21/8-9 double apparaile. See above, n. to 21/7.

21/8 7. yeres olde. Nashe is collapsing together the idea of his book as his "firstling" or child and as an apprentice (who would not be seven years old, but would have spent seven years in service). He perhaps alludes to his seven years at St. John's (cf. Nashe, Works, iii. 181. 23-5).

21/9 couenants. That is, the apprenticeship agreement.

21/10 Indentures of dutie. That is, the contract which bound the apprentice to a master. Nashe seems to be contrasting the de jure bond and the de facto independence of this "firstling": i.e. the work is finished (and indeed registered), but not yet issued.

21/13 Apocrypha. Martin Marprelate's Epistle represents the Puritan view on this issue:

The last Lent there came a commandment from his Grace into Paul's Churchyard, that no Bible should be found without the Apocrypha. Monstrous and ungodly wretches, that to maintain their own outrageous proceedings thus mingle heaven and earth together (p. 78).

22/1 In laudem Authoris. That is, "In praise of the author."

22/2 Distichon amoris. That is, "an alternately-rhymed poem of love."

22/3 wanton. Upcher apparently means "gay, lively" (related to OED 3^d).

22/4 enspire. That is, "inspire": breathe life into (OED ‡2b).
The poet plays on his use of the word "life" in the previous line.

22/5 your father Hermes. That is, Hermes as the god of eloquence.

22/6 surfet. That is, suffer from over-abundance. Upcher is contrasting the wholesome simplicity of Greene's work with the laborious abundance of images in Lyly's. Melicertus makes a similar contrast in his eclogue (see below, 107/2-17). Upcher's use of surfeit in this figurative sense predates the first usage cited by the OED (4b: 1605).

22/8 Floras. That is, "springs."

22/9 Greene. Obviously punning on Greene's name: a grassy field.

22/10 gleades. That is, "glades"; possibly a pun on "glees" or "songs."

22/11 Lillie. A reference to John Lyly (?1554-1606), whose Euphues (The Anatomie of Wit, 1578, and Euphues and his England, 1580) gave rise to the word "Euphuism." Lyly's elaborate prose style was widely imitated, by Greene himself among others. Lyly also wrote dramatic works, which included some

lyrics; see, e.g., Sapho and Phao (acted in 1584; see below, 51/17 and 69/12).

22/12 labouring beautie. A reference to the intricate and artificial stylization of Euphuism, involving elaborate antitheses and citations of "unnatural natural history."

22/13 old age. Lyly, at 35, had hardly reached old age, but Euphues, published some ten years earlier, was perhaps considered "old" (cf. "aged Arthur Golding" 14/22).

22/15 the downes of Arcadie. While "downs" are a specifically English landscape feature, Arcadia was the ancient Grecian country which served as a semi-mythical locale for pastoral works. The hint of identification of "Arcadie" with England is characteristic of the pastoral medium in English literature.

22/16 Aganippes . . . wells. Aganippe was one of the fountains (the other being the Hippocrene) on Mount Helicon, sacred to the Muses. Helicon, in Boeotia, is actually far from Arcadia geographically, although poetically the association is natural.

22/18 Delos. A sacred island, one of the Cyclades.

22/19 feedes. That is, "supplies."

22/22 Choas. That is, either "Cos" or "Chios"; both are Aegean islands of the Greek Archipelago.

23/3 lesse. That is, "lest."

23/3 shrike. That is, "shriek"; the OED provides this definition only for the substantive form of the word, and not for the verb (defined as birds' piping).

23/4 Robin. That is, the familiar form of Robert, here referring to Greene. The poet uses the name affectionately, and also plays on a bird metaphor involving the word "shrike" (23/3), and, of course, the robin red-breast (Greene was apparently red-haired, having "a iolly long red peake, like the spire of a steeple," Nashe, Works, i. 287. 7-8).

In some contexts the name Robin was used pejoratively of Greene. For example, in the Hierarchy of Angels (1635) Thomas Heywood expressed disappointment in Greene's accomplishments:

Greene, who hath in both Academies ta'ne
Degree of master, yet could never gain
To be called more than Robin; who, had he
Profest ought save the Muse, serv'd and been free
After a 7 years prenticeship might have
(With credit too) gone Robert to his grave.
(Quoted by Sheavyn, pp. 129-30.)

In Foure Letters (1592) Gabriel Harvey disparaged Greene by associating him with Robin Goodfellow (p. 161), a mischievous sprite with sexual overtones (cf. Gascoigne's "Lullaby," Wks. i. 44).

23/5 Henrie Vpcheare. Henry Upshare (or Upcher) matriculated as a pensioner from St. John's in the spring of 1585, although he apparently took no degree. He was still living in 1613, but, apart from the fact that his immediate family was located near Ely, nothing is known of him (Venn).

24/1 Thomas Brabine. Storojenko identifies Brabine as "Thomas Burnaby or Barnabie," one of Greene's "most devoted friends," who "more than once got him out of difficulties" (Grosart, n. to vi. 24-25). To him Greene dedicated Neuer Too Late (1590), mentioning in his address "how in al bounden duetie I haue for sundry fauors bin affected to your Worship" (Grosart, viii. 5-6). In the dedication to the second part of Neuer Too Late (Francescos Fortunes, 1590) Greene similarly speaks of "hauing receiued many friendly, nay fatherly fauours at your hands," and signs himself "your worships adopted sonne" (ibid. vii. 115-117). Greene supplies some information about Burnaby in his dedication of A Quip for an Vpstart Courtier (1592): "all Northamptonshire reports how you are a father of the poore, a supporter of auntient Hospitalitie, an enimie to Pride, and to be short, a maintayner of Cloth breeches (I meane of the old and worthie customes of the Gentilitie and yeomanrie of England)" (ibid. xi. 210). A considerable difference in age between Burnaby and Greene is implied by the terms of the dedication to Francescos Fortunes and it therefore may be considered possible that Burnaby is the "Thomas Burneby" recorded as admitted to Gray's Inn in 1571 (Foster).

24/6 drumming. See above, n. to 6/5.

24/7 to delight. That is, "how to delight."

24/9 Smirna. Smyrna, the Turkish city known as Izmir, is located on the west coast of Turkey, immediately adjacent to the island of Chios. The Gulf of Smyrna is perhaps intended by the poet.

24/9 Helicon. See above, n. to 22/16.

24/10 Caballian founts. The Caballine fountain is another name for the Hippocrene (see above, n. to 22/16).

24/11 Parnassus. See above, n. to 17/24.

24/11 his Lawrell. One of the peaks of Parnassus was sacred to Apollo, here indicated by his association with laurel, the transformed Daphne.

24/16 tearmes of trees and stones. An allusion to the characteristics of Euphuism. Nashe later turns a similar expression against Greene's style: "Is my stile like Greenes, or my ieasts like Tarltons? Do I talke of any counterfeit birds, or hearbs, or stones, or rake vp any newfound poetry from vnder the wals of Troy?" (Nashe, Works, i. 319. 1-4). Cf. Melicertus' eclogue, 107/6-10; cf. above, 22/11 and n.

24/21 Tityrus. The name of one of the shepherds in Virgil's Eclogues, here used to represent the type of a pastoral poet.

26/1 Arcadia. A possible reference to Sidney's Old Arcadia; cf. above, 6/15 and n.

26/6 sauors. Greene's usage seems to involve a metaphor based on the use of savour in biblical translations (OED 2c.): "the smell of sacrifices and incense regarded as pleasing to God." Here the air yields unpleasing or "preiudiciall" savors, forboding not a sign of grace from the gods, but rather some "fatall resolution."

26/7 Democles. Cf. Lyly's Euphues and his England: "as no Thersites could be transformed into Vlisses, so no Alexander could be couched in Damocles" (Works, ii. 37). Possibly the name "Democles" is intended to evoke that of "Damocles"; if so, the downgrading of the character of "Democles" in the second half of Menaphon (see 96/2-5) comes as less of a surprise.

26/13 sinnews. The use of this word implies the Renaissance commonplace of the state as a human body.

26/16 insights. That is, "wisdom"; Greene implies that rule in Arcadia is more a matter of reflection than of action, and uses the plural to stress the contrast between "insights" and "conquests." This passage predates the first usage of the word

in the plural cited by the OED (1817).

26/17 Pater Patriae. That is, "the 'father of his country," a title adopted by Augustus Caesar (see Ovid's Tristia, IV. iv. 13).

26/18 whether. That is, "whither."

26/20 Delphos. That is, "Delphi"; the form used by Greene is also to be found in Sidney's Old Arcadia and Golding's translation of the Metamorphoses. The form perhaps indicates a confusion between Delphi (the site of Apollo's Oracle), and Delos (a sacred island, site of a temple of Apollo). Perhaps, like "tripos" (see below, 26/22 and n.), the variant is formed by analogy to other Greek words.

26/22 Tripas. That is, "tripod"; this passage is the first usage of the word in this sense cited by the OED, which conjectures that the word was formed from the Latin "tripus" by analogy to other Greek words (OED †1†b).

26/23 Pithia. That is, the Pythia, or priestess of Apollo, named for the python killed by Apollo.

26/24 Dylonimas. That is, apparently, "double-sayings." Cf. "dyleman" in Greene's Euphues Censure to Philautus (Grosart, vi. 187. 3). Greene seems to have coined this Greek-

sounding word suggestive of "dilemma."

27/2 Lemman. That is, Tethys, consort of Oceanus, confused by Greene with Thetis, a sea-goddess who was mother of Achilles (see 29/6, 52/7, etc.; cf. "Tethys with Oceanus" in Golding's Ovid, ix. 593).

27/21 applaud. That is, "sanction" (an extension of OED 4); this passage predates the first usage of the word in this sense cited by the OED (1591) and involves a more abstract meaning.

28/2 dated. Greene appears to mean "temporal," although the OED does not so define "dated."

28/3 Delphian Caue. The chasm supposed to have been at Delphi, which was believed to have led to the center of the earth.

28/7 quiddities. That is, "subtleties or niceties" (OED 2); the term is derived from scholastic arguments on the "quiddity" (essence) of things.

28/12 Ianus. Derived from the Latin word for a gate (ianua), Janus was the old Italian deity of beginnings, represented both by the gate and a double-faced head. Greene's usage here and elsewhere (see also 37/3) implies deceptiveness, being "double-faced" in the sense of hiding one's true feelings.

The classically appropriate associations with Janus are not invoked.

28/12 furnish out . . . thoughts. That is, "fill up the vacancy of his abstraction or depression with distracting, pleasurable thoughts."

28/14-15 leuell their looks . . . Lion. Maintain a level of demeanor in accordance with that of their king.

28/16-17 Regis ad arbitrium . . . orbis. Source not found.

28/25 Nymphes . . . paragon. These inflated terms mock the conventions of literary pastoral with its semi-mythological landscape. In marked contrast is the reference to the homely "countrey youngsters" (28/26).

29/6 Thetis. See above, 27/2 and n.

29/7-10 Dolphines . . . instrument. Arion (fl. 628-25 B.C.) was a Greek musician and poet who, according to Herodotus (I. 23), was rescued by dolphins after being thrown into the sea by robbers. His instrument was the lyre, by which he is represented among the constellations.

29/8 carreers. That is, "frisks or gambols" (OED †2†b); the term is derived from horsemanship.

29/9 Arion. See above, n. to 29/7-10.

29/11 mounting bankes. That is, "waves."

29/14 his Queene. That is, Amphitrite.

29/15-16 Proteus . . . his flockes. Cf. Gascoigne's At Kenilworth: "Proteus: '. . . my little skill excuse, For heardmen of the seas, sing not the sweetest notes'" (Gascoigne, Works, ii. 105).

30/6 Auarreon. Averroës, a twelfth-century Spanish Arab philosopher and physician, who was noted for his commentaries on Aristotle.

30/14 Astronomicall motions. That is, astrological influences.

30/18 Chrisocolla. This view of chrisocolla as the touchstone of metal is to be found in Lyly: "women are to be drawn . . . as the straw is by the Aumber, . . . or the gold by the minerall Chrysocolla" (Works, iii. 138). Pliny's mention of the mineral (xxxiii. 26) is not so closely related to Greene's as Lyly's is.

31/2 Affric shrubs. D. C. Allen identifies this as one of Greene's inventions (n. on "Trees," p. 1013). Cf. 39/27.

31/7 faulted with. That is, "got into trouble with."

31/12 not worth a pinne. Proverbial (ODEP).

31/27 Mars in the net. The story is found in Ovid's Metamorphoses, iv. 176-89).

32/9 Lapanthe. Source not found.

32/12 Fortunes globe. Cf. Ovid, Ex Ponto (II. iii. 56):
"stantis in orbe deae" (the goddess who stands on the sphere).

32/16 Cimbrians. Possibly the Cimbri, a teutonic tribe defeated by Marius in 101 B.C.

32/19 neuer. The sense here seems to call for: "and that Menaphon wil neuer; neuer loue, for as long" Perhaps the compositor erred, especially since the possible error comes at the break between two pages. I have not emended the text on the basis of this conjecture, however, partly because Greene uses broken syntax above (31/4) to imitate the train of Menaphon's thought.

33/7 Smooth'd face. That is, "smooth-faced."

33/12-16 bitter sweete . . . pleasures . . . paine. Oxymorons typical of conventional Petrarchan love poetry.

34/11 as it were. That is, "as if he were."

34/27 trimming vp. That is, "wrapping up."

35/18 by course. That is, "by turns" (OED 33†b).

36/6 blisse. That is, either "gladden" or "bless" (OED †bliss, 2); "bliss" and "bless" became blended in the 16th and 17th centuries.

36/21 the gaze of the Basiliskes. Cf. in Lyly's Euphues and his England: "the Basiliske, whose eyes procure delight to the looker at the first glymse, and death at the second glaunce" (Works, ii. 130), and "We shunne . . . the sight of the Basilisk, for dread of death" (ibid. ii, 170).

36/21-22 the sting of the Tarantula. In Lyly's use (Works, ii. 407. 68) music is an antidote to the sting of the tarantula. Bond points to Hoby's Courtyer (1561, Tudor Transl., p. 36).

36/24 Auicens Aphorismes. That is, teachings of the Arab philosopher and physician Avicenna (980-1037). Greene refers to him frequently (see Grosart, iii. 117 and 118; vii. 320; viii. 25). Greene's fondness for the word "aphorisms" is ridiculed by Nashe in Haue with You: "That word Aphorismes Greenes Exequutors may claime from him; for while hee liu'd he had no

goods nor chattles in commoner vse than it" (Works, iii. 44. 8-10).

36/25 sith. That is, "seeing that," expressing cause; "since" was until the mid-seventeenth century restricted to time (OED, sith, c 2).

37/1-2 set all thy rest vpon this. That is, "stake everything vpon this," an expression from card-playing (Grosart, n. to vi. 86. 6).

37/2 Solamen miseris . . . doloris. Cf. Lodge's Rosalynde: "What, Rosalynde, Solamen miseris socios habuisse doloris. Cheerly, woman: as we have been bed-fellows in royalty, we will be fellow-mates in poverty" (p. 33).

37/3 Ianus double faced. See above, n. to 28/12.

37/13 Halcyone. The myth usually associated with the Halcyon concerns its ability to calm waters; D. C. Allen identifies the attribute here ascribed to the bird as one of Greene's inventions (n. on "Birds," p. 1012).

37/21 hope the daughter of time. Proverbially, truth is the daughter of time ("Veritatem temporis filiam esse," Aul. Gellius, i. 2. 9); the motto was used on English coins during the reign of Queen Mary (ODEP).

37/22-23 starres . . . fauourable aspects . . . froward opposition. That is, referring to astrological influence.

38/7-8 balme in the Vale of Iehosaphat. While the valley of Jehoshaphat is mentioned in the Bible (Joel 3:2, 3:12), no balm is there associated with it.

38/15 allay. That is, alleviate (OED, "allay," II. 11: based on a confusion with "allege" v¹).

38/23-24 Turtle . . . trees. D. C. Allen identifies this attribute of the turtledove as one of Greene's inventions (n. on "Birds," p. 1012).

38/24 Doues delight not . . . cottages. Cf. Ovid's Tristia (I. ix. 7-8): "aspices ut veniant ad candida tecta columbae accipiat nullas sordida turris aves" (you see how the doves come to a white dwelling, how an unclean tower harbours no birds).

38/24-25 Lyon . . . haunts. D. C. Allen identifies this attribute of the lion as one of Greene's inventions (n. on "Animals," p. 1012).

38/27 Nullus . . . opes. That is, "no friend will approach when wealth is lost" (Tristia, I. ix. 10). The expression appeared in Lily's Short Introduction of Grammar (Nashe,

Works, n. to i. 20. 12).

39/4 as Andromache . . . eris. That is, "You will be to me my lord, my husband, and my brother." Applegate points out (p. 361) that the Latin quotation is actually the statement of Briseis to Achilles in the Heroides (III. 52). The wording is a possible loose Latin translation of the closely related statement of Andromache to Hector in the Iliad (vi. 429) or in Plutarch's Moralia (145 b).

39/8 Portia. Portia is not traditionally associated with patience. Her courage in wounding herself to show herself "superior even to pain" (Plutarch's Lives, vi. 155) is perhaps relevant to Sephestia's reference here. Portia's later suicide (ibid. p. 247), after Brutus' death, is in opposition to the implication of the reference.

39/10 sheete. That is, "sail" (OED 4); the use is poetic rather than nautical since the nautical term is used to refer to the rope controlling the sail.

39/18 Iuno . . . Semeles nurse. The story is told in Ovid's Metamorphoses (iii. 259 ff.). The reference seems only marginally apt: the fact of Hera's disguise alone seems intended, not her motivation or the outcome of the story.

39/25 greeues. That is, "griefs."

39/26 the lowest shrubbes . . . tempests. Cf. the proverb, "Oaks may fall when reeds stand to the storm" (ODEP).

39/27 valleis of Affrica. Cf. above, 31/2.

40/3 Synara. D. C. Allen identifies this herb as one of Greene's inventions (n. on "Herbs," p. 1013).

40/4-5 Aulica . . . miseria. Source not found.

40/14 Hiacinth. Since in fact the hyacinth does not produce a yellow flower, the color certainly intended, the comparison is to be taken loosely.

40/16 gray glister. "Gray" was the traditional color for the Renaissance heroine's eyes.

40/17 alabaster . . . flockes. A mixed metaphor is produced when Greene has Menaphon add the rustic reference to the fleece of his sheep to one of the traditional formulas of the Renaissance effictio, the comparison of the neck to alabaster.

40/18 borders. Typical of the English garden style is the use of mixed borders as opposed to beds of flowers.

40/20-21 Atheist . . . as the Thessalian of Bacchus. It was the Thebans who rejected the godhead of Bacchus (Met. iii.

517 ff.). The Thessalians were famous as enchanters (see e.g. Ovid's Amores, iii. 7. 27).

40/23 benigne Planet. That is, in its astrological influence.

42/14 Mars his paramour. That is, Mars's paramour, Venus (see e.g. Met. iv. 171 ff.; cf. above, 31/27 and n.).

42/23 at a blush. That is, "at first sight."

42/25 fondling. Here Greene appears to mean "foundling," although the word is defined by the OED as referring to a "fond" or foolish person.

43/4 Samela. Cf. "Pamela" in Sidney's Arcadia.

43/15 cloathes of AEgypt. That is, wall-hangings: usually painted cloths.

43/16 store of plate. A typical Elizabethan display of wealth.

43/22-23 Philemon . . . Baucis . . . Jupiter. Ovid relates the story of a pious old couple who, in their own humble way, entertained Jupiter and Mercury (Met. vii. 618 ff.).

43/24 found what he promist. Possibly, a humorous glance at the high level of abstraction in "what" Menaphon has

promised.

44/3 chimed on to rest. That is, as the tolling of a bell marks the hour.

44/4 flocke bedde. That is, a bed stuffed with wool instead of feathers (Grosart, n. to vi. 53).

44/10-11 pictures . . . stones. Cf. Ovid's Metamorphoses: "simulcra videt diversa figuris" (v. 211: He sees images in various attitudes), and "inmotusque silex armataque mansit imago" (and there he stayed, a motionless rock, an image in full armour). Ovid's description of the effects of the Gorgon's head does not include any story of pictures being turned into stones, although the persons turned into stones appear to be like pictures (cf. Golding's Ovid, v. 264: "his men like Images in sundrie shapes all stone").

44/16 an olde bladder. That is, a rustic storage vessel.

44/23-24 took his bow and arrowes. Proverbial (ODEP); this passage is the first citation.

45/1 Morpheus, Phobetor, and Icolon. Applegate points out (p. 358) that "whereas Ovid gives Icelos or Phobetor as one of three sons of Somnus, along with Morpheus and Phantasos, Greene names Morpheus, Icolon [sic], and Phobetor as three

gods of sleep"; cf. Met. xi. 633-49.

45/6 this or the like passion. Perhaps an indication that Greene is not taking his heroine's "passion" too seriously.

45/7-8 bay leafe . . . free from lightening. Although D. C. Allen identifies this attribute of the bay as one of Greene's inventions (n. on "Trees," p. 1013), the contemporary emblem book, Whitney's Choice of Emblems (1586) provides evidence that this was an accepted belief:

Both freshe, and greene, the Laurell standeth sounde,
Thoughe lighteninges flassehe, and thunderboltes do
flie:

Where, other trees are blasted to the grounde,
Yet, not one leafe of it, is withered drie (p. 67).

45/8-9 Eagles penne . . . thunder. Although D. C. Allen identifies this attribute of the eagle as one of Greene's inventions (n. on "Birds," pp. 1011-12), this item of natural history is also to be found in Lyly: "The Eagle is neuer stricken with thunder" (Works, ii. 398); Bond notes that the reference is not to be found in Pliny.

45/11-12 no adamant so harde . . . make soft. This traditional item of natural history is to be found in several places in Lyly (Works, i. 210, i. 305, ii. 87, ii. 224).

46/1 alabaster necke. Cf. above, 40/17 and n.

46/3-5 if Samela had appeared in Ida . . . supremacie. Cf. Peele's Arraignement of Paris (1584), V. i. 156-69, where Diana awards the golden apple to Queen Elizabeth.

47/4 chamlet. That is, "camlet," a fine fabric made of angora goat hair. Sleeves were traditionally one of the most opulent parts of the apparel (see e.g. The Romance of the Rose, §1. 64-70).

47/9-10 cast his disease . . . water. Contemporary medical practice diagnosed ailments on the basis of an analysis (casting) of urine ("water").

47/16 Date gardens of Arabia. Cf. in Lyly:

The Egiptians neuer cut their Dates from the tree,
because they are so fresh and greene . . . and
who so cutteth the incense Tree in Arabia before
it fal, committeth sacrilege (Works, ii. 465. 15-20).

47/18 the Salamander . . . fire. This traditional piece of unnatural natural history has no obvious source (see Nashe, Works, n. to ii. 46. 27).

47/19-20 Cameleon . . . aire. Cf. Lyly's Endimion (Wks.iii. 4. 129-30): "Loue is a comelion, which draweth nothing into the mouth but ayre" (Bond notes the reference is to be found in Pliny, xxix. 29, and Barth. Angl., xviii. 21).

47/18-20 fire . . . water . . . earth . . . aire. That is, the four traditional basic elements.

48/1 put her childe to nurse. In contemporary practice, the child of a wealthy household would be put out to a wet nurse; this is an incongruous touch in the supposedly simple pastoral world.

48/13 hyacinth. This is the only flower mentioned in this pastoral catalogue of flowers which has any mythological overtones. The rest are common English stock.

48/17 fet. That is, "fetched"; in contemporary practice, the -ed suffix was often dropped after verbs ending in the t sound (Grosart, n. to vi. 68); cf. 56/13 and 104/8.

48/22 deepe effects. That is, "strong outward emotion" (OED †3).

49/7 The Eagle Ioues faire bird. The eagle and the oak were sacred to Zeus (Jove).

49/19 post of Ganimede. The beautiful Trojan youth, Gany-mede, was transported by an eagle to Olympus, at the behest of Zeus (Aen. v. 255).

50/11-12 the olde prouerbe . . . muscas. In Erasmus' Adagia

(Opera Omnia, ii.761E), the proverb appears as "Aquila muscas non captat (The eagle does not catch at flies). The alteration of "captat" to "capit" (seize) does not significantly change the meaning, and was a commonly received version of the proverb (see Gabriel Harvey's Letter-Book, 1573, p. 50).

50/12-13 in opinion. That is, "of the opinion."

50/26 Iillyflowers. D. C. Allen identifies this as one of Greene's inventions (n. on "Herbs," p. 1013); the word appears to be a variant spelling of "gillyflower," however (one sanctioned by the OED). See Spenser's reference to the flower in his April Eclogue: "Bring hether the Pincke and purple Cullam-bine, With Gelliflowres" (ll. 136-37). The flower is a clove-scented pink, and thus Greene's reference to its smell (as its important characteristic) is quite apt.

51/3-4 Geometricall proportion. That is, a proportion made up of equivalent ratios; Greene implies that love is a single measure which can be represented in different "scales," according to the graduated calibrations of social position; both parties in love must be in the same "scale."

51/17 Phaon enioyed Sapho. The legend had been dramatized by Lyly in Sapho and Phao (1584).

51/26-27 the toplesse Promontorie of Sicilia. That is, Mount Etna.

52/5 period. A rhetorical term applied to a sentence consisting of several parallel clauses, the "period" was typical of the Euphuistic style.

52/10-11 natiue home . . . worst nurserie . . . friends . . . strangers. Such antitheses typify the Euphuistic style.

52/15 Venus standeth on the Tortoys. Cf. Lyly's description of the regalia of Venus:

Venus with a Torteyse vnder hir foote, as slowe to harmes: hir chariot drawen with white Swannes, as the cognisance of Vesta, hir birds to be Pigeons, noting pietie: with as many inuentions to make Venus currant as the Ladies vse slights in Italy to make themselues counterfaite (Works, ii. 98).

Bond notes that Plutarch (Coniug. Praecepta 29) mentioned a statue by Phidias representing Venus standing on a tortoise, to admonish women to be homebodies.

52/16-17 Snayle . . . by minutes. Cf. the proverb, "The snail slides up the tower at last, though the swallow mounteth sooner" (ODEP).

52/23 Topace. D. C. Allen identifies this attribute of the stone as one of Greene's inventions (n. on "Precious Stones," p. 1011).

53/7 Thetis. See above, n. to 27/2.

54/9 weede. That is, "garb"; since Diana is a goddess of the woods, Greene may intend a pun involving reference to the summer's growth of wild plants (see also 89/23).

54/13 Arethusa. The story of the transformation of the attendant of Diana, Arethusa, into a river is told by Ovid (Met. v. 409 and 572 ff.).

54/15 Aurora. Greene's description of Aurora differs from the traditional "rosy-fingered" and "saffron-robed" and suggests English morning fog.

54/16 the ruddie glister of her loue. Aurora's traditional lover, Tithonus, would not be characterized by a "ruddie glister." Greene seems to rely on naturalistic association, and her "love" is either the sky or clouds.

54/18-19 Thetis . . . Neptunes fancie. See above, n. to 27/2.

55/2-5 Venus . . . Iuno . . . Pallas. See above, n. to 46/3-5.

55/9 Priamus young boy . . . Greekish Paramour. That is, Paris and Helen.

55/15 Lapithes . . . Medusa. The Lapithae were a mythological race of Thessalians, not associated with the myth of Medusa. Greene perhaps interprets the tribe's name in relation to "lapis" (stone) and thereby creates a connection between them and the Medusa, which turned men to stone.

55/17 astonied. Greene puns on the sense of "dazed," and on the literal effect of the Medusa.

55/23 Cupids wings. Cf. above, 52/21.

55/25 Hobbie . . . beyonde her marke. D. C. Allen identifies this attribute of the bird as one of Greene's inventions (n. on "Birds," p. 1012); but cf. in Lyly, ". . . neyther any Hawke soare so hie as the broode of the Hobbie" (Works, i. 231).

55/26-56/1 Palme tree . . . highest. Cf. in Lyly, "It is proper for the Palme tree to mounte, the heauyer you loade it the higher it sprowteth" (Works, i. 191).

56/7 Endymion. Lyly's play Endymion had been acted before the Queen in February, 1588 (Brooke and Paradise, p. 40).

56/13-14 Aeneas . . . Iason . . . Demophoon. Stock types of the unfaithful lover; cf. Euphues:

Who more trayterous to Phyllis then Demophoon? yet he a trauailer. Who more periured to Dido then Aeneas? and he a stranger. both these Queenes, both they Caytiffes. Who more false to Ariadne then Theseus? yet he a sayler. Who more fickle to Medea then Iason? yet he a starter; both these daughters to great Princes, both they vnfaythful of promisses (Lyly, Works, i.222).

56/17 Non placet. That is, "It does not please," the formula used for a negative vote in contemporary university assemblies (OED).

56/26 rammage. That is, "wild, untamed" (OED 1.b), a hawking term.

56/26 came to the fist. That is, "came tamely upon call," a hawking term.

57/6 the hearbes in Syria. D. C. Allen identifies this reference as one of Greene's inventions (n. on "Herbs," p. 1013).

57/8 the flie Tyryma. D. C. Allen identifies this insect as one of Greene's inventions (n. on "Insects," p. 1013); cf. "tyre," a supposed venomous snake of Syria and Arabia (OED).

57/15 race. That is, either "raze," or "erase."

57/16 start vp. That is, "started up"; see above, 47/17 and n.

57/19 as plaine as a packstaffe. Proverbial (ODEP).

57/23 cracke. Greene uses this word apparently to emphasize Doron's clumsy breaking through the underbrush.

58/10 warmes. Ungrammatical, but clearly called for by the rhyme with "harmes"; a rustic touch.

59/2-5 Pan . . . Midas . . . doubled. The story of Midas' foolish preference for Pan's music over Apollo's, resulting in the transformation of his ears, is told by Ovid (Met. xi. 146-79).

59/11 amate. Although the OED defines the word as "dismay" or "cast down," Greene appears to mean "cast off."

59/23 readie. That is, "already" (OED !2); a passage from the fifteenth-century Rolls of Parliament is cited by the OED as the only instance of the word used in this sense.

60/3 to hide a pad in the straw. Proverbial (ODEP).

60/11 ouer the shooes. Proverbial (ODEP).

60/14 vollies. A military expression, invoking the common contemporary metaphor of love as combat.

60/27 girded. That is "taunted" (Lyly, Works, n. to ii. 183: 10); the OED does not so define the word.

61/1 banding. That is, "bandying"; the text has not been emended since the reading may reflect an elision in pronunciation, or may be a mere spelling variant.

61/3 yong frowes. That is, "yuffrouws" (young women); this passage is the first cited by the OED for the use of the word; cf. Golding's Ovid (vi. 337): " . . . like one of Bacchus froes."

61/7 made restraint. That is, "controlled," an unusual construction in English.

61/19 while. That is, the duration of time needed for (dinner) (OED I. 1. e).

61/20 teeth . . . stomacke. Greene puns on two senses of "stomach": anger (OED 8tc) is indicated by Menaphon's clenched teeth, which also prevents him from satisfying his hunger (OED 5).

62/6 sobrietie. That is, "gravity" (OED 3); in this passage, excess seems to be implied.

62/9 plaudite. See above, 5/9 and n.

62/11-12 motion . . . question. Terms taken from formal deliberations.

62/13 Naereus. Classical myths and legends do not provide the source for the conversation between Nereus and Juno to which Greene here alludes.

62/20 boorded. That is, "addressed" (OED 4)

62/21 gathered vp her crums. A proverbial expression for convalescing (ODEP); here it is used figuratively to mean "pulled herself together."

63/4-5 Lampetia . . . flowers. Lampetie, one of Phaeton's sisters (Ovid, Met. ii. 349), was transformed with her sisters into poplar trees, not flowers. "Lampetia," a character in the Odyssey who tends the divine cattle of her father Helios, is not transformed and is thus unlikely to be Greene's intended referent.

63/8 supposition. Greene appears to mean "support" in the sense of "provision," although "supposition" is not so defined by the OED.

63/21 Lunas Loue . . . Latmos. That is, Endymion.

63/22-23 Mercurie . . . Argus. The story is told by Ovid (Met. i. 662-717); in trying to outwit the guard of Io, Mercury impersonates a shepherd. It is not, however, Mercury's playing which lulls Argus, but his tale of the origin of the pipes on which he plays.

64/3 the Tyrian heyfer . . . Agenors darling. Samela changes the sex of the animal into which Jupiter transformed himself when he pursued Europa, the daughter of Agenor (Ovid, Met. ii. 858-75 and vi. 103-07).

64/9 leekes. Cf the proverb, "lovers live by love as larks by leeks" (ODEP).

64/22 market towne . . . remedie. Market towns held "pie-poudre" market courts.

64/25 Diogenes quippes. Diogenes, founder of the school of Cynics, was famous for his pointed remarks. Diogenes had figured in Lyly's comedy Alexander and Campaspe (1584).

65/5-6 either a Vestall or a Sybill. That is, by "chaunting that word" either come to partake of its meaning (and prove a Vestal) or else conjure by it (and prove a Sibyl).

65/9 Amulia. Greene has perhaps telescoped the names of two virgins of note, "Aemilia" and "Tuccia." It was Tuccia who carried water in a sieve. Both Vestals are mentioned in a passage in Lyly:

Wher is Aemilia, that through hir chastitie wrought wonders, in maintayning continuall fire at the Alter of Vesta Where is Tuccia one of the same order, that brought to passe no lesse meruailes, by carrying water in a siue, not shedding one drop from Tiber to the Temple of Vesta? (Lyly, Works, ii. 209).

Cf. also the proverb, "to carry water in a sieve" (ODEP).

65/14 Epicurus. The third-century B.C. philosopher whose broad principles were rather distorted and narrowed in the Renaissance to refer only to matters of diet.

65/15 Abradas. This pirate is perhaps an invention, since the name means "you rob" (Latin). In this passage Greene echoes his earlier work, Penelopes Web:

I remember, Ismena, that Epicurus measured euery mans dyet by his owne principles, and Abradas the great Macedonian Pirat thought euery one had a letter of mart that bare sayles in ye Ocean (Grosart, v. 197)

65/16 letter of Marte. That is, "letter of marque," a license in effect amounting to permission to pirate, directed against subjects of a hostile power.

65/17 Diogenes tub. The tub was one of the important props in Lyly's play Alexander and Campaspe (see above, n. to 64/25).

The story that Diogenes lived in a tub was originally derived from Seneca.

65/25-26 heart . . . halfepenie. Proverbial (ODEP).

66/3 hornes. The sign of cuckoldry, basis of countless contemporary jokes.

66/12-13 Achilles . . . Patroclus. See the Iliad, xxiii. 65 ff.

66/25 inchacte. That is, "enchased," engraved or adorned with figures in relief; here used figuratively (OED 4).

67/1 gentrie. That is, "gentlemanly characteristics" (OED 1f); the difficulty in distinguishing whether the word refers to behavior or to breeding and status is representative of accepted social views of the period: that is, one aspect naturally would be accompanied by the other. Cf. the proverb, "A gentleman will do like a gentleman" (ODEP).

67/4 Andromache . . . Hector. This reference may well be invented by Greene to balance the allusion to Achilles and Patroclus (see above, 66/12-13).

67/8 Hippolitus . . . Virbius. The story that Aesculapius

restored Hippolitus to life is related by Ovid (Met. xv. 544).

67/8 twise a man. A pun on "Virbius" (vir bis).

67/26 dallying. That is, "delaying"; for a similar elision, see above, "banding," 61/1.

67/26-27 Catastrophe . . . Epitazis. Terms describing parts of the dramatic action of a play, the "catastrophe" being the final section (whatever the outcome), and the "epitazis" the second section (following the exposition), in which the rising action is developed.

68/8 both bal and racket. Tennis terms.

68/8-9 the coast was cleere. Proverbial (ODEP).

68/14 Oenones ouermatch. That is, equal to Helen.

68/15-16 Iuno . . . white heyfer on the Lincen downes. A reference to the story of Io (Ovid, Met. i. 583 ff.; cf. above, 63/22-23). While the Latin refers to "pascua Lernaе consitaque arboribus Lyrcea" (the pasture-fields of Lerna, and the Lyrcean plains thick-set with trees, ll. 601-02), Golding's translation (i. 741) provides a text much closer to Greene's "Lincen downes": "The Fen of Lenna and the field of Lincey."

68/19 ieat . . . straw. The mineral jet, when electrified by rubbing, is able to attract straw; a common Euphuistic simile (see e.g. Lyly, Works, i. 228. 25 and n.), derived from Pliny (xxxvi. 34).

68/23 Paris . . . Paramour. Because of the pastoral context, it is more likely that Melicertus is referring to Oenone, not Helen, as Paris' paramour.

68/27 as the Heliotropion . . . her load. The heliotrope (sunflower or marigold) turns toward its "lode," the sun. Cf. Lyly, Works, ii. 172: "A Louer is like ye hearb Heliotropium, which alwaies enclyneth to that place where the Sunne shineth."

69/7 Ephaebus. Lyly's Euphues and his Ephoebus was a version of Plutarch's De Educatione Puerorum (Works, n. to i. 352).

69/10 Lucilla in Athens. The character Lucilla in Euphues, who nearly broke up the friendship of Euphues and Philautus by her attractions, including her witty conversation. In the work, Lucilla actually lives in Naples, not Athens; Euphues travels from Athens to Naples, the two cities symbolizing "philosophy" and "worldliness."

69/10 to anatomize wit. A reference to the subtitle of Euphues, "The Anatomy of Wit."

69/10-11 Similes. A distinctive mark of the Euphuistic style; excessive use of similes was criticized by Sidney in his Apology:

Now for similitudes, in certaine printed discourses, I thinke all Herbarists, all stories of Beasts, Foules, and Fishes are rifled vp, that they come in multitudes to waite vpon any of our conceits; which certainly is as absurd a surfet to the eares as is possible: for the force of a similitude not being to prooue anything to a contrary Disputer but onely to explaine to a willing hearer, when that is done, the rest is a most tedious pratling (Hardison, p. 143).

69/12 Sapho Phaos Paramour. See above, 51/17 and n.

69/14 Priamus wanton. That is, Paris.

69/15 Vale of Ida. The setting appropriate to Paris and Oenone.

69/19 last loue. That is, "latest infatuation."

69/20 Ioue . . . Iuno. A reference to Juno's legendary jealousy.

70/2 oaten harmonie. A reference to the sound of the reed-pipe, representative of pastoral music.

70/5 spheare. Contemporary astronomy postulated concentric hollow transparent globes to carry the various heavenly bodies.

70/8-9 Whose Christall lookes . . . cleare. That is, "Whose Christall lookes doo cleare the cloudie heauens."

70/15 Atraeus. That is, "the sun." In "The Apologie of Astronomie" preface to Planetomachia, Greene relates the story of Atraeus reliance on his exposition of the sun's qualities to secure his leadership of the Argives (Grosart, v. 21).

70/17 Delian light. That is, "sunlight."

71/4 snake . . . grasse. Proverbial (ODEP).

71/11 Tamberlaine . . . Zenocrate. A reference to Marlowe's II Tamburlaine. Zenocrate dies in Act II; later, Tamburlaine pleases "his humorous fancie" by means of "stigmatical trulls," but he does not choose them for himself: "Then bring those Turkish harlots to my tent, And I'll dispose them as it likes me best" (IV. ii. 89-90). Later in Act IV (iv. 66-84) the harlots are brought in and allotted to the common soldiers.

71/11 the worlds faire eye. An allusion to II Tamburlaine: "Now, bright Zenocrate, the world's fair eye" (I. iv. 1).

71/12-13 stigmatical. That is, "blemished," possibly referring to marks of the "pox" (OED 4); this passage is the first citation given by the OED for the use of the word in this sense.

71/18-19 Syrian Wolues . . . the Moone. Cf. Endimion:
 "I am none of those Wolues that barke most when thou [the moon] shimest brightest" (Lyly, Works, iii. 31) See also below, 126/4.

71/19 Scyrum. Lyly twice refers to "Scyrum" (Works, i. 232; ii. 14), which Bond annotates as "Scyros" in the Aegean.

71/23 fatall. That is, "caused by fate," a sense not recorded by the OED.

72/3-4 offensiue. That is, "being offended"; this sense is not recorded by the OED.

72/14-15 one string to his bow. Cf. the proverb, "Two strings to one's bow" (ODEP).

72/16 set your rest. See above, 37/1-2 and n.

72/22-24 a Canterbury tale . . . prophetically full mouth . . .
a Coblers eldest sonne. Fleay (i. 258-59) identifies the

reference to Marlowe:

There cannot be much doubt that . . . he is described as "prophetical" (Merlin), "full mouth" (cf. "every word filling the mouth like the Fa burden of Bowbell, Perimedes), teller of a "Canterbury Tale" (Marlow was born at Canterbury), "as he were a Cobler's eldest son" (he was so).

72/24 tell where anothers shooe wrings. Cf. the proverb, "I know best where the shoe wringeth me" (ODEP).

73/8-9 as Iuno did to Hercules. That is, in assigning the twelve labors.

73/19 approue. Greene appears to mean "feel" or "experience," a meaning closely related to "éprouver" (French), but not recorded by the OED for "approve."

75/4 put to nurse in the countrey. Cf. above, 48/1; here the incongruousness is more apparent, as "the countrey" is distinguished from the pastoral setting.

75/8-9 the doubled night. According to legend, Zeus took two nights to sire Hercules ("Alcides").

75/9 wrastling with snakes. The new-born hero, Hercules, demonstrated his prowess by strangling the serpents sent by Hera (Pindar, Nemean Odes, i. 39 ff.).

75/12 ingrafted. Greene appears to mean "innate," perhaps arising from a sense of "firmly implanted." This usage of the word is not recorded by the OED.

75/12-13 twice born. Bacchus, as a god of the fertility of nature, dies and comes to life again.

75/13 Thracian Bacchus. Bacchus was generally held to have come from Thrace.

75/14 alternate. That is, "interchanged, exchanged for the other (of two)" (OED †7: Obs. rare); this passage is the only citation given by the OED for the use of the word in this sense.

76/20-21 Cyrus . . . Astyages. According to Herodotus (i. 107-30) Cyrus (d. 529 B.C.) was related to Astyages (although he was not his grand-son); when Cyrus was twenty, he ousted Astyages from the throne of Media to unite Media with Persia and found the Persian Empire.

77/11 Ioue . . . Ganymede. See above, 49/7 and n.

77/24-25 wise are the children . . . fathers. Proverbial (ODEP).

77/26 Dogge daies. The period from July 3 to August 11, associated with the heliacal rising of Sirius, the "Dog-star," to which a pernicious influence was attributed, including the supposed increase in dogs' running mad.

78/8 gaue him the lie. That is, "called him a liar."

78/21 imbecilitie of that age. That is, the weakness of a child.

79/4 Hadrianopolis. Hadrianopolis (modern Edirne), the great commercial city founded by the Roman Emperor Hadrian about 125 A.D.

79/5 Tyrian. The type of purple (cf. Ovid's Met. v. 51-52, etc.).

79/13-14 affection of the Sunne to his Hyacinth. The story story is told by Ovid (Met. x. 162 ff.).

79/15-18 loath to incurre . . . duty. That is, the poets were "reluctant to anger women by putting forward, as a simile (in the example of the marigold), any representation of submissiveness to wilfull wives, who love no precepts less than those having to do with duty."

80/7 orient. That is, shining: the quality associated with the orient pearl.

80/10-11 Marigold . . . shut vp her dores. Cf. in Lyly:

This is she that resembling the noble Queene of Nauarr, vseth the Marigolde for hir flower, which at the rising of the Sunne openeth hir leaues, and at the setting shutteth them, referring all hir actions and endeouours to him that ruleth the Sunne (Works, ii. 215).

80/18 one poyson is harmelesse to another. Cf. in Euphues and his England: "the scorpions sting, . . . being full of poyson, is a remedy for poyson" (Lyly, Works, ii. 172).

81/2-3 Venus dying Adonis. Adonis was transformed into either a rose or an anemone (Ovid, Met. x. 298 ff.); cf. above, 59/20.

81/9 his. That is, "its" (her fancy's).

81/18 Pontia. Apparently a goddess personifying the Black Sea; "Pontus" is the traditional male personification (e.g. Ovid, Met. xv. 756).

81/25 reflexe. Greene appears to mean "shining" as in Gascoigne's The Glasse: "the glimsing of her eyes have in it a reflexion, farre more vehement than the beames of the Sunne" (Works, i. 49). This sense of "reflex" or "reflection" is not

recorded by the OED.

83/15-16 most carefullest. The double superlative was common and acceptable in contemporary writing.

83/16 Non est inuentus. That is, "He is not found," a proverbial expression derived from the answer made by a sheriff "in the return of the writ when the defendant is not to be found in his bailiwick" (OED).

83/19-20 vnconstant times . . . triumphes. Cf. above, 1/7-8 and n.).

83/22 Sardenian smiles. That is, "sardonic smiles"; cf. Erasmus' Adagia (Opera Omnia, ii. 825A: "Sardonius risus").

84/14 Niobe. The story of the mother who was transformed into a weeping statue, after her impiety caused the death of her seven sons and seven daughters, is told by Ovid (Met. vi. 165 ff.; 305 ff.).

85/2 our bright bow-bearing God. That is, Apollo, as patron of shepherds.

85/2-4 played the shepheard awhile . . . Arcadian Downes. Cf. in Euphues: "Did not Apollo conuerte himselfe into a shepherd . . . for the desire he had to heale hys disease [i.e.

love]?" (Lyly, Works, i.236). The transformation of Apollo into a shepherd for this reason (love) is not a traditional legend; see also below, 101/25-26.

85/10-11 chacte the night . . . his lookes. Greene means either that the brightness of the child's looks chased the night away, or else that the "golden rayes" of the boy's eyes adorned the darkness of the night, as if it were set with jewels.

85/21 Strumpet of Greece. That is, Helen of Troy.

86/3 supportance. That is, "assistance, backing" (OED); this passage is the only citation given by the OED for this word.

86/11 kistrell. That is, "kestrel," a small hawk, applied to persons contemptuously (OED 1b); this passage is the first citation given by the OED for the use of the word in this sense.

86/11-12 if you will needes bee starting, Ile serue yee. Menaphon reverses the terms of his metaphor, now portraying himself as the hawk and Samela as his prey: "if you will be leaving your lair (OED, "start" 9), I will drive you out of it (OED, "serve" 53a).'⁷

86/27 spent whole Eclogues in anguish. Greene mocks the literary pastoral convention.

87/14 Tyre. A term from falconry, "tear with the beak" (OED).

88/6 sweete griefe. An oxymoron typical of Petrarchan conventions.

88/21 at mortal iarres. A hyperbolic expression for their petty dispute; cf. Lyly, "at mortal iars" (Works, ii. 328).

88/21-22 make hay . . . shinde. Proverbial (ODEP).

88/22 take opportunitie . . . forelockes. Proverbial (ODEP).

89/2-3 freeze . . . fire. A polarity typical of Petrarchan love poetry.

89/19 I liue to sorrow, you to pleasure spring. A conventional topos of Petrarchan sonneteers.

89/23 weede. That is, "clothing," with a possible pun on the literal dead weeds which are winter's clothing; cf. above, 54/9.

90/14 tyre. That is, "tough morsel of prey, morsel of flesh," a hawking term; this passage is the only one cited by the OED for the use of the word in this sense.

90/15 sute and seruice. The phrase was a formula used to describe the responsibilities of a tenant to his lord.

90/22 gather up his crummes. See above, 62/21 and n.

90/24 equall. Greene perhaps puns on two senses of the word: "equally reciprocated" and "on the same level in dignity."

90/24 surfetting. Greene probably intends both "feasting" and "becoming cloyed."

91/11 brasse sounding buildings. Cf. Golding's Ovid: "Fame hath his dwelling . . . in a towre . . . The house of sounding brasse (xii. 46 ff.). Golding's version takes some liberties with the Latin: "Fama . . . tota est ex aere sonati" (Rumour . . . built all of echoing brass) (Met. xii. 43 ff.).

91/16 stood vpon thornes. Proverbial (ODEP).

91/27 Philosophicall. That is, "scientific," in having to do with astrology.

92/5 learned of Apelles . . . crepidam. That is, "Let the cobbler stick to his last"; Pliny (xxv. 36) assigns the saying to Apelles. Cf. Erasmus' Adagia (Opera Omnia, ii. 228A).

92/7 sowterly. That is, "suitable to a cobbler," referring back to the proverb of the cobbler's last (92/5).

92/9 loues armorie. A commonplace of Petrarchan sonneteers, the love-war metaphor.

92/14 Daphne. The story of Apollo and Daphne is related by Ovid (Met. i. 452-67).

92/15 Endymion. The story had been portrayed by Lyly's play (acted in 1588), borrowed from Lucian's Dialogues of the Gods, xi.

92/21-22 Iuno . . . Alcmena. A reference to Juno's jealousy of the mother of Hercules, a feud visited upon the son in the form of the twelve labors.

92/23-24 eternall night. A play on the two nights it took to sire Hercules.

93/3 inferiour comparisons. Perhaps akin to the proverbial "odious comparisons"; otherwise, possibly, "drawing of comparisons to inferior things."

93/10 enuied. That is "injured"; the only citation given by the OED for the use of the word in this sense is from 1621.

93/12 pannicles. Greene appears to mean "plumes" (perhaps from French, "pennes"), although the OED defines the word as meaning "membranes."

93/13-14 Perseus . . . Hesperia. A reference to Perseus' transformation of Atlas (whose realm is "Hesperia," the borders of the west) into a mountain, accomplished by exposing the Medusa-head (Ovid, Met. iv. 629-63 and elsewhere).

93/20 affinitie. A reference either to Olympia's kindred, or to her claim upon him due to their being "affianced."

93/22 mounted himselfe. That is, on a horse.

94/4 all to be blubbered. "To be" apparently acts as an intensifier, an example of "folk etymology": the intensifying prefix be- (OED, "be-," 2) has been interpreted as the verb to be.

94/14 bitten on the bridle. The expression appears intended to convey the degree of Olympia's resentment, not her open perversity (as with a horse that "takes the bit in its mouth").

94/16-17 necessitie the present times best pollicie. Cf. the proverb, "to make a virtue of necessity" (ODEP).

94/21 stoccado des labies. That is, a "peck (literally, a stab) on the lips."

95/1 Portum aut mortem. That is, "either to a haven or to death."

95/16 short cut. This passage is the first citation given by the OED for the use of this expression.

96/3 Epicure-like. See above, 65/14 and n.

96/5 Heliogabalus. That is, "Elagabalus," the emperor Marcus Aurelius Antoninus (d. 222 A.D.), famous for his debauchery.

96/7 prouerbial . . . No heauen but Arcadie. The expression does not appear to be proverbial, but cf. Sidney's Arcadia: Pyrocles praises the setting, "Doo yow not see how every thinge Conspires together to make this place a heavenly Dwelling?" and Musidorus answers, "yf yow woulde retorne unto Macedon, yow shoulde see eyther, many heavens, or fynde this, no more then earthely" (pp. 12 and 15).

96/11-12 colte . . . cast all his wanton teeth. Proverbial (ODEP).

96/27 vertue of necessitie. Proverbial (ODEP).

97/17 ouerlookt. That is, "looked over."

97/19-20 Eagle sighted . . . gaze on the Sunne. Cf. in Euphues: "No birde can looke againe the Sunne, but those that bee bredde of the Eagle" (Lyly, Works, i. 231).

97/21 Aesops Apes. See above, 8/27-9/1 and n.

98/3 Arithmeticke. Greene appears to mean something similar to the proverbial phrase "to be beside the book" (OCEL).

98/10 re and voce. That is, "by fact and by argument"; cf. in Euphues and his England: "able to sinne both by experience and authoritie" (Lyly, Works, ii. 24).

98/11-13 no vacuum . . . albo. That is, "There is no vacuum in nature," and, "Black is the opposite of white": both the most basic of schoolboy propositions.

98/19-21 Ioue . . . Licaon. Ovid describes Jove's anger against Lycaon (Met. i. 164-67), which causes Jove to send the great deluge (i. 262-312).

98/23 cast his bad peniworths. Cf. the proverb, "He thinks his penny good silver" (ODEP).

98/26-27 turne a new leafe. Proverbial (ODEP).

99/12 wil they nill they. Proverbial (ODEP).

99/17-18 a mountain . . . in a Mole hill. Proverbial (ODEP).

99/24 amazed like Medusaes Metamorphosis. Greene apparently means "like a metamorphosis caused by Medusa" (i.e. being turned to stone), rather than "the metamorphosis experienced by Medusa" (i.e. having snakes wreathed in her hair).

100/20 remooue. That is, "affect"; the OED cites Lyly's Love's Metam. (1600) as the unique instance of the use of the word in this sense.

101/5 the haires . . . Boreas chinne. See above, 5/20 and n.

101/6 the dangling deawlap . . . Bull. See above, 5/21 and n. Cf. Golding's Ovid (II. 1068): "A dangling dewlap."

101/7 Erimanthian Boare. A reference to one of the twelve labors of Hercules, the passage jocularly compares the lady's hair, as it curls over her forehead, to the tusk of the boar.

101/2-8 spangled . . . of Saturne. A purely fantastic comparison.

101/8-9 Mars . . . milke white cloudes. Fleay (i. 257) points to a passage in The Taming of a Shrew where a lady is called "as fair as is the milk-white way of Jove." The whole passage is, of course, a travesty of the traditional effictio.

101/11 none such. Proverbial (ODEP).

101/17-18 take opportunitie by the forehead. See above, 88/22 and n.

101/22 Thessalian Tempe. A beautiful and famous valley (Ovid, Met. i. 569; vii. 222, 371).

101/25-26 Apollo . . . to playe the shepheard. Cf. in Euphues:

Did not Neptune chaunge himselfe into a Heyfer, a Ramme, a Floude, a Dolphin, onely for the loue of those he lusted after? Did not Apollo conuerte himselfe into a shepheard, into a Birde, into a Lyon, for the desire he had to heal hys disease? (Lyly, Works, i. 236).

101/25-27 Beautie . . . that fetcht loue from heauen . . . for Agenors daughter. See above, 64/3 and n.

102/6 pauilion. A tent associated with chivalric wars or tourneys.

102/27 spels. That is, circles having magical powers.

104/20 pomegranade. The mention of the pomegranate is an Italianate touch (cf. Lyly, Works, i. 125. 2 and n.).

105/7 pauilion. See above, 102/6 and n.

105/11 the downe of Swannes . . . Sennesse. Perhaps a reference to Ovid (Met. xv. 713-25):

hinc calidi fontes lentisciferumque tenetur
Liternum multamque trahens sub gurgite harenam
Volturnus niveisque frequens Sinuessa columbis
(Next the hot pools were reached, and the Liternum,
thick grown with mastic bearing trees, and the Vol-
turnus, sweeping along vast quantities of sand
beneath its whirling waters; Sinuessa, with its
thronging flocks of snow-white doves . . .).

105/14 orient pearles. That is, the most perfect eastern pearls.

106/4 deuine vpon. Greene appears to mean "conjure with" or "be inspired about."

107/9 concept. That is, rhetorical "invention."

107/9 too much dearth. Apparently, an oxymoron. Melicertus is playing on the idea of the disproportion of quantity of ornament and quality of inventiveness in the similitudes typical of the style he is criticizing.

107/10 abstract. Melicertus appears to mean "far-fetched"

(related to OED 4: "separated from matter, from material embodiment, from practice").

107/13 A weak concept . . . approue. That is, "A weak concept cannot approue [demonstrate] his power."

108/5-6 Those eyes . . . that earst the Chaos did reforme. Cf. in Lyly: ". . . Loue sat vpon the Chaos and created the world" (Works, iii. 301 and n.).

108/17-18 Venus Sonne . . . Psiches his desired deare. The story of Cupid and Psyche appears in Apuleius' Golden Ass (iv. 30-vi. 24).

108/19 stowre. That is, "place" (OED, "stour," sb.¹ t3tb); Greene's usage is apparently based on a misunderstanding of Spenser's use of the word to mean "time of turmoil and stress."

109/11 Alcidelian springs. Greene's meaning here is somewhat obscure, since no particular spring is associated with the Graces. The Hippocrene and the spring "Castalia" are associated with the Muses, but neither of these would be called "Alcidelian." "Alcides" (Hercules) diverted the Alpheus as one of his twelve labors, but that river was not associated particularly with either the Muses or the Graces. Greene nevertheless refers to these springs repeatedly in his works

(Grosart viii. 9, ix. 44, xii. 11, 12, 16, 17).

109/22 quill. Note the reference to writing.

110/4 although my yeres be young. Not really appropriate to Melicertus.

111/8-9 Iackets . . . rustie bills. Greene seems to maintain an ambiguity as to whether he is referring to ordinary clothing and pickaxes or to special military tunics and pikes.

111/16-17 such men . . . Cadmus. The story is related by Ovid (Met. iii. 104-30).

111/19-20 the Greekes . . . Helena. A reference to the Trojan War.

111/24 Agamemnon. That is, the leader of the besieging forces, as Agammemnon was of the Greeks at Troy.

112/1 Thersites. A member of the Greek army at Troy, the type of cowardly baseness; cf. "no Thersites could be transformed into Vlisses" (Lyly, Works, ii. 37).

112/21-22 to throwe downe his gantlet. The traditional chivalric challenge; proverbial (ODEP).

112/25-26 Bitches that puppie in hast . . . whelpes. Proverbial (ODEP).

112/27 Spattarmia. D. C. Allen identifies this herb as one of Greene's inventions (n. on "Herbs," p. 1013).

113/5 Fabius of Rome . . . delay. Maximus Verrucosus Quintus (fl. 233-221 B.C.) earned the epithet "Cunctator" (the delayer) for his strategy in dealing with Hannibal.

113/22-23 Titan . . . Lemman. See above, 27/2 and n.

113/23-24 in the listes. That is, ready to joust.

114/7 stratageme. That is, "violent broil" (OED †3); this loose usage of the word occurs several times in Greene's writings, and was possibly a coinage of his. (Cf. Grosart, vi. 197, vii. 56, 212, xii. 45, etc.).

114/18 Helena . . . beautie. A reference to the Trojan War.

114/23 Olympiades. That is, the Olympic Games.

116/17 house doue. That is, "stay-at-home."

116/18 see you vnder a couple of Capons. Possibly, "see you going to market."

116/24 smiled in his sleeue. Proverbial (ODEP).

117/1 Grange house. Grosart notes, "a larger farmhouse than you think yourself able to visit" (n. to vi. 136. 16).

117/2 the great Dogge. That is, the watchdog which would perhaps attack a stranger.

117/2-3 greene rushes . . . straunger. Proverbial (ODEP).

117/3-4 soone hot soone colde. Proverbial (ODEP).

117/4-5 draffe . . . eate him. Cf. the proverb, "Draff is good enough for swine" (ODEP).

118/6 Kitchin gaine. That is, "drippings"; this passage is the only citation given by the OED for this expression.

118/9 Within thy cap . . . my glove. A reference to the wearing of a traditional "favor"; cf. above, 93/18.

118/10 At foote ball . . . my champion be. A parody of the chivalric conventions, represented in Menaphon by Pleusidippus and Olympia (cf. above, 91/4).

119/13 forehearse. The OED conjectures, "that which guards

the front"; this passage is the only citation given by the OED for this word. The word is related to the French "herse" (portcullis), and thus continues the metaphor implied by "trampling": the heart is a besieged castle being attacked by the "trampling" tears.

120/14 I seale . . . my thummes. That is, a mock legal transaction.

121/1 a ring of a rush. Proverbial for a thing of no value (ODEP).

121/9 a starre whose influence. A reference to astrological forces.

122/12-13 playing loath to depart. Cf the proverb, "Many 'Good nights' is loth away" (ODEP).

123/27 kneeling downe . . . pardon. A traditional transaction between executioner and victim in contemporary England.

125/22-23 forerehearsed. That is, "aforementioned, just described"; the word is not recorded in the OED.

126/4 Syrian wolues . . . Moone. See above, 71/18-19 and n.

126/5 such lettice . . . lips. Proverbial (Erasmus' Adagia,

Opera Omnia, ii. 386D: "Similes habent labra lactucas").

THE GLOSSARY

GLOSSARY

The Glossary is not a complete concordance, but includes words from the text which are not easily recognizable or which have significantly changed their meaning since the sixteenth century. If a word occurs more than twice, only the first instance, followed by "etc.," is cited. Proper nouns are included; cross references provide direction from variant spellings and to notes in the Commentary, the latter indicated by "See n." An asterisk followed by a citation of the text indicates the passage is cited by the OED as the first instance of that usage of the word; a double asterisk followed by a date indicates the date of the first citation of that usage in the OED.

a prep. of (i.e. a late lately) 2/12, 65/18

a prep. on (i.e. a shipboord on shipboard) 78/26, 95/15

abbreviations sb. short summaries 13/13. See n.

abiection sb. mean-spirited thing 81/8

aboade sb. (abode) dwelling place 22/14 *(1614)

absolute a. perfect 19/19

accident sb. occurrence 34/7, 126/8

act v. express 83/18

adamant sb. diamond 45/11; magnet 68/18

addicted ppl. a. devoted 65/1, 65/3

admiration sb. admirableness 18/22

Adonis sb. an unfortunate lover of Venus: the type of mascu-

line beauty 42/24, etc.

advance v. present 113/26

AEolus sb. god of the winds 29/12, 38/12

affie v. trust 83/24

affinitie sb. kindred 93/20. See n.

affoord v. yield naturally 5/7, *37/20, etc.

affrighted v. deterred from *5/22

against adv. in preparation for 47/2, 59/16

Agamemnon sb. leader of the Grecian forces besieging Troy 111/24

aime sb. target 88/1

Alcides sb. Hercules 75/8

allay v. alleviate 38/15. See n.

alledg(ed, -ing) v. plead 32/8, etc.

allegations sb. assertions, arguments 63/15

alonely adv. only 106/15

alongst prep. along 53/21, etc.

amate v. daunt 59/11

ambiguity sb. dubiety, uncertainty 27/21 *(1598)

Amphitrite sb. wife of Poseidon, queen of the sea 29/11

amomum sb. an aromatic plant 8/7

amors sb. romantic love 41/1, etc.

Anchises sb. father of Aeneas, by Venus 42/13

annoy sb. troubling circumstance 107/14

annuals sb. yearly records 77/2 *(1689)

antickt (it) v. pt. performed antics *20/7

Apollo sb. the sun 79/21; protector of cattle and herds 91/26

applaud v. encourage 27/21

approue v. experience, find by experience 73/19; demonstrate 107/13

approved ppl. a. tested 113/16, 125/14

argent a. silver (heraldic term) 95/4

Argus sb. the countless-eyed servant of Hera who was set to watch Io 63/23

as adv. (restrictive prefix): as then adv. then 79/7, 99/2; as shewing showing 52/15; as touching touching 73/7, etc.

assay v. make an assay 77/15

assayed v. pt. assailed 122/17

assertaineth v. assures 93/14-15

astonied ppl. a. momentarily deprived of the power of action, dazed 55/17, 61/6

atchiude v. pt. (achieved) gained (a material acquisition) 104/8

Aurora sb. dawn 54/15, 108/10

auaileable a. efficacious 78/18

auant int. begone! 24/7, 49/20

Bacchanals sb. devotees of Bacchus 61/25 *(1590)

bad v. bade 47/7, etc.

balsamum sb. balsam, aromatic resin 8/6

bandie v. rally back and forth 19/9, wrangle *64/27

banning ppl. a. cursing 90/11

banquerout a. stript bare *21/1

banquet sb. light repast between meals 53/12

bare v. bore 93/26

begun(ne) v. pt. began 73/11, 93/7

behoue sb. (behoof) benefit 119/6

- bemoanings sb. lamentations 89/24
- bequeathed v. entrusted 76/19
- betimes adv. soon, forthwith 94/11
- bewray v. display, make known 71/9, 89/12
- bills sb. pikes 111/9. See n.
- bin v. been 14/27, etc.
- blisse v. bless 36/6
- bodge vp v. botch up, put together clumsily 11/9
- boord sb. (board) table used for meals 93/21
- boorded v. pt. addressed, accosted 62/20
- bootless a. unavailing 84/23
- borders sb. strips of ground for flowers 40/18. See n.
- Boreas sb. the north wind 5/20, etc.
- braue a. finely dressed 59/16; splendid, showy 55/2, etc.
- braue v. defy 67/22
- brauers sb. braggarts *19/4
- brauing ppl. a. threatening 51/6
- brinded ppl. a. brindled 117/23
- brute sb. (bruit) widespread rumor 96/12
- bucklers sb. shields 19/4
- bumbast sb. cotton-wool stuffing, "fustian" 5/25. See n.
- caitiffe a. basely wicked 119/5
- calender sb. outward sign, index 31/27, 39/6
- canonicall a. of admitted supremacy 92/3-4
- canuaze v. discuss reductively 17/8. See n.
- carefull a. full of concern 26/10; full of grief 27/22

- careless a. free of care 39/19
- careers sb. gambols 29/8
- carterlie a. churlish 15/8
- cassocke sb. loose gown 59/18
- catastrophe sb. situation 116/6-7. See n.; denouement 125/23
- censers (-ors) sb. pl. judges 65/24, etc.
- censure(s) sb. judgment(s), opinion(s) 5/4, etc.
- censure(s) v. judge(s) 64/19, 69/22
- chacte v. pt. (chased) adorned 85/10. See n.
- chamlet sb. (camlet) a costly fabric 47/4
- champion sb. chivalric defender 44/27, etc.; champaign,
plain 29/17
- characters sb. pl. brand, stamp 66/26
- chaunted v. warbled 29/20
- cholar (choller) sb. anger 92/24, etc.
- cintfoyle sb. the flower cinquefoil 48/12
- circumstance sb. subordinate matters or details 78/23, 81/14
- cloathes sb. (cloths) hangings 43/15
- close a. hidden 34/15
- closely adv. secretly, covertly 16/23
- cloutes sb. clothes 75/9
- clownerie sb. crude rusticity *15/10
- clownes sb. rustics 110/23
- clownish a. crudely rustic 69/23, 93/2
- clyme sb. realm 27/14
- Cholcos sb. Cholchis in Asia Minor, the destination of the
Argonauts 48/17
- collation sb. comparison 18/19

comical a. happy or fortunate 125/23

commoditie sb. collateral for credit 6/9. See n.

companion(s) sb. "fellow(s)" (used contemptuously) 10/11,
64/14

compare sb. comparison 22/10, etc. (*107/2)

compasse sb. scope 41/4

compendiaries sb. compendiums 13/5. See n.

complain him v. bewail himself, lament 87/1

conceate, concept, conceit sb. conception, idea, thought
28/12, etc.; mental capacity 107/9; personal opinion
or judgment 27/25, etc.; private opinion of oneself
30/11; witty notion or expression 18/2, etc.; use of
conceits as a quality of literary taste or style *9/12;
a morbid affection of the mind 23/13, etc.

concept(est) v. apprehend *30/14

conceited ppl. a. full of imagination, ingenious 1/9

conceipters sb. fanciers *29/7

condescended v. acceded 103/15

confines sb. territory 77/8

confute v. overcome by argument 16/23

coniecture sb. conclusion 29/25

conioyned v. united 83/2

considerate a. deliberate, careful 30/26

constitution sb. disposition 31/23

consume v. waste away 73/18

contention sb. emulation 6/27. See n.

continent sb. tract of land 26/8, etc.

continue a. sustained, continuous 1/10, 16/19

contrarietie sb. state of opposition 82/4, 102/22

copesmates sb. (copemates) companions 77/2

- corasives sb. corrosives 26/11
- coucht ppl. a. framed, arranged 106/6
- countenance v. face out 86/14
- counterfeite sb. painted representation, portrait 92/11
- counterfets sb. pretenders, impostors 20/13
- course sb. drift, tenor 41/9
- couenants sb. specific clauses of a formal agreement
21/9. See n.
- couerte, in adv. secretly 113/11
- couerts sb. shelters 50/16
- cowcumbers sb. cucumbers 118/16
- cowsloppe sb. the flower cowslip 48/13
- cracke v. flounder, crash 57/23. See n.
- crepundios sb. empty talkers *9/12
- crowde v. pt. (crowed) uttered a joyful cry 36/3
- cruell sb. (crewel) worsted yarn 48/6
- cubbs sb. cob nuts *117/17
- cunning sb. wisdom, intelligence, wit 107/10; skill 14/5
- cunning a. expert 80/17, 103/24
- cunningly adv. with skillful art 69/24, 80/27
- Cupid sb. mischievous god of love 32/17, etc.
- curiously adv. exquisitely, skillfully 110/20; elaborately
11/11
- curtalling ppl. sb. shortening 13/19
- daintie a. pleasant, delightful 116/15
- Daphne sb. the daughter of a river-god transformed into a
laurel tree to avoid the pursuit of Apollo 63/3, 92/14

- date v. put an end or period to *32/8
- dated ppl. a. temporally arranged 28/2. See n.
- dastard a. cowardly 112/1
- decasillabon sb. ten-syllable verse (i.e. iambic pentameter)
*6/6
- decipher(ed) v. portray(ed) 1/6, 103/14; revealed 63/1
- deepe a. intense, profound 30/7
- deerest sb. highest price 9/17
- deined v. pt. (deigned) bestowed *48/4
- delicates sb. delicacies 82/9
- delicious a. delightful 22/3, 105/18
- demeanours sb. way of life 61/10
- descant sb. amplification 74/19 *(1594)
- descanted v. pt. made remarks, commented 72/22
- desiune sb. (from French, dejeuner) breakfast 47/1
- despite sb. contemptuous defiance 81/5
- determinate a. conclusive, final 16/25
- deuice sb. poetic invention 106/3
- deuices sb. dramatic pieces 20/4; witty writings,
"conceits" 7/24
- deuine vpon v. augur from, be inspired concerning 104/18,
106/4
- deuise sb. device, heraldic bearing 94/26, 95/2
- deuoure v. absorb so as to do away with 105/12, 105/20
*(1625)
- deuour ppl. a. engrossed 106/3
- deuoyre sb. (devoir) duty 123/27
- dexteritie sb. cleverness, sharpness 20/1
- Diana sb. goddess of the woods and of chastity 54/9

- date v. put an end or period to *32/8
- dated ppl. a. temporally arranged 28/2. See n.
- dastard a. cowardly 112/1
- decasillabon sb. ten-syllable verse (i.e. iambic pentameter)
*6/6
- decipher(ed) v. portray(ed) 1/6, 103/14; revealed 63/1
- deepe a. intense, profound 30/7
- deerest sb. highest price 9/17
- deined v. pt. (deigned) bestowed *48/4
- delicates sb. delicacies 82/9
- delicious a. delightful 22/3, 105/18
- demeanours sb. way of life 61/10
- descant sb. amplification 74/19 *(1594)
- descanted v. pt. made remarks, commented 72/22
- desiune sb. (from French, dejeuner) breakfast 47/1
- despite sb. contemptuous defiance 81/5
- determinate a. conclusive, final 16/25
- deuice sb. poetic invention 106/3
- deuices sb. dramatic pieces 20/4; witty writings,
"conceits" 7/24
- deuine vpon v. augur from, be inspired concerning 104/18,
106/4
- deuise sb. device, heraldic bearing 94/26, 95/2
- deuoure v. absorb so as to do away with 105/12, 105/20
*(1625)
- deuourd ppl. a. engrossed 106/3
- deuoyre sb. (devoir) duty 123/27
- dexteritie sb. cleverness, sharpness 20/1
- Diana sb. goddess of the woods and of chastity 54/9

- diapason sb. outburst of sound *112/4
- dilate v. discourse or write at large (upon) 77/3
- Diogenes sb. founder of the school of the Cynics ("dogs")
64/25, 65/17
- dinde v. pt. dined 20/8
- discents sb. downward steps *56/6
- discountenanst v. pt. abashed 19/2
- discouer v. make known 51/13, etc.; manifest, exhibit 42/14,
etc.
- discouering v. manifesting 2/13-14
- disgest(ed) v. digest(ed) 94/16, 100/9
- disgestion sb. digestion 6/4
- disgraced ppl. a. put to shame, eclipsed 46/1 *(1594)
- disputatiue a. subject to disputation *16/24
- dissembled ppl. a. hidden 100/11
- dissentious a. inclined to differ or dissent in religious or
ecclesiastical matters 16/26
- distilled v. pt. trickled down 34/26
- doate v. talk foolishly 24/6
- doating ppl. a. weak-minded 13/6
- doome sb. judgment, formally pronounced decision 26/26, 110/6
- doubtful a. apprehensive, full of fear 26/6; uncertain 115/24
- doubtfully adv. ambiguously 97/8
- doubts sb. uncertain matters, difficulties 27/19, 62/27
- draffe sb. swill given to swine 7/21, 117/4
- draue v. drove 29/25, etc.
- dropped ppl. a. dotted with spots of color 80/27
- dumpes, dumps sb. fits of melancholy, abstraction 2/19, etc.
- dunces sb. religious fundamentalists 13/7. See n.

dylonimas sb. equivocations 26/24. See n.

effects sb. affects, feelings 48/22

efficient sb. cause 16/19

eftsoones adv. soon afterwards 91/10

element sb. sky 68/17

Elizium sb. heavenly fields 103/1

emblazon v. portray as on a heraldic shield 81/1 ****(1593)**

embowell v. disembowel 5/18

empayred v. impaired 78/11

enchac'de ppl. a. set as with gems *105/6

ende sb. final cause, purpose 39/20

Endymion sb. youth who, in his perpetual sleep, is beloved
of the moon goddess Selene 56/7, 92/15

enfeaft v. pt. (enfeoffed) put in possession of lands 86/24

enjoynd v. pt. assigned 73/8

enuied v. pt. regarded with ill will 93/10

Epicurus sb. the type of the glutton 65/14, 96/3

epitaphers sb. writers of epitaphs *16/16. See n.

epitazis sb. the rising action of a play, in which the main
action is developed 67/27

epitomes sb. short digests of longer works 13/9. See n.

equal(1) a. unfluctuating 27/12, 30/26 ****(1626: rare)**

equality sb. the quality of having equals 18/6. See n.

equipage sb. equality of position, rank 16/10. See n.

Erinis sb. a Fury 91/9

escapes sb. inconsiderate transgressions (especially
sexual) 31/8

eternisht v. pt. immortalized 8/25; made perpetual 76/7

event sb. outcome, consequence 34/7, etc.

exalted v. pt. exulted 91/5

excell v. surpass 6/24 *(1611: unusual)

expected v. pt. awaited 28/1, etc.

expende sb. expenditure 11/25

expired v. pt. caused to pass, spent 13/9. See n.

express v. pt. manifested by external tokens 75/6

exquisite a. highly finished, excellent 14/24

extemporall a. able to extemporize 6/24

eyne sb. eyes 58/15

facilitie sb. means, resources 19/3

faction sb. intrigue 123/4

faigne, fained. See feigned.

falsing v. falsifying 56/25

famin sb. hunger, starvation 13/20

famous a. reputable 51/20

fancie sb. romantic love 30/7

fantasie sb. faculty of mental apprehension 55/11

fardles sb. bundles, baggage 20/11

fare v. have place, rank 19/3 *(1704⁻¹)

fatal(1) a. ominous 26/6, 32/5 *(1590); fateful 26/20, etc.

fauchon, fawchen(s) sb. (falchion) sword or pike 27/7, 93/14

fauor sb. aid, support, furtherance 34/13, 86/16

fauors sb. tokens of "fauor" 56/11, etc.

fauour sb. appearance 69/21

fauours sb. features 101/21-22; attractions, charms 29/19;
good attributes 30/9 *(1596)

fawchens. See fauchon.

feigned, faigned, fained v. pt. fabled 29/24, etc.

fetched, fetcht v. pt. performed (a movement) 29/5, 29/8

figured ppl. a. portrayed or represented by speech or
action 1/9-10, 65/19

figures sb. emblems 31/20

filde v. pt. filled 56/15

fine a. overly fastidious 17/18

firstlings sb. first fruits 20/25

Flora sb. goddess of spring and flowers 22/8, etc.

fond a. infatuated, foolish 31/10, 67/2

fondnesse sb. folly 125/3

foorth prep. forth from out of 17/27

for adv. because 60/18, etc.

forbare v. pt. forbore 29/13

forborne ppl. a. done without, spared 19/13

forenamed ppl. a. previously mentioned 20/19

forehearse sb. front guard 119/13. See n.

forerehearsed ppl. a. just retold 125/22-23

forepointed ppl. a. predestined 114/11

forepointing, forpoynting ppl. a. predestining 34/12, 102/24

forsooth adv. truly 31/8

forwardnesse sb. eagerness, zeal 110/17

fripler sb. (fripper) old-clothes dealer 9/18

frolicke a. joyous 120/10; sportive, cheerful 85/13

front v. confront 88/2

froward a. perverse, refractory 30/4

fruition sb. enjoyment, pleasurable possession 57/11

frumpe sb. taunting speech 60/27, 62/26

furmentie sb. (frumenty) hot spiced milk drink 8/23

furnish out v. fill out 28/13, 39/24

fustian fume sb. great display of anger 85/20

gage v. guage 17/21. See n.

gantlet sb. gauntlet 112/22. See n.

gaue v. pt. displayed as an armorial bearing 124/19

geerde v. pt. jeered 116/13

gentrie sb. polish of manners, good breeding 67/1. See n.

gimmon sb. (gemmon or gemmal) a double ring 121/1

girded v. pt. taunted 60/27

giuing. See gaue.

glistering ppl. a. sparkling, brilliant 98/1, 108/3

gloriosers sb. boasters, braggarts *112/9

glose sb. gloss, superficial commentary 14/9

Gothamists sb. proverbially foolish persons 8/17. See n.

greene(r) a. fresh(er), clean(er) 22/14, etc.

greeues sb. griefs 39/25

grounding v. relying 56/2

grudge v. envy 23/4

grudged v. pt. grumbled discontentedly 110/21; was dissatisfied 94/23

habilliments sb. vestments 39/17

halcione sb. kingfisher 37/13. See n.

halpeworthes sb. half-penny-worths, very small quantities
17/20

- hammered / v. pt. laboriously contrived 112/19-20
hansell sb. (handsel) first trial 97/12
happely adv. haply, perhaps 83/10
haps sb. mishaps 52/8
hardie a. presumptuously bold 51/21, 112/4
hardlie adv. with difficulty 29/3. See n.
haughtie a. lofty, high-minded 19/6, 75/26
haute a. haughty, lofty 72/3
hazard sb. outcome dependent upon Fortune 115/24
healme, helme sb. helmet 114/20, 115/22
heardgroomes sb. shepherds 97/3, 99/2-3
Helen, Helena sb. Helen of Troy 111/20, 114/18
heliotropion sb. flower such as the marigold 68/27
Hiems sb. winter (Latin) 46/2
hobbie sb. hawk 55/25
hodge sb. rustic laborer 15/9, 78/1
home born a. uncultured *11/4-5; homely 101/21
hospital sb. hostelry 21/6. See n.
hower(s) sb. hour(s) 11/13, 16/16
hoyse v. hoist 78/25
huffe snuffe sb. braggart 15/20-21. See n.
humor sb. mood 32/21
humors sb. vagaries, whimsical traits 2/21
humorists sb. vaporous, changeable persons 7/20 **(1596)
humorous a. capricious 71/13; jocular 74/19
Hymnaeneus sb. (Hymenaeus, Hymen) god invoked in marriage
 songs 67/21
hyperbolical a. extravagant *82/6

Hyperion sb. the sun 80/8

I int. aye 54/3, etc.

iackets sb. sleeveless tunics 111/8

iarre sb. quarrel 80/25

Iason sb. leader of the Argonauts in the quest for the golden
fleece 48/17; unfaithful husband of Medea 104/8

Icarus sb. youth whose death was caused by flying too near
the sun using wings held together with wax 71/21

Idaea, Idea sb. image (with Platonic associations) 45/4, etc.

iigge sb. (jig) lively jocular song 57/22

imbecilitie sb. weakness 78/21

imoderate a. boundless 18/1

impald v. (impaled) encircled 125/18

impreso sb. (impresa) emblem *61/2

impressions sb. printings 12/2

inchacte v. pt. (enchased) engraved, imprinted 66/25

inconstant a. fickle, changeable 2/18

indentures sb. mutual covenants 21/10, 120/3

indeuors sb. endeavors 10/13

indifference sb. difference, differentiation 7/22. See n.

indifferent a. disinterested, even-handed, impartial 11/2

inferre v. bring about 42/7; bring in, introduce 51/22;
imply 79/26

infinitum sb. unbounded space 13/27

infired ppl. a. enflamed 15/5 *(1661)

influence sb. astrological effect 104/2

inforce v. strengthen, encourage 106/9

ingraffe v. engraft 47/23

ingrosse v. (engross) name in a formal document, include in
a list *6/7

inkhorn a. affectedly learned or bookish 9/21, 69/8

insisting v. persevering, following steadfastly (in a person's
steps) 11/23-24

insues v. (ensues) results 74/7

insulting ouer v. triumphing over 83/11

insulted v. pt. boasted, vaunted *15/1

intermeddle (-ed, -ing) v. concern or occupy oneself (with
what is none of one's business) 10/26-27, etc.

intermedium sb. interlude *17/17

interseamed ppl. a. interspersed *40/18

intituled in v. holding title to 100/3

inueigle(d) v. allure(d), seduce(d) 48/3, 51/27-52/1

inuested v. pt. clothed 11/21

ioconde a. (jocund) merry, cheerful 60/21

Ioue sb. Jove, king of the gods and goddesses 26/4, etc.

ioyes sb. joys 2/15

Iris sb. the rainbow 67/17

ironicall a. that uses or is addicted to irony *6/11

issue v. lead, emerge 80/25

iuggling ppl. a. (juggling) deceptively dextrous 20/17

iumpde v. pt. (jumped) jumped into, effected as with a
jump 126/9 *(1611)

Iuno sb. queen of the gods and goddesses, notoriously
jealous 37/26, etc.

Iupiter sb. king of the gods and goddesses 43/23

kercher sb. kerchief 44/22, 90/18

kilcow a. bragging, bullying, terrifying *6/1

kinde hearted a. loving 32/5

kistrell sb. (kestrel) small hawk 86/11. See n.

laies, lays sb. songs 64/1, etc.

latter a. belonging to a subsequent period 7/20

laualtos sb. (lavoltas) high bounds in the dance lavolta
29/5

lauish sb. prodigality 8/12

lauish a. excessive, unrestrained 85/21

layes, lays. See laies.

learnd v. pt. taught 69/7

least adv. lest 11/16, etc.

leaue adv. (lief) willingly 79/26

lemman sb. paramour 27/2, etc.

leuel(l) v. direct (one's looks) 28/14, 78/12

leuel a. equal 72/15, 93/7

leuell sb. aim (of a missile or weapon) 31/13

liberall a. free from narrow prejudice 5/4 *(1781)

light ppl. a. lighted 12/12

lightened ppl. a. flashed 30/1, 56/10

lightened v. pt. caused to flash out 34/23, 56/10

lineaments sb. distinctive features or characteristics 78/24
125/6

list v. listen 85/14

listes sb. tilting yard 113/24

load sb. (lode) object of attraction 68/27

load-starre sb. (lodestar) guiding star 29/27

load stone sb. (lodestone) magnet 46/11-12

looking when v. awaiting the time when 46/26

loues sb. romantic loue 56/17, etc.

lower, lowre v. (lour) look angry or sullen 60/24, etc.

Luna sb. the moon 29/26, etc.

madding a. frenzied 111/19

madrigale sb. love lyric or song *32/4, etc.

magnanimitie sb. courage 78/18, 112/23-24

maime sb. injury 88/3

malepart a. (malapert) saucy, impudent 61/17

manuarie a. manual 13/15

margin sb. strand 27/12

Maro sb. Virgil 7/3, etc.

Mars sb. Roman god of war 31/27, etc.

marte sb. marque 65/16. See n.

Martin sb. Martin Marprelate 9/15. See n.

mate sb. "chap" (used contemptuously) 5/13

maugre adv. despite 1/11, etc.

maze sb. state of bewilderment 115/8

meads, meades sb. meadows 22/17, etc.

mean(e) a. undistinguished 43/4, 51/23; base 71/8

meanelie adv. humbly 40/8

meanest a. most inferior in ability or learning 9/19

medicinable a. pertaining to medicine 79/10

Mercurie sb. Hermes, inventor of the lyre 63/22

merelie, merely adv. merrily 13/16, etc.

meruaile sb. marvel 10/4, etc.

merueilouslie adv. marvellously 11/25

messe sb. a bowl-full 116/16

metamorphozed ppl. a. transformed as if by enchantment
53/4

metaphusicall a. (metaphysical) transcendent, extraordinary
*101/27

mildlie adv. graciously 27/27

mislike v. be displeased 23/1

moechanicall a. mean, vulgar 5/13

molde sb. (mould) the material of the human body 105/5

mole-spade sb. shovel for digging moles 44/7

motto sb. phrase attached to an emblematic design 95/1

moyst v. moisten 22/17

Narcissus sb. emblem of self-love 30/7, etc.

nephew, neuw sb. grandson 124/8, 125/18

Neptune, Neptunus sb. Roman god of the sea 27/1, etc.

nere adv. near 16/13

neuw. See nephew.

newfangles sb. novelties 10/24

nice a. fastidious, difficult to please 62/24; involving
extreme minuteness or precision 13/19

Niobe sb. emblem of grief 84/14

none such sb. unmatched or unrivalled thing 101/11. See n.

nosecloth sb. handkerchief 17/17. See n.

nostrills sb. nostrils 8/8

nymph(es) sb. young and beautiful maiden(s) 28/25, etc.

obseruant a. attentive in observation 31/24

Oenone sb. shepherdess who was the first love of Paris
53/20, 68/14

of clocke a. o'clock 12/14

offensiue a. being offended. See n.

oppose v. expose 9/22 (See n.), 20/22

ordinarie sb. place to gather socially and dine 20/9

orient a. oriental 105/14; brilliant, lustrous 80/7. See n.

orizons sb. prayers 26/24, 67/19

otherwhile adv. at other times 8/17

otherwhile a. occasional *18/24

ouercasting v. overshadowing, darkening 92/22

ouercharged ppl. a. overburdened 34/21, 42/19

ouercloieth, ouer-cloyed v. surfeit(ed), satiate(d) 6/1, etc.

ouer-fraught ppl. a. overloaded 13/4

ouer-peered v. pt. looked down on *29/4

ouer-rackt ppl. a. overstrained *8/19

outbraue v. face out defiantly *5/25

owes v. owns, has 48/20

packstaffe sb. pikestaff 57/19

pad sb. frog 60/3

Pallas sb. Greek goddess of wisdom 46/4

Pan sb. pastoral god 62/4, 85/26

pannicles sb. plumes 93/12. See n.

pappes sb. breasts 105/13

parallels sb. things running parallel, implying a moral di-
rection *39/7

- Paris sb. Trojan prince whose liaison with Helen caused the Trojan War 53/20
- parley sb. conference, conversation 42/7, etc.
- partiall a. incomplete 97/14 *(1641)
- passengers sb. travellers 42/17
- passing adv. passingly, exceedingly 42/5, 60/21
- passion sb. outburst of feeling
- passions sb. speeches expressive of strong feeling 1/9, etc.
- patterne sb. sample 15/10 *(1610)
- pauilion sb. large stately tent 102/6 (See n.), 105/7
- pawne sb. pledge, surety 72/26
- pearke v. perch 49/17
- peecte v. pt. pieced 20/6. See n.
- peniworths sb. advantage obtained 98/23. See n.
- peraduenture adv. perchance 17/7
- peremptory a. precluding all doubt, conclusive *26/6, 27/20
- perforce adv. forcibly 78/25, 99/4
- period sb. extended rhetorical sentence 52/5. See n.
- peripateticall a. stiffly affected 11/11. See n.
- peticoate sb. skirt 59/19
- pheare, pheere sb. (fere) companion, mate 73/21, 80/10
- philosophicall a. scientific 91/27
- philosophie sb. natural philosophy 79/8
- phisicke v. treat with remedies *8/3
- Phoebe sb. the moon 68/17
- Phoebus sb. the sun 29/5, etc.
- pight v. pt. pitched 105/7
- pilfries sb. plagiarisms 6/21 *(1592)

pinched v. pt. straitened, distressed 2/10
platted v. pt. planned 99/6
plaudite sb. round of applause 5/9 (See n.), 62/9
playned him v. pt. bewailed himself 87/10
pleasance sb. that which evokes pleasure 19/25
pleighted ppl. a. (plaited) braided 104/7
pollicie sb. conduct of public affairs 7/25
polt-footed ppl. a. club-footed *51/16
popt v. pt. put suddenly 21/8
posset sb. hot spiced milk drink used as a remedy 44/17
pottle pottes sb. two-quart tankards 17/21. See n.
pound v. confine *13/15
pray sb. prey 77/13
prefixed ppl. a. appointed beforehand 123/10
preiudiciall a. harmful, noxious 26/6
prentice sb. apprentice 103/23
present a. immediate 100/1
Priam sb. king of Troy during the Trojan War 111/21
pride sb. splendour 111/1
prime sb. morning 105/13; spring 114/16
princelie a. appropriate to a sovereign (of either sex)
 49/11, etc.
principalitie sb. pre-eminence 103/4
princookes sb. coxcomb 115/17
professors sb. adherents 20/18
prooue, proue v. find out by experience 74/14, 103/21
prosecuted v. pt. went on with 42/9
proud a. sexually excited *(1590)

pruning v. preening 114/14

quadrant a. nearly worthless 9/12. See n.

quaint a. fine, elegant 31/17

quaintly adv. finely, elegantly 59/18

quarter blowes sb. fencing strokes 116/12

quatted ppl. a. oppressed 61/27

quicker a. sharper, more caustic 9/24

quippe v. assail with a quip 7/27

quoate v. write down 104/12

rebated ppl. a. blunted 8/13, 97/25

rebounde v. re-echo, resound 15/13

reconciling v. demonstrating the agreement of 17/9. See n.

reede sb. rustic pipe, symbol of pastoral poetry 23/3

reedified v. pt. rebuilt 11/24

reformatorie a. having a desire or tendency to reform *16/20

refuse a. made up out of refuse, trashy 13/11. See n.

renowm sb. renown 93/11

renowmed ppl. a. renowned 91/6

repose v. place (something) in the control of another *6/6

repurged v. cleansed again 12/27

requitall sb. exertion in return 4/13. See n.

resemble v. compare 9/5

restlesse a. unceasing 71/26

rethoritian sb. (rhetorician) elegant writer 6/16, 7/17

reuolue v. destine 84/6

Roscus sb. great actor 20/12. See n.

roundelay sb. song 34/1, etc.

rouze v. cause (game) to rise or issue from cover (figurative)
*17/26

ruffler sb. braggart, swaggering fellow 116/22

russet sb. homespun wool, emblem of pastoral simplicity
24/20, etc.

sables a. black (heraldic term) 110/25

scaffolde sb. spectators' stand 123/16

secular a. unlearned *9/10

selde adv. seldom 106/11

sent(ing) sb. scent(ing) 8/8, 8/14

sentences sb. quotable sayings, aphorisms 10/16

shadowed v. pt. portrayed 106/20

shambles sb. slaughter-house 64/5

sheepish a. rustic, clownish 111/5

shelpe sb. sandbank or submerged ledge of rock 30/3, 112/7

shifting ppl. a. characterized by the use of tricks, deceits
or evasions 10/11

shrikes sb. shrieks 42/17

shrowded v. pt. concealed 34/8, 36/17-18

sight v. pt. sighed 44/21, etc.

sillie, silly a. simple, rustic 106/7, 106/17

simplest a. most foolish 6/12

simplicitie sb. foolishness 14/13

singular a. pre-eminent 16/8, etc.

Sisiphus sb. emblem of unceasing futile labor 32/13

skincoate sb. sheepskin coat 103/8

- slop sb. loose trousers 47/4
slowes sb. sloes 117/18
smoothing v. assuaging *28/10, 28/18
smudgde . . . vp v. decked out *126/8
sometime adv. sometimes 86/27
sonets sb. melodies 57/17
sonetto sb. sonnet (Italian) 121/5, *122/5
sort sb. band, group 10/11
sources sb. springs, fountains 34/24
sowterly a. befitting a cobbler 72/25, 92/7
speeding sb. success 116/9
stabbe sb. thrust 17/12. See n.
staind v. pt. obscured the luster of *109/20
still adv. continually 41/20, etc.
stint v. abate, cease 35/16
stomackt a. offended 117/7 *(1599)
stout a. haughty 116/22
straight a. (strait) strict 113/13
straites sb. narrow confined place or space 13/26
stratageme sb. deed of blood or violence 114/7
streighter adv. more tightly 13/21
strond sb. strand 29/1, etc.
Styx sb. one of the rivers of Hades 39/3
submisse a. submissive 101/24, 125/4
subscribed to v. written at the conclusion of 15/2
succeeded to v. been inherited by 7/17
successe sb. outcome 27/25

- sundrie a. assigned distributively 1/9 (See n.), 47/6
surcharged ppl. a. overburdened 80/6
surfet sb. sickness arising from intemperance 86/21
surfet v. feast 47/26, 61/13
surfetted ppl. a. sick by overindulgence 8/10
surfetting v. feasting 90/24 (See n.), 102/14
surmised ppl. a. alleged 123/4
sute sb. (suit) livery 21/7, 90/15
sware v. pt. swore 117/9
swelt v. swelter 89/5
Sybil sb. (Sibyl) prophetess *76/6

table sb. alehouse sign board 10/4
tables sb. writing tablets 104/11
taffata a. floridly bombastic 20/5
tainted v. pt. colored, tinged 72/19, etc.
tall a. brave 51/7, 73/4
tapsterlie a. befitting a tapster *9/22
tedder sb. tether 51/2
temperest v. govern 32/19
terminate v. denominate *15/18
Themis sb. Greek goddess of justice (a sea goddess) 84/5
Thetis sb. Greek sea-goddess, mother of Achilles 29/6, etc.
Thrasonical a. vainglorious 15/20. See n.
thoroughly adv. thoroughly 100/24
tilsmen sb. peasants 99/2
tire v. spend *62/8

tirde, tired ppl. a. attired 47/2, 103/7

Titan sb. the sun 70/10, etc.

tost sb. toast 17/23. See n.

toward a. promising 94/1

traces sb. footsteps 11/22 *(1613)

tracing v. travelling 63/23, etc.

tractacts sb. (tractates) treatises 7/14

traded ppl. a. skilled 12/24

tragoedians sb. actors or playwrights 5/17. See n.

tramels sb. (trammels) plaits *31/26, 66/14

trauailed v. pt. studied 11/3

trencher sb. a plate of wood or earthenware 6/15. See n.

triobulare a. worthless 15/20. See n.

Troy sb. site of the Trojan War 42/13, 111/23

Triton sb. Neptune 29/14

Tullie sb. Cicero 6/18, etc.

turtle sb. turtledove 73/21

vaile v. doff, surrender 105/15

valure sb. valor 102/11

vant, vaunt v. display proudly 6/22, etc. *(1590)

varietie sb. fickleness 102/25

vassaile sb. base or abject person, slave *49/20

vaunt sb. cause or subject of boasting 89/15 *(1791)

vaunted v. bore (oneself) proudly or vaingloriously 20/3-4

vayle, vaylde v. lower(ed) 39/9, 31/3

venter v. venture 69/5, 71/15

Venus sb. Roman goddess of love 29/23, etc.

verдите sb. verdict 122/5

Vesta sb. Roman goddess of the hearth 65/19

vnacquainted ppl. a. unknown 79/20

vnouth a. unfamiliar 44/10, 123/17; unseemly, indecorous
*53/12

vndermeale a. associated with naptime 17/10

vndescerning ppl. a. undiscerning *8/25-26

vneuitable a. inevitable 84/6

vnkinde a. ungrateful 117/5

vnluckie a. causing harm 8/23. See n.

vnresisted ppl. a. irresistible 78/21

vnstiate a. insatiable 7/20

vouch v. think fit *68/21

Vulcan sb. blacksmith of heaven, cuckolded husband of
Venus 51/15

wagge sb. mischievous boy (term of endearment) 4/17, etc.

waine sb. wagon 118/4

wanton sb. playful child (term of endearment) *35/4, etc.

ware v. pt. wore 7/26

weale sb. well-being 2/15; welfare of a country or community
12/17

wealthie a. valuable 63/10, 101/13

webbes sb. woven fabrics 48/18

weed(e)s sb. garb distinctive of station or occupation 66/27
76/4

what inter. pron. who 7/1, etc.

whereas rel. adv. where 49/11, 105/8

whilome adv. (whilom) at some past time 108/17, 111/12

whist a. quiet 107/15

whit sb. least amount 20/20, 79/3

windlesse a. breathless 9/8

wit sb. wisdom 55/5

woe a. sorrowful 35/10

working day a. workaday 32/3

wot v. wit, know 9/2, 92/4

wrackes sb. remnants of goods cast ashore after a shipwreck
34/11

yeand ppl. a. born 116/11

Zephirus sb. west wind 29/21