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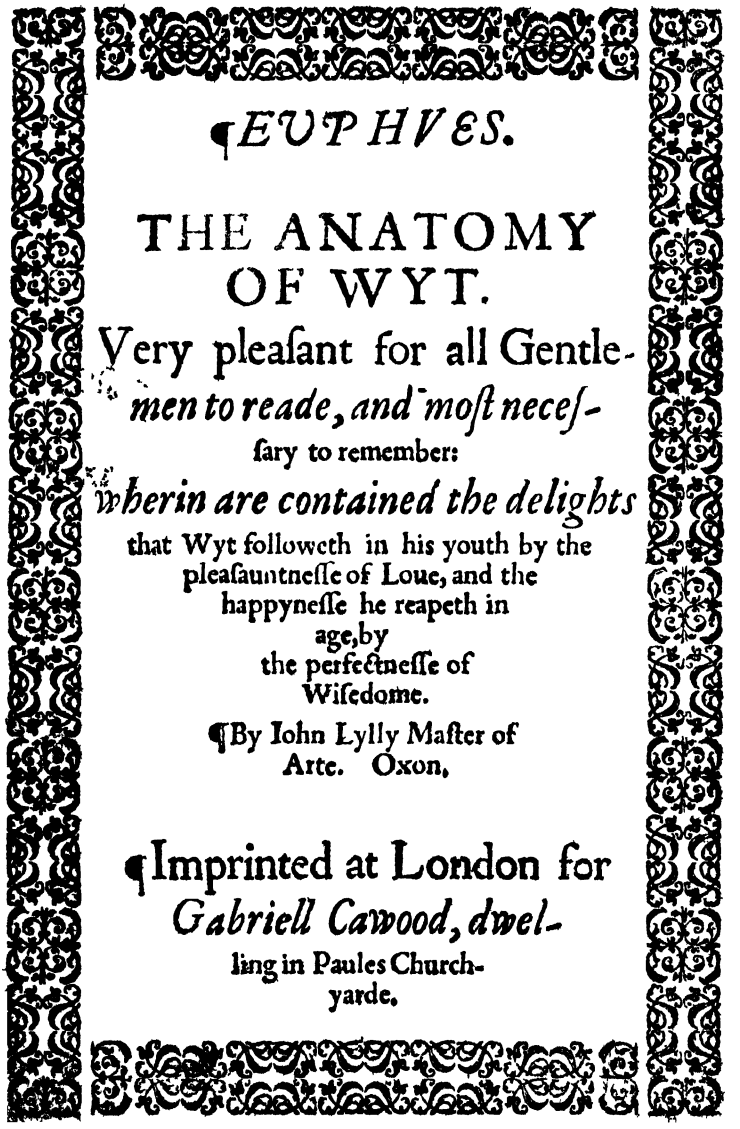
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¶*EVPHVES.*

THE ANATOMY OF WYT.

Very pleaſant for all Gentlemen to reade, and moſt neceſſary to remember:

wherin are contained the delights that Wyt followeth in his youth by the pleaſauntneſſe of Loue, and the happyneſſe he reapeth in age, by the perfectneſſe of Wiſedome.

¶By Iohn Lylly Maſter of Arte. Oxon.

¶Imprinted at London for *Gabriell Cawood*, dwelling in Paules Churchyarde.

FACSIMILE OF TITLE-PAGE OF LYLY'S FIRST NOVEL

From the copy of the *Editio Princeps* (Dec. 1578) in the British Museum

¶Euphues and his England.

CONTAINING

his voyage and aduentures, myxed with ſundry pretie diſcourſes of honeſt Loue, the diſcription of the countrey, the Court, and the manners of that Iſle.

DELIGHTFUL TO

be read, and nothing hurtfull to be regarded: wher-in there is ſmall offence by lightneſſe giuen to the wiſe, and leſſe occaſion of looſenes proffered to the wanton.

¶By Iohn Lyly, Maiſter of Arte.

Commend it, or amend it.

¶Imprinted at London for Gabriell Cawood, dwelling in Paules Church-yard.
1580.

SYMBOLS, ETC., USED IN THE TEXTUAL FOOTNOTES

EDITIONS are referred to by the letter attached to them in the List of Editions, pp. 100–3; where no such letter is attached, by the date, actual or supposed, of the edition. The reading of the text is always that of A for Part I, or of M for Part II, unless otherwise specified. Where the reading of either of these appears in the footnotes, the reading adopted is that of the next edition (T in Part I, A in Part II) or of the earliest in which the error of A or M is corrected.

Every footnote implies a collation of all the old editions down to 1636, except those marked with a dagger in the List, i. e. except those of 1585, 1587, 1605, 1606 of Part I, and of 1581–1592, 1605, 1613 of Part II, though for 1582 (G) of Part II I have reproduced the variations or omissions reported in Arber's text. For example, '*B*' or '*C–E*' attached to any variant or omission reported implies that all collated editions before and after B, or before C and after E, follow the reading of the text.

'Rest' after a symbol ('*G* rest,' '*F* rest') implies the agreement of all subsequent editions with that denoted by the symbol.

'Before' and 'after' always relate to some word or words added, not to words merely substituted, nor to a mere transposition.

'Only' after a symbol means that the word (or words) cited in the note is unrepresented by any word at all, like or unlike, in the other collated editions.

If a word cited from a line in the text occurs more than once in that line, it has a small distinguishing number affixed to it in the footnote; thus, his[1].

Unless the footnote be solely orthographical, the spelling given therein is not necessarily that of any other edition than the first named in such footnote.

To the Right Honourable my

very good Lorde and Maister, Edward de Vere, Earle of Oxenforde, Vicount Bulbeck, Lorde of Escales and Badlesmere, and Lorde great Chamberlaine of England, *Iohn Lyly* wisheth long lyfe, with encrease of Honour.

THE first picture that Phydias the first Paynter shadowed, was the protraiture of his owne person, saying thus: if it be well, I will paint many besides Phydias, if ill, it shall offend none but Phydias.

In the like manner fareth it with me (Right Honourable) who neuer before handling the pensill, did for my fyrst counterfaite, coulour mine owne Euphues, being of this minde, that if it wer lyked, I would draw more besides Euphues, if loathed, grieue none but Euphues.

Since that, some there haue bene, that either dissembling the faultes they saw, for feare to discourage me, or not examining them, for the loue they bore me, that praised mine olde worke, and vrged me to make a new, whose words I thus answered. If I should coyne a worse, it would be thought that the former was framed by chaunce, as Protogenes did the foame of his dogge, if a better, for flatterie, as Narcissus did, who only was in loue with his own face, if none at all, as froward as the Musition, who being entreated, will scarse sing sol fa, but not desired, straine aboue Ela.

But their importunitie admitted no excuse, in-so-much that I was enforced to preferre their friendship before mine owne fame, being more carefull to satisfie their requestes, then fearefull of others

5 Lyly *MAB*: Lilly *E* 1617, 1630–31: Lily *FH*: Lyllie 1623: Lylie 1636 9 portraiture *E rest* 10 it] I *E* 14 were *B rest* 19 the *om. E rest* bore to me *F*: bare to me *H rest* my *F rest* 22 foame] forme *E rest* of *before* a *E* 23 Narsissus *AB* 24 forward *E* Musitions *H rest* 27 owne] owe *A*

reportes: so that at the last I. was cõtent to set an other face to Euphues, but yet iust behind the other, like the Image of Ianu not rũning together, lik the Hopplitides of Parrhasius least the should seeme so vnlike Brothers, that they might be both thought bastardes, the picture wherof I yeeld as common all to view, but the patronage onely to your Lordshippe, as able to defend, knowing that the face of Alexander stamped in copper doth make it currant, that the name of Cæsar, wrought in Canuas, is esteemed as Cambricke, that the very feather of an Eagle, is of force to consume the Beetle.

I haue brought into the worlde two children, of the first I was deliuered, before my friendes thought mee conceiued, of the second I went a whole yeare big, and yet when euerye one thought me ready to lye downe, I did then quicken: But good huswiues shall make my excuse, who know that Hens do not lay egges when they clucke, but when they cackle, nor men set forth bookes when they promise, but when they performe. And in this I resemble the Lappwing, who fearing hir young ones to be destroyed by passengers, flyeth with a false cry farre from their nestes, making those that looke for them seeke where they are not: So I suspecting that Euphues would be carped of some curious Reader, thought by some false shewe to bringe them in hope of that which then I meant not, leading them with a longing of a second part, that they might speake well of the first, being neuer farther from my studie, then when they thought mee houering ouer it.

My first burthẽ comming before his time, must needes be a blind whelp, the secõd brought forth after his time must needes be a monster. The one I sent to a noble man to nurse, who with great loue brought him vp, for a yeare: so that where-soeuer he wander, he hath his Nurses name in his forhead, wher sucking his first milke, he can-not forget his first Master.

The other (right Honourable) being but yet in his swathe cloutes, I commit most humbly to your Lordships protection, that in his infancie he may be kepte by your good care from fals, and in his youth by your great countenaunce shielded from blowes, and in his age by your gracious continuaunce, defended from cõtempt. He is my youngest and my last, and the paine that I sustained for him

3 like *B rest* 5 for *before* all *ABE rest* 19 their] the *GE rest* 21 curteous 1617 *rest* 22 I then *E rest* 32 but *om. E rest* 36 countenance *E rest*

in trauell, hath made me past teeming, yet doe I thinke my selfe very fertile, in that I was not altogether barren. Glad I was to hide them both abroad, least making a wanton of my first, with blinde conceipt, I should resemble the Ape, and kill it by cullyng it, and not able to rule the second, I should with the Viper, loose my bloud with mine own brood. Twinnes they are not, but yet Brothers, the one nothing resemblyng the other, and yet (as all children are now a dayes) both like the father. Wherin I am not vnlike vnto the vnskilfull Painter, who hauing drawen the Twinnes of Hippocrates, (who wer as lyke as one pease is to an other) & being told of his friends that they wer no more lyke then Saturne and Appollo, he had no other shift to manifest what his worke was, then ouer their heads to write: The Twinnes of Hippocrates. So may it be, that had I not named Euphues, fewe woulde haue thought it had bene Euphues, not that in goodnes the one so farre excelleth the other, but that both beeing so bad, it is hard to iudge which is the worst.

This vnskilfulnesse is no wayes to be couered, but as Accius did his shortnesse, who being a lyttle Poet, framed for himselfe a great picture, & I being a naughtie Painter, haue gotten a most noble Patron: being of Vlysses minde, who thought himselfe safe vnder the Shield of Aiax.

I haue now finished both my labours, the one being hatched in the hard winter with the Alcyon, the other not daring to bud till the colde were past, like the Mulbery, in either of the which or in both, if I seeme to gleane after an others Cart, for a few eares of corne, or of the Taylors shreds to make me a lyuery, I will not deny, but that I am one of those Poets, which the painters faine to come vnto Homers bason, there to lap vp, that he doth cast vp.

In that I haue written, I desire no praise of others but patience, altogether vnwillyng, bicause euery way vnworthy, to be accompted a workeman.

It sufficeth me to be a water bough, no bud, so I may be of the same roote, to be the yron, not steele, so I be in the same blade, to be vineger, not wine, so I be in the same caske, to grinde colours for Appelles, though I cannot garnish, so I be of the same shop. What I haue done, was onely to keepe my selfe from sleepe, as

4 cullyng *MAB*: culling *E rest* 20 &] so *F rest* 21 thought] though *E* 23 labour̃e 1617, 1630–31 28 one *om.* 1617 *rest* 33 bough] bouth 1617, 1630–31 34 no *E rest* may *before* be² *F rest* 35 no *F rest* I] it *E rest*

the Crane doth the stone in hir foote, & I would also with the same Crane, I had bene silent holding a stone in my mouth.

But it falleth out with me, as with the young wrastler, that came to the games of Olympia, who hauing taken a foyle, thought scorne to leaue, till he had receiued a fall, or him that being pricked in the finger with a Brãble, thrusteth his whole arme among the thornes, for anger. For I seeing my selfe not able to stande on the yce, did neuerthelesse aduenture to runne, and being with my first booke striken into disgrace, could not cease vntil I was brought into contempt by the secõd: wherein I resemble those that hauing once wet their feete, care not how deepe they wade.

In the which my wading (right Honourable) if the enuious shal clap lead to my heeles to make me sinke, yet if your Lordship with your lyttle finger doe but holde me vp by the chinne, I shall swimme, and be so farre from being drowned, that I shall scarce be duckt.

When Bucephalus was painted, Appelles craued the iudgement of none but Zeuxis: when Iuppiter was carued, Prisius asked the censure of none but Lysippus: now Euphues is shadowed, only I appeale to your honour, not meaning thereby to be carelesse what others thinke, but knowing that if your Lordship allowe it, there is none but wil lyke it, and if ther be any so nice, whom nothing can please, if he will not commend it, let him amend it.

And heere right Honourable, although the Historie seeme vnperfect, I hope your Lordship will pardon it.

Appelles dyed not before he could finish Venus, but before he durst, Nichomachus left Tindarides rawly, for feare of anger, not for want of Art, Timomachus broke off Medea scarce halfe coloured, not that he was not willing to end it, but that he was threatned: I haue not made Euphues to stand without legges, for that I want matter to make them, but might to maintein thẽ: so that I am enforced with the olde painters, to colour my picture but to the middle, or as he that drew Ciclops, who in a little table made him to lye behinde an Óke, wher one might perceiue but a peece, yet cõceiue that al the rest lay behinde the tree, or as he that painted an horse in the riuer with halfe legges, leauing the pasternes for the viewer, to imagine as in the water.

For he that vieweth Euphues, wil say that he is drawen but to

4 Olympus *E rest* 6 arme among] hande amongst *E rest* 9 striken] brought *E rest* 17 Zeuxes *F rest* 25–6 Appelles . . . durst *om.* 1617 *rest* 32 or *om. E rest* 35 an] a *E rest*

the wast, that he peepeth, as it were behinde some screene, that his feet are yet in the water: which maketh me present your Lordship, with the mangled body of Hector, at it appeared to Andromache, & with half a face as the painter did him that had but one eye, for I am compelled to draw a hose on, before I can finish the legge, & in steed of a foot to set downe a shoe. So that whereas I had thought to shew the cunning of a Chirurgian by mine Anatomy with a knife, I must play the Tayler on the shoppe boorde with a paire of sheeres. But whether Euphues lympe with Vulcan, as borne lame, or go on stilts with Amphionax, for lack of legs, I trust I may say, that his feet shold haue ben, olde Helena: for the poore Fisher-man that was warned he should not fish, did yet at his dore make nets, and the olde Vintener of Venice, that was forbidden to sell wine, did notwithstãding hang out an Iuie bush.

This Pamphlet right honorable, cõteining the estate of England, I know none more fit to defend it, thẽ one of the Nobilitie of England, nor any of the Nobilitie, more auntient or more honorable thẽ your Lordship, besides that, describing the cõdition of thẽ English court, & the maiestie of our dread Souereigne, I could not finde one more noble in court, thẽ your Honor, who is or should be vnder hir Maiestie chiefest in court, by birth borne to the greatest Office, & therfore me thought by right to be placed in great authoritie: for who so cõpareth the honor of your L. noble house, with thẽ fidelitie of your aũcestours, may wel say, which no other can truly gainsay, *Vero nihil verius.* So that I commit the ende of al my pains vnto your most honorable protectiõ, assuring my self that the little Cock boat is safe, whẽ it is hoised into a tall ship, that the Cat dare not fetch the mouse out of the Lions den, that Euphues shal be without daunger by your L. Patronage, otherwise, I cãnot see, wher I might finde succour in any noble personage. Thus praying cõtinually for the encrease of your Lordships honour, with all other things that either you woulde wish, or God will graunt, I ende.

Your Lordships most dutifully to commaund.

IOHN LYLY.

1 from *before* behinde *E rest* 2 yet] as yet *E*: as it were *F rest* 3 wounded *F rest* 10 lack] want *F rest* 11 that *om. E rest* 15 This Pamphlet &c. *new par. first in E* 20 in court] in the Court *E rest*; 21 in chiefest Court *E*–1617, 1630–36 23, 29 L.] Lordships *E rest* 23 with] and *BE rest* 28 out *om. B* 32 either *om. E rest* 35 LYLY *MAB*: Lilly *E*: Lily *FH*: Lylie 1617 *rest*

¶ TO THE LADIES

and Gentlewoemen of England,
Iohn Lyly wisheth what
they would.

A *Rachne* hauing wouen in cloth of Arras, a Raine-bow of sundry silkes, it was obiected vnto hir by a Ladie more captious then cunning, that in hir worke there wanted some coulours: for that in a Raine-bow there should bee all: Unto whom she replyed, if the coulours lacke thou lookest for, thou must imagine that they are on the other side of the cloth: For in the Skie wee canne discerne but one side of the Raine-bowe, and what couloures are in the other, see wee can-not, gesse wee may.

In the like manner (Ladies and Gentlewoemen) am I to shape an aunswere in the behalfe of *Euphues*, who framing diuers questions and quirkes of loue, if, by some more curious then needeth, it shall be tolde him, that some sleightes are wanting, I must saye they are noted on the backside of the booke. When *Venus* is paynted, we can-not see hir back, but hir face, so that all other thinges that are to be recounted in loue, *Euphues* thinketh them to hang at *Venus* back in a budget, which bicause hee can-not see, hee will not set downe.

These discourses I haue not clapt in a cluster, thinking with my selfe, that Ladies had rather be sprinckled with sweete water, then washed, so that I haue sowed them heere and there, lyke Strawberies, not in heapes, lyke Hoppes: knowing that you take more delyght, to gather flowers one by one in a garden, then to snatche them by handfulles from a Garland.

It resteth Ladies, that you take the paines to read it, but at such times, as you spend in playing with your little Dogges, and yet will I not pinch you of that pastime, for I am content that your Doggẽs lye in your laps, so *Euphues* may be in your hãds, that when you shall be wearie in reading of the one, you may be ready to sport

1 *This Address is in black letter in MAB, in ordinary romans in* 1623, *in small italics in E*–1617, 1630–36 3 Lyly *MAB*: Lilly *E*: Lily *FH*: Lylie 1617 *rest* 15 if,] if *all eds.* 17 on] in *F rest* 18–9 to be *om. H rest* 21 Those *E rest* 23 lyke] as it were *E rest* 24 lyke Hoppes] as Hops be *E rest* knowing . . . take] because I perceiue you haue *E rest* 27 take] vouchsafe *E rest*

with the other: or handle him as you doe your Iunckets, that when you can eate no more, you tye some in your napkin for children, for if you be filled with the first part, put the second in your pocket for your wayting Maydes: *Euphues* had rather lye shut in a Ladyes casket, then open in a Schollers studie.

Yet after dinner, you may ouerlooke him to keepe you from sleepe, or if you be heauie, to bring you a sleepe, for to worke vpon a full stomacke is against Phisicke, and therefore better it were to holde *Euphues* in your hands, though you let him fal, when you be willing to winke, then to sowe in a clout, and pricke your fingers, when you begin to nod.

What-soeuer he hath written, it is not to flatter, for he neuer reaped anye rewarde by your sex, but repentaunce, neyther canne it be to mocke you, for hee neuer knewe anye thing by your sexe, but righteousnesse.

But I feare no anger for saying well, when there is none but thinketh she deserueth better.

She that hath no glasse to dresse hir head, will vse a bole of water, shee that wanteth a sleeke-stone to smooth hir linnen, wil take a pebble, the country dame girdeth hir selfe as straight in the wast with a course caddis, as the Madame of the court with a silke riband, so that seeing euerye one so willing to be pranked, I could not thinke any one vnwilling to be praised.

One hand washeth an other, but they both wash the face, one foote goeth by an other, but they both carrye the body, *Euphues* and *Philautus* prayse one an other, but they both extoll woemen: Therfore in my minde you are more beholding to Gentlemen that make the coulours, then to the Painters, that drawe your counterfaites: for that *Apelles* cunning is nothing if hee paint with water, and the beautie of women not much if they go vnpraised.

If you thinke this Loue dreamed not done, yet mee thinketh you may as well like that loue which is penned and not practised, as that flower that is wrought with the needle, and groweth not by nature, the one you weare in your heades, for the faire sight, though it haue no fauour, the other you may reade for to passe the time, though it bring small pastime. You chuse cloth that will weare whitest, not that will last longest, coulours that looke freshest, not that endure soundest, and I would you woulde read bookes that

2 your *before* children *E rest* for²] or *E rest* 5 casket] coffer *E rest*
7 haue *B* 28–9 counterfaite *E rest* 33 the] a *E rest*

haue more shewe of pleasure, then ground of profit, then should *Euphues* be as often in your hands, being but a toy, as Lawne on your heads, being but trash, the one will be scarce liked after once reading, and the other is worne out after the first washing.

There is nothing lyghter then a feather, yet is it sette a loft in a woemans hatte, nothing slighter then haire, yet is it most frisled in a Ladies head, so that I am in good hope, though their be nothing of lesse accounte then *Euphues*, yet he shall be marked with Ladies eyes, and lyked somtimes in their eares: For this I haue diligently obserued, that there shall be nothing found, that may offend the chast minde with vnseemely tearmes, or vncleanly talke.

Then Ladies I commit my selfe to your curtesies, crauing this only, that hauing read, you conceale your censure, writing your iudgments as you do the posies in your rings, which are alwayes next to the finger, not to be seene of him that holdeth you by the hands, and yet known to you that wear them on your hands: If you be wronge (which cannot be done with-out wrong) it were better to cut the shooe, then burne the last.

If a Tailour make your gowne too little, you couer his fault with a broad stomacher, if too great, with a number of plights, if too short, with a faire garde, if too long, with a false gathering, my trust is you will deale in the like manner with *Euphues*, that if he haue not fead your humor, yet you will excuse him more then the Tailour: for could *Euphues* take the measure of a womans minde, as the Tailour doth of hir bodie, hee would go as neere to fit them for a fancie, as the other doth for a fashion.

Hee that weighes wind, must haue a steadie hand to holde the ballaunce, and he that sercheth a woemans thoughts must haue his own stayed. But least I make my Epistle as you do your new found bracelets, endlesse, I wil frame it like a bullet, which is no sooner in the mould but it is made. Committing your Ladiships to the Almightie, who graunt you al you would haue, and should haue: so your wishes stand with his will. And so humbly I bid you farewell.

Your Ladiships to commaund

IOHN LYLY.

7 there *GE rest* 17 wronge] wrunge *BH rest*: wroong *GE* 20 pleights *F rest* 22 Euph: *FH* 23 he] we *H rest* fedde *GE rest* 27 winds *E rest* 29 your *om. F rest* 33 I humbly *E rest* 36 LYLY *MAB*: Lily *E–H*: Lylie 1617 *rest*

¶ *To the Gentlemen Readers.*

GEntlemen, Euphues is come at the length though too late, for whose absence, I hope three badde excuses, shall stande in steede of one good reason.

First in his trauaile, you must think he loytered, tarying many a month in Italy viewing the Ladyes in a Painters shop, when he should haue bene on the Seas in a Merchaunts ship, not vnlike vnto an idle huswife, who is catching of flyes, when she should sweepe downe copwebs.

Secondly, being a great start from Athens to England, he thought to stay for the aduantage of a Leape yeare, and had not this yeare leapt with him, I think he had not yet leapt hether.

Thirdly, being arriued, he was as long in viewing of London, as he was in comming to it, not farre differing from Gentlewomẽ, who are longer a dressing their heads then their whole bodyes.

But now he is come Gentlemen, my request is onely to bid him welcome, for diuers ther are, not that they mislike the matter, but that they hate the man, that wil not stick to teare Euphues, bicause they do enuie Lyly: Where-in they resemble angry Dogges, which byte the stone, not him. that throweth it, or the cholaricke Horse-rider, who being cast from a young Colt, & not daring to kill the Horse went into the stable to cutte the saddle.

These be they, that thought Euphues to be drowned and yet were neuer troubled with drying of his clothes, but they gessed as they wished, and I woulde it had happened as they desired.

They that loath the Fountaines heade, will neuer drinke of the lyttle Brookes: they that seeke to poyson the Fish, will neuer eate the spawme: they that lyke not mee, will not allowe anye thing, that is mine.

3 at the length *so all* (*cf. p.* 74, *l.* 10) 6 trauell *H rest* 10 downe *om. E rest* 16 all *before* their[3] *E rest* 18 mislike] dislike *F rest* 20 Lily *E–H*: Lylie 1617 *rest* 29 Spawn *E rest*

But as the Serpent Porphirius, though he bee full of poyson yet hauing no teeth, hurteth none but himselfe, so the enuious, though they swell with malyce till they burst, yet hauing no teeth to bite, I haue no cause to feare.

Onely my sute is to you Gentlemen, that if anye thing bee amisse, you pardon it: if well, you defende it: and how-soeuer it bee, you accepte it.

Faultes escaped in the Printing, correcte with your pennes: omitted by my neglygence, ouerslippe with patience: committed by ignoraunce, remit with fauour.

If in euery part it seeme not alyke, you know that it is not for him that fashioneth the shoe, to make the graine of the leather.

The olde Hermit will haue his talke sauour of his Cell: the olde Courtier, his loue taste of Saturne: yet the last Louer, may happely come somwhat neere Iuppiter.

Louers when they come into a Gardeine, some gather Nettles, some Roses, one Tyme, an other Sage, and euerye one, that, for his Ladyes fauour, that shee fauoureth: insomuch as there is no Weede almoste, but it is worne. If you Gentlemen, doe the lyke in reading, I shall bee sure all my discourses shall be regarded, some for the smell, some for the smart, all for a kinde of a louing smacke:

Lette euerye one followe his fancie, and say that is best, which he lyketh best.

And so I commit euerye mans delight to his own choice, & my selfe to all your courtesies.

Yours to vse,
Iohn Lyly.

6 de-defende *MA* 13 his²] the *E rest* 14 first *before* loue *F rest* 17 an] one *E* 19 it *om. F rest* 22 a² *om. E rest* 23 owne *before* fancie *E rest* 25 I *om. BE* 1623 30 Lily *FH*: Lylie 1617 *rest*

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¶ *Euphues and his England.*

EVphues hauing gotten all things necessary for his voyage into *England*, accompanied onelye with *Philautus*, tooke shipping the first of December, 1579, by our English Computation: Who as one resolued to see that with his eies, which he had oftentimes heard with his eares, began to vse this perswasion to his friend *Philautus*, aswell to counsell him how he should behaue him-selfe in *England*, as to comfort him beeing nowe on the Seas.

As I haue found thee willing to be a fellow in my trauell, so would I haue thee ready to be a follower of my counsell: in the one shalt thou shew thy good will, in the other manifest thy wisdome. Wee are now sayling into an Iland of smal compasse as I gesse by their Maps, but of great ciuility as I hear by their maners, which if it be so, it behooueth vs to be more inquisitiue of their conditions, then of their countrey: and more carefull to marke the natures of their men, then curious to note the situation of the place. And surely me thinketh we cannot better bestow our time on the Sea, then in aduise how to behaue our selues when we come ● y^e^ shore: for greater daũger is ther to ariue in a straunge countrey where the inhabitants be pollitique, then to be tossed with the troublesome waues, where the Mariners be vnskilfull. Fortune guideth men in the rough Sea, but Wisdome ruleth them in a straunge land.

If Trauailers in this our age were as warye of their conditions, as they be venterous of their bodyes, or as willing to reape profit by their paines, as they are to endure perill for their pleasure, they would either prefer their own foyle before a straunge Land, or good counsell before their owne conceyte. But as the young scholler in *Athens* went to heare *Demosthenes* eloquence at *Corinth*, and was entangled with *Lais* beautie, so most of our trauailers which pretend to get a smacke of straunge language to sharpen their wits, are

6 to^2^] with *A rest* 8 now being *F rest* 10–1 thou shalt *E rest*
18 y^e^ *om. FH*

infected with vanity by following their wils. Daunger and delight growe both vppon one stalke, the Rose and the Canker in one bud, white and blacke are commonly in one border. Seeing then my good *Philautus*, that we are not to cõquer wilde beasts by fight, but to confer with wise men by pollicie: We ought to take greater heede that we be not intrapped in follye, then feare to bee subdued by force. And heere by the way it shall not be amisse, aswell to driue away the tediousnesse of time, as to delight our selues with talke, to rehearse an olde treatise of an auncient Hermitte, who meeting with a pylgrime at his Cell, vttered a straunge and delightfull tale, which if thou *Philautus* art disposed to heare, and these present attentiue to haue, I will spende some time about it, knowing it both fit for vs that be trauailers to learne wit, and not vnfit for these that be Merchaunts to get wealth.

Philautus although the stumpes of loue so sticked in his mind, that he rather wished to heare an Eelegie in *Ouid*, then a tale of an Hermit: yet was hee willing to lend his eare to his friende, who had left his heart with his Lady, for you shal vnderstand that *Philautus* hauing read the Cooling Carde which *Euphues* sent him, sought rather to aunswere it, then allowe it. And I doubt not but if *Philautus* fall into his olde vaine in *England*, you shall heare of his new deuice in *Italy*. And although some shall thinke it impertinent to the historie, they shall not finde it repugnant, no more then in one nosegay to set two flowers, or in one counterfaite two coulours, which bringeth more delight, then disliking.

Philautus answered *Euphues* in this manner.

MY good *Euphues*, I am as willing to heare thy tale, as I am to be pertaker of thy trauaile, yet I knowe not howe it commeth to passe, that my eyes are eyther heauy against foule weather, or my head so drowsie against some ill newes, that this tale shall come in good time to bring me a sleepe, and then shall I get no harme by the Hermit, though I get no good: the other that wer then in the shippe flocked about *Euphues*, who began in this manner.

THere dwelt some-tymes in the Iland *Scyrum*, an auncient gentleman called *Cassander*, who aswell by his being a long gatherer, as his trad being a lewd vsurer, waxed so wealthy, that he

1 by] in *G rest* 8 to[1] *om. H rest* 13 those *E rest* 16 a] the *E rest* 31 asleepe *FH* 1623 *rest* 36 at his trade, *E* lewd *A–F* 1623, 1636: lowd *M*: leaud *H* 1617, 1630–31

was thought to haue almost all the money in that countrey in his owne coffers, being both aged and sickly, found such weaknesse in him-selfe, that he thought nature would yeeld to death, and phisicke to his diseases. This Gentleman had one onely sonne, who nothing resembled the father either in fancie or fauour, which the olde manne perceiuing, dissembled with him both in nature and honestie, whom he caused to be called vnto his bedside, and the chamber beeing voyded, he brake with him in these tearmes.

Callimachus (for so was hee called) thou art too young to dye, and I too old to lyue: yet as nature must of necessitie pay hir debt to death, so must she also shew hir deuotion to thee, whome I aliue had to be the comfort of myne age, and whome alone I must leaue behynde mee, for to bee the onely maynteiner of all myne honour. If thou couldest aswell conceiue the care of a father, as I can leuel at the nature of a childe, or wer I as able to vtter my affectiõ towards a sonne as thou oughtest to shew thy duety to thy sire, then wouldest thou desire my life to enioy my counsell, and I should correct thy life to amend thy conditions: yet so tempered, as neyther rigor might detract any thing from affection in me, or feare any whit from thee, in duety. But seeing my selfe so feeble that I cannot liue to bee thy guyde, I am resolued to giue thee such counsell as may do thee good, wher-in I shal shew my care, and discharge my duetie.

My good sonne, thou art to receiue by my death wealth, and by my counsel wisdom, and I would thou wert as willing to imprint the one in thy hart, as thou wilt be ready to beare the other in thy purse: to bee rich is the gift of Fortune, to bee wise the grace of God. Haue more minde on thy bookes then my bags, more desire of godlinesse then gold, greater affection to dye well, then to liue wantonly.

But as the Cypresse tree, the more it is watered, the more it withereth, and the oftner it is lopped, the sooner it dyeth, so vnbrideled youth, the more it is also by graue aduise counselled, or due correction controlled, the sooner it falleth to confusion, hating all reasons that would bring it from folly, as that tree doth all remedies, that should make it fertile.

Alas *Callimachus*, when wealth commeth into the handes of youth before they can vse it, then fall they to al disorder that may be,

13 my *E rest* 17 corrupt *G* 28 my] thy *ABG*: on thy *E rest* 33 also *om. E rest*

tedding that with a forke in one yeare, which was not gathered together with a rake, in twentie.

But why discourse I with thee of worldly affaires, being my self going to heauen, heere *Callimachus* take the key of yonder great barred Chest, wher thou shalt finde such store of wealth, that if thou vse it with discretion, thou shalt become the onely rich man of the world. Thus turning him on his left side, with a deepe sigh and pitifull grone, gaue vp the ghoast.

Callimachus, hauing more minde to looke to the locke, then for a shrowding sheete, the breath beeing scarce out of his fathers mouth, & his body yet panting with heate, opened the Chest, where he found nothing, but a letter written very faire, sealed vp with his Signet of armes, with this superscription:

¶ *In finding nothing, thou shalt gaine all things.*

Callimachus, although hee were abasshed at sight of the emptie Chest, yet hoping this letter would direct him to the golden Myne, he boldly opened it, the contents whereoff, follow in these termes.

WIsedome is great wealth. Sparing, is good getting. Thrift consisteth not in golde, but grace. It is better to dye with-out mony, then to liue with out modestie. Put no more clothes on thy back, then will expell colde: neither any more meat in thy belly, then may quēch hunger. Use not chaūge in attire, nor varietie in thy dyet: the one bringeth pride, the other surfets. Each vaine, voyd of pietie: both costly, wide of profit.

Goe to bed with the Lambe, & rise with the Larke: Late watching in the night, breedeth vnquyet: & long sleeping in the day, vngodlinesse: Flye both: this, as vnwholsome: that, as vnhonest.

Enter not into bands, no not for thy best friends: he that payeth an other mans debt seeketh his own decay, it is as rare to see a rich Surety, as a black Swan, and he that lendeth to all that will borowe, sheweth great good will, but lyttle witte. Lende not a penny with-out a pawne, for that will be a good gage to borowe. Be not hastie to marry, it is better to haue one plough going, then two cradells: and more profit to haue a barne filled then a bedde. But if thou

7 his] the *A rest* 12 & *before* sealed *F rest* 13 of] at *F rest* 15 the *before* sight *A rest* 17 followed *B rest* 21 thy²] the *H*

canst not liue chastly, chuse such an one, as maye be more commended for humilitie, then beautie. A good huswife, is a great patrimony: and she is most honourable, that is most honest. If thou desire to be olde, beware of too much wine: If to be healthy, take heede of many women: If too be rich, shunne playing at al games. Long quaffing, maketh a short lyfe: Fonde lust, causeth drye bones: and lewd pastimes, naked pursses. Let the Cooke be thy Phisition, and the shambles thy Apothecaries shop: He that for euery qualme wil take a Receipt, and can-not make two meales, vnlesse *Galen* be his Gods good: shall be sure to make the Phisition rich, and himselfe a begger: his bodye will neuer be with-out diseases, and his pursse euer with-out money.

Be not too lauish in giuing almes, the charitie of this Countrey, is, God helpe thee: and the courtesie, I haue the best wine in towne for you.

Liue in the Countrey, not in the Court: where neither Grasse will growe, nor Mosse cleaue to thy heeles.

Thus hast thou if thou canst vse it, the whole wealth of the world: and he that can-not follow good counsel, neuer can get commoditie. I leaue thee more, then my father left me: For he dying, gaue me great wealth, without care how I might keepe it: and I giue thee good counsell, with all meanes how to get riches. And no doubt, what so is gotten with witte, will bee kept with warinesse, and encreased with Wisedome.

God blesse thee, and I blesse thee: and as I tender thy safetie, so God deale with my soule.

Callimachus was stroken into such a maze, at this his fathers last Will, that he had almost lost his former wit: And being in an extreame rage, renting his clothes and tearing his haire, began to vtter these words.

IS this the nature of a Father to deceiue his sonne, or the part of crabbed age, to delude credulous youth? Is the death bedde which ought to bee the ende of deuotion, become the beginning of deceipt? Ah *Cassander*, friend I can-not terme thee, seeing thee so vnkinde: and father I will not call thee, whome I finde so vnnaturall.

1 an] a *F*–1623 4 healthy] wealthie *E rest* 5 al *om. E rest* 8 thy[2]] the *E* 14 the *before* towne *E rest* 27 strooken *EF*: strucken *H rest* 29–30 began to vtter] he vttered *G rest*

Who so shall heare of this vngratefulnesse, will rather lament thy dealyng, then thy death: and maruel yᵗ a man affected outwardly with such great grauitie, should inwardly be infected with so great guile. Shall I then shew the duetie of a childe, when thou hast forgotten the Nature of a Father? No, no, for as the Torch tourned downewarde, is extinguished with the selfe same waxe which was the cause of his lyght: so Nature tourned to vnkindenesse, is quenched by those meanes it shoulde be kindeled, leauing no braunch of loue, where it founde no roote of humanitie.

Thou hast caryed to thy graue more graye haires, then yeares: and yet more yeares, then vertues. Couldest thou vnder the Image of so precise holynesse, harbour the expresse patterne of barbarous crueltie? I see now, that as the Canker soonest entreth into the white Rose, so corruption doth easliest creepe into the white head.

Would *Callimachus* could as well disgest thy malyce with patience, as thou diddest disguise it with craft: or would I might either burie my care with thy carcasse, or that thou hadst ended thy defame with thy death.

But as yᵉ hearb *Moly* hath a floure as white as snow, & a roote as blacke as incke: so age hath a white head, showing pietie, but a black hart swelling wᵗ mischiefe.

Wher-by I see, that olde men are not vnlyke vnto olde Trees, whose barkes seemeth to be sound, when their bodies are rotten.

I will mourne, not that thou art now dead, but bicause thou hast liued so long: neither doe I weepe to see thee without breath, but to finde thee without mony.

In steede of coyne, thou hast left me counsaile: O polytique olde man. Didst thou learne by experience, that an edge can be any thing worth, if it haue nothing to cut, or yᵗ Myners could worke without mettals, or Wisedome thriue, with-out where-with.

What auayleth it to be a cunning Lapidarie, and haue no stones? or a skilfull Pilot, and haue no ship? or a thriftie man, and haue no money. Wisdome hath no Mint, Counsell is no Coyner. He that in these dayes seeketh to get wealth by wit, with-out friends, is lyke vnto him, that thinketh to buye meate in the market for honestie with-out money: which thriueth on either side so well, that the one hath a wittie head and an emptie pursse: the other a godly minde, & an emptie belly.

1 this] his *E* 3 with¹ *om. A* 13 sooner *E–H* 14 easily *E rest* 20 pittie *E rest* 23 seemeth] seeme *F rest*

Yea, such a world it is, that Gods can do nothing with-out golde, and who of more might? nor Princes any thing with-out gifts, and who of more Maiestie? nor Philosophers any thing with-out guylt, and who of more wisedome? For as among the *Aegyptians*, there was no man esteemed happie, that had not a beast full of spots, so amongst vs ther is none accompted wise that hath not a purse full of golde. And haddest thou not loued money so well, thou wouldest neuer haue liued so warily and died so wickedly, who either burying thy treasure, doest hope to meete it in hell, or borowing it of the Diuel hast rendred him the whole, the interest where-of I feare me commeth to no lesse then the price of thy soule.

But whether art thou caried, *Callimachus*, rage can neither reduce thy fathers life, nor recouer his treasure. Let it suffice thee, that he was vnkinde, and thou vnfortunate, that he is dead and heareth thee not, that thou art a liue and profitest nothing.

But what did my father think, that too much wealth would make me proud, and feared not too great misery would make me desperate? Whilest he was beginning a fresh to renew his complaints & reuile his parents, his kinsfolke assembled, who caused him to bridle his lauish tongue, although they meruailed at his pitious tale: For it was well knowne to them all, that *Cassander* had more mony then halfe the countrey, and loued *Callimachus* better then his own selfe.

Callimachus by the importunitie of his allies, repressed his rage, setting order for all thinges requisite for his fathers funeralles, who being brought with due reuerence vnto the graue, hee returned home, making a short Inuentorie to his fathers long Wil. And hauing made ready money of such mouables as were in his house, putte both them and his house into his purse, resoluing now with him-selfe in this extremitie, eyther with the hazarde of his labour to gayne wealth, or by mysfortune to seeke death, accompting it great shame to liue with-out trauell, as griefe to bee left with-out treasure, and although hee were earnestly entreated, as well by good proffers of gentle perswasions to weane him-selfe from so desolate, or rather desperate lyfe, hee would not hearken eyther to his owne commodities or their counselles: For seeing (sayd hee) I am left heyre to all the worlde, I meane to execute my authoritie, and clayme my lands in all places of the world. Who now so rich as *Callimachus*? Who

1 that] *y^e E rest* 3 of more] of who more *A* gylt *ABG*: guilt *E*: gilt *F rest* 6 a] his *A rest* 15 aliue *A rest* 30 as *before* great *GE rest* 32 was *F rest* 33 of] as *F rest* 35 their *om. E rest* 36 to *before* claime *E rest*

nad as many reuenues euery where as in his owne countrey? Thus beeyng in a readines to departe, apparrelled in all coulours, as one fitte for all companies, and willing to see all countries, iournyed three or foure dayes verye deuoutlye lyke a pilgrime, who straying out of his pathway, & somwhat weary, not vsed to such day-labours, rested him-self vppon the side of a siluer streame, euen almost in the grisping of the euening, where thinking to steale a nappe, beganne to close his eyes. As he was thus between slumbring and waking, he heard one cough pitiously, which caused him to start: and seeing no creature, hee searched diligently in euery bushe and vnder euery shrubbe, at the last he lyghted on a little caue, where thrusting in his head more bolde then wise, hee espyed an olde man cladde all in gray, with a head as white as Alablaster, his hoarie beard hanging downe well neere to his knees, with him no earthly creature, sauing onelye a Mouse sleeping in a Cattes eare. Ouer the fyre this good olde man satte, leaning his head to looke into a little earthen vessell which stoode by him.

Callimachus delyghted more then abashed at this straunge sight, thought to see the manner of his hoste, before he would be his guest.

This olde manne immediatelye tooke out of his potte certayne rootes, on the which hee fedde hungerlye, hauing no other drinke then fayre water. But that which was moste of all to bee considered and noted, the Mouse and the Catte fell to their victualles, beeing such reliques as the olde manne had left, yea and that so louinglye, as one woulde haue thought them both married, iudging the Mouse to be verye wilde, or the Cat very tame.

Callimachus coulde not refrayne laughter to beholde the solempne feaste, at the voyce where-of the olde manne arose, and demaunded who was there: vnto whome *Callimachus* aunswered: Father, one that wisheth thee both greater cheere and better seruaunts: vnto whome hee replyed shoaring vp his eyes, by yis sonne, I accompt the cheere good, which maintayneth health, and the seruauntes honest, whome I finde faythfull. And if thou neyther thinke scorne of my company nor my Cell, enter and welcome: the which offer *Callimachus* accepted with great thankes, who thought his lodging would be better then his supper.

The next morning the olde manne being very inquisitiue of

7 grisping *so all* 8 was thus] thus lay *E rest* 32 shoaring *so all* yis sonne] Iis sonne *MAB*: Iis son *E rest* *Qy.?* by Isis, son *or* by Isis(') son

Callimachus what he was, wher he dwelt, and whether he would, *Callimachus* discoursed with him in perticulers, as before, touching his Fathers death and despite, against whome hee vttered so many bytter and burning wordes, as the olde Hermittes eares gloed to heare them, and my tonge would blyster if I should vtter them. More-ouer he added that he was determined to seeke aduentures in straunge lands, and either to fetch the golden fleece by trauaile, or susteine the force of Fortune by his owne wilfull follye.

Now *Philautus*, thou shalt vnderstand that this olde Hermitte, whiche was named also *Cassander*, was Brother to *Callimachus* Father, and Uncle to *Callimachus*, vnto whom *Cassander* had before his death conueyed the summe of tenne thousand poundes, to the vse of his sonne in his most extremitie and necessitie, knowing or at the least foreseeing that his young colt will neuer beare a white mouth with-out a harde bridle. Also hee assured him-selfe that his brother so little tendred money being a professed Hermitte, and so much tendred and esteemed *Callimachus*, beeing his neere kinsman, as he put no doubt to stand to his deuotion.

Cassander this olde Hermitte hearing it to bee *Callimachus* his Nephewe, and vnderstanding of the death of his brother, dissembled his griefe although he were glad to see thinges happen out so well, and determined with him-selfe to make a Cosinne of his young Neuew, vntyll hee had bought witte with the price of woe, wherefore he assayed first to staye him from trauell, and to take some other course, more fitte for a Gentleman. And to the intent sayde hee, that I may perswade thee, giue eare vnto my tale, and this is the tale *Philautus* that I promised thee, which the Hermitte sitting nowe in the Sunne, began to vtter to *Callimachus*.

WHen I was younge as thou nowe art, I neuer thought to bee olde, as nowe I am, which caused lustye bloud to attempte those thinges in youth, which akyng boanes haue repented in age. I hadde one onely Brother, which also bore my name, being both borne at one tyme as twinnes, but so farre dysagreeing in nature, as hadde not as well the respecte of the iust tyme, as also the certeyntie and assuraunce of our Mothers fidelitie, perswaded the worlde wee hadde one Father, it would verye hardelye haue beene

1 whither *H rest* 12 pound *E rest* 13 most] greatest *E rest* 14 would *F rest* 22 Cosin *AB*: cosin *EF*: cosen *H* 1617, 1630–36: Cozen 1623 23 his *before* woe *G* 26 vnto] to *ABE rest* 32 mame *M*

thought, that such contrarye dispositions coulde well haue beene bredde in one wombe, or issued from ones loynes. Yet as out of one and the selfe-same roote, commeth as well the wilde Olyue, as the sweete, and as the Palme *Persian* Fig tree, beareth as well Apples, as Figs: so our mother thrust into the world at one time, the blossome of grauitie and lyghtnesse.

We were nurssed both with one teate, where my brother sucked a desire of thrift, and I of theft: which euidently sheweth that as the breath of the Lyon, engendreth aswell the Serpent, as the Ant: and as the selfe same deaw forceth the Earth to yeelde both the Darnell and Wheat: or as the Easterly winde maketh the blossomes to blast, and the buddes to blowe: so one wombe nourished contrary wits, and one milke diuers manners, which argueth something in Nature I know not what, to be meruaylous, I dare not saye monstrous.

As we grew olde in yeares, so began we to be more opposit in opinions: He graue, I gamesome: he studious, I carelesse: he without mirth, and I without modestie.

And verely, had we resembled each other, as little in fauour, as we did in fancie, or disagreed as much in shape as we did in sence: I know not what *Dedalus* would haue made a *Laborynth* for such Monsters, or what *Appelles* could haue couloured such Misshapes.

But as the Painter *Tamantes* could no way expresse the griefe of *Agamemnon* who saw his onely daughter sacraficed, and therefore drew him with a vale ouer his face, whereby one might better conceiue his anguish, then he colour it: so some *Tamantes* seeing vs, would be constrained with a Curtaine to shadow that deformitie, which no counterfait could portraie lyuely. But nature recompensed y^e^ dissimilitude of mindes, with a *Sympathy* of bodies, for we were in all parts one so like the other, that it was hard to distinguish either in speach, countenaunce, or height, one from the other: sauing that either caried the motion of his mind, in his manners, and that the affects of the hart were bewrayed by the eyes, which made vs knowen manifestly. For as two Rubies be they neuer so lyke, yet if they be brought together one staineth the other,

8 thrift *GE rest*: thirst *MAB* 11 as *om. E* 12 nourisheth *ABE rest* 21 not what] that *A* 23 mishapes *B* 1630–36: mishaps *E*–1623 24 Tamantes *so all, for* Timanthes in *before* no *E rest* 25 sacrificed *A rest* 29 protraie *ABE* 30 dissimilitude] similitude *ABG*

so we beeing close one to the other, it was easely to imagine by the face whose vertue deserued most fauour, for I could neuer see my brother, but his grauitie would make me blush, which caused me to resemble the Thrushe, who neuer singeth in the companye of the Nightingale. For whilest my Brother was in presence, I durst not presume to talke, least his wisedome might haue checked my wildnesse: Much lyke to *Roscius*, who was alwayes dumbe, when he dined with *Cato*. Our Father being on his death-bed, knew not whom to ordein his heire, being both of one age: to make both, woulde breede as he thought, vnquiet: to appoint but one, were as he knew iniury: to deuide equally, were to haue no heire: to impart more to one then to ye other, were partiality: to disherite me of his wealth, whom Nature had disherited of wisedome, were against reason: to barre my brother from golde, whome God seemed to endue with grace, were flatte impietie: yet calling vs before him, he vttered with watrie eyes, these words.

WEre it not my sonnes, that Nature worketh more in me, then Iustice, I should disherite the one of you, who promiseth by his folly to spende all, & leaue the other nothing, whose wisedome seemeth to purchase all things. But I well know, that a bitter roote is amended with a sweete graft, and crooked trees proue good Cammocks, and wilde Grapes, make pleasaunt Wine. Which perswadeth me, that thou (poynting to me) wilt in age repent thy youthly affections, & learne to dye as well, as thou hast lyued wantonly. As for thee (laying his hande on my brothers head) although I see more then commonly in any of thy yeares, yet knowing that those that giue themselues to be bookish, are oftentimes so blockish, that they forget thrift (where-by the olde Saw is verified, that the greatest Clearkes are not the wisest men, who digge still at the roote, while others gather the fruite) I am determined to helpe thee forward, least hauing nothing thou desire nothing, and so be accompted as no body. He hauing thus said, called for two bags, the one ful of gold, the other stuft with writings, & casting them both vnto us, sayd this: There my sonnes deuide all as betweene you it shal be best agreed, and so rendred vp his ghoast, with a pitifull grone.

My brother as one that knew his owne good, & my humour, gaue me leaue to chuse which bag I lyked, at the choice I made no great curiositie, but snatching the gold, let go ye writings, which wer as

1 easie *F rest* 11 equalitie *E* 12 the *before* one *F rest*

I knew Euidences for land, oblygations for debt, too heauy for me to cary, who determined (as now thou doest *Callimachus*) to seeke aduẽtures. My pursse now swelling wᵗ a timpany, I thought to serch al coũtries for a remedy, & sẽt many goldẽ Angels into euery quarter of yᵉ world, which neuer brought newes again to their master, being either soared into heauẽ, wher I cannot fetch thẽ, or sunke into Hell for pride, wher I meane not to follow thẽ. This life I continued yᵉ space of .xiiij. yeares, vntil I had visited & viewed euery coũtry, & was a strãger in mine owne: but finding no treasure to be wrapped in trauell, I returned wᵗ more vices, then I went forth wᵗ pence, yet wᵗ so good a grace, as I was able to sinne both by experience and authoritie, vse framing me to the one, and the Countryes to the other. There was no cryme so barbarous, no murther so bloudy, no oath so blasphemous, no vice so execrable, but yᵗ I could readely recite where I learned it, and by roate repeate the peculiar crime, of eucrye perticular Country, Citie, Towne, Village, House, or Chamber.

If I met with one of *Creete*, I was ready to lye with him for the whetstone. If with a *Grecian*, I could dissemble with *Synon*. I could court it with the *Italian*, carous it with the *Dutch-man*. I learned al kinde of poysons, yea, and such as were fit for the Popes holynesse. In *Aegypt* I worshipped their spotted God, at *Memphis*. In *Turkey*, their *Mahomet*. In *Rome*, their Masse: which gaue me not onely a remission for my sinnes past without penaunce, but also a commission to sinne euer after with-out preiudice.

There was no fashion but fitted my backe, no fancie but serued my tourne: But now my Barrell of golde, which Pride set a broche, Loue began to set a tilte, which in short time ranne so on the lees, that the Diuell daunced in the bottome, where he found neuer a crosse. It were too tedious to vtter my whole lyfe in this my Pilgrimage, the remembraunce where-off, doth nothing but double my repentaunce.

Then to grow to an ende, I seeing my money wasted, my apparell worne, my minde infected with as many vices, as my body with diseases, and my bodye with more maladyes, then the Leopard hath markes, hauing nothing for amends but a few broken languages,

16 peculiar] perticular *E rest* 19 Lynon *E* 20 it[s] *om. E rest* 21 kindes *E rest* fit *om. ABE rest* 23 their[1]] yᵉ *E rest* 24 me *om. E rest* 36 hath] with *E rest*

which serued me in no more steede, then to see one meat serued in diuers dishes: I thought it best to retourne into my natiue soyle, where finding my brother as farre now to exceede others in wealth, as hee did me in wit, and that he had gayned more by thrift, then I could spende by pride, I neither enuyed his estate, nor pityed mine owne: but opened the whole course of my youth, not thinking there-by to recouer that of him by request, which I had lost my selfe by riot, for casting in my minde the miserie of the world with the mischiefes of my life, I determined from that vnto my liues end, to lead a solitary life in this caue, which I haue don the tearm of ful forty winters, from whence, neither the earnest entreatie of my Brother, nor the vaine pleasures of the world could draw me, neyther shall any thing but death.

Then my good *Callimachus*, recorde with thy selfe the inconueniences that come by trauailing, when on the Seas euery storme shall threaten death, and euery calme a daunger, when eyther thou shalt be compelled to boord others as a pyrate, or feare to be boorded of others as a Marchaunt: when at all times thou must haue the back of an Asse to beare all, and the snowt of a swine to say nothing, thy hand on thy cap to shew reuerence to euery rascall, thy purse open to be prodigall to euery Boore, thy sworde in thy sheath, not once darīg either to strick or ward, which maketh me think that trauailers are not onely framed not to commit iniuries, but also to take them. Learne *Callimachus* of the Byrde *Acanthis*, who being bredde in the thistles will liue in the thistles, and of the Grashopper, who being sproung of the grasse, will rather dye then depart from the grasse. I am of this minde with *Homer*, that as the Snayle that crept out of hir shell was turned eftsoones into a Toad, and therby was forced to make a stoole to sit on, disdaining hir own house: so the Trauailer that stragleth from his own countrey, is in short tyme transformed into so monstrous a shape, that hee is faine to alter his mansion with his manners, and to liue where he canne, not where he would. What did *Vlysses* wish in the middest of his trauailing, but onely to see the smoake of his owne Chymnie? Did not all the *Romaines* saye that he that wandered did nothing els but heap sorowes to his friends, and shame to himself, and resembled those that seeking to light a Lynke, quenched a Lamp, imitating the barbarous *Gothes*, who

4 me *om. E rest* 5 I² *om. G rest* estate] state *E* 8 miseries *ABG*
20 re-reuerence *M* 33 all *before* his *E rest*

thought the rootes in *Alexandria*, sweeter then y^e^ resons in *Barbary*: But he that leaueth his own home, is worthy no home. In my opinion it is a homely kinde of dealing to preferre the curtesie of those he neuer knew, before the honesty of those among whom he was born: he that cannot liue with a grot in his own country, shal neuer enioy a penny in an other nation. Litle dost thou know *Callimachus* with what wood trauailers are warmed, who must sleepe with their eies open, least they be slain in their beds, & wake with their eyes shut, least they be suspected by their lookes, and eat with their mouths close, least they be poysoned with theyr meates. Where if they wax wealthy, they shall be enuied, not loued: If poore punished, not pittied: If wise, accounted espials: If foolish, made drudges. Euery Gentle-man will be their peere though they be noble, and euery pesaunt their Lord if they be gentle. Hee therefore that leaueth his own house to seeke aduentures, is like the Quaile that forsaketh the Malowes to eat Hemlock, or the Fly that shunneth the Rose, to light in a cowshard. No *Callimachus*, there wil no Mosse sticke to the stone of *Sisiphus*, no grasse hang on heeles of *Mercury*, no butter cleaue on y^e^ bread of a trauailer. For as the Egle at euery flight looseth a fether, which maketh hir bald in hir age: so the trauailer in euery country looseth some fleece, which maketh him a begger in his youth, buying that with a pound, which he cannot sell againe for a penny, repentaunce. But why go I about to disswade thee from that, which I my self followed, or to perswade thee to that which thou thy selfe flyest? My gray haires are like vnto a white frost, thy read bloud not vnlike vnto a hot fyre: so that it cannot be y^t^ either thou shouldest follow my counsell, or I allow thy conditions: such a quarrel hath ther alwaies bin betwene the graue & the cradle, that he y^t^ is young thinketh the olde man fond, and the olde knoweth the young man to be a foole. But *Callimachus*, for the towardnes I see in thee, I must needs loue thee, & for thy frowardnes, of force counsel thee: & do in y^e^ same sort, as *Phœbus* did y^t^ daring boy *Phæton*. Thou goest about a great matter, neither fit for thy yeares being very young, nor thy profit being left so poore, y^u^ desirest y^t^ which thou knowest not, neither can any performe y^t^ which thou seemest to promise. If thou

1 Raisons *ABG* 1623: Reisons *E rest* 2 But . . . no home *M only* groate *A rest* 9 by] in *E rest* 11 they shall] thou shalt *MAB* their] thy *MAB* 14 they] he *G* 19 the *before* heeles *A rest* 22 by *before* buying *E rest* 26 redde *GEF*: red *H rest* a^s^ *om. E rest* 33 y^t^ *M*: the *A rest* Phæton *AB*: Phaeton *E rest* 35 y^u^] thou *AB*: that *E rest*

couet to trauaile straunge countries, search the Maps, there shalt thou see much, with great pleasure & smal paines, if to be conuersãt in al courts, read histories, where thou shalt vnderstand both what the men haue ben, & what their maners are, & me thinketh ther must be much delight, whẽ ther is no daũger. And if thou haue any care either of y^e^ greene bud which springeth out of the tender stalke, or the timely fruite which is to grow of so good a roote, seeke not to kill the one, or hasten y^e^ other: but let time so work that grafts may be gathered off the tree, rather thẽ sticks to burn. And so I leaue thee, not to thy self, but to him y^t^ made thee, who guid thee with his grace, whether thou go as thou wouldest, or tarry at home as thou shouldest.

Callimachus obstinate in his fond conceit, was so far from being perswaded by this old Hermit, y^t^ he rather made it a greater occasion of his pilgrimage, & with an answer betwen scorning and resoning, he replied thus.

Father or friend (I know not verye well howe to tearme you) I haue beene as attentiue to heare your good discourse, as you were willing to vtter it: yet mee thinketh you deale maruailouslye with youth, in seeking by sage counsell to put graye hayres on their chins, before nature hath giuen them almost any hayres on their heades: where-in you haue gone so farre, that in my opinion your labour had bene better spent in trauailing where you haue not lyued, then in talking wher you cannot be belecued. You haue bene a Trauailer and tasted nothing but sowre, therefore who-soeuer trauaileth, shall eate of the same sauce: an Argument it is, that your fortune was ill, not that others should be as bad, and a warning to make you wise, not a warning to proue others vnfortunate. Shal a souldier that hath receiued a skar in the battaile, giue out that all warriours shall be maymed? Or the Marchaunt that hath lost by the Seas, be a cause that no other should venture, or a trauailer that hath sustained harm by sinister fortune, or bene infected by his own folly, disswade al Gentlemen to rest at their own home till they come to their long home? Why then let al men abstaine from wine, bicause it made *Alexander* tipsie, let no mã loue a woman for y^t^ *Tarquine* was banished, let not a wise man play at al, for y^t^ a foole hath lost al: which in my minde would make such medly, that wee should bee enforced to leaue things that were best, for

8 not *om. F rest* 9 off] of *B*: on *G rest* 11 go] goest *E rest* 37 medly] melodie *E rest*

feare they may bee badde, and that were as fond as not to cut ones meate with that knife y^t^ an other hath cut his finger. Things are not to be iudged by the euent, but by the ende, nor trauailing to be condemned by yours or manies vnluckie successe, but by the common and most approued wisdome of those that canne better shew what it is then I, and will better speake of it then you doe.

Where you alledge *Vlisses* that he desired nothing so much, as to see the smoake of *Ithaca*, it was not bicause he loued not to trauaile, but y^t^ he lõged to see his wife after his trauaile: and greater commendation brought his trauail to him, thẽ his wit: the one taught but to speake, the other what he should speake. And in this you tourne the poynt of your owne bodkin into your owne bosome. *Vlisses* was no lesse esteemed for knowledge he had of other countryes, then for y^e^ reuenewes he had in his own, & wher in y^e^ ende, you seeme to refer me to y^t^ viewing of Maps, I was neuer of that minde to make my ship in a Painters shop, which is lyke those, who haue great skill in a wodden Globe, but neuer behold the Skie. And he that seeketh to bee a cunning trauailer by seeing the Mappes, and an expert Astronomer, by turning the Globe, may be an Apprentice for *Appelles*, but no Page for *Vlisses*.

Another reason you bring, that trauailing is costly: I speake for my selfe, He that hath lyttle to spende, hath not much to lose, and he that hath nothing in his owne countrey, can-not haue lesse in any.

Would you haue me spend the floure of my youth, as you doe the withered rase of your age? can y^e^ faire bloud of youth creepe into the ground as it were frost bitten? No Father Hermit, I am of *Alexanders* minde, if there were as many worlds, as there be cities in the world, I would neuer leaue vntill I had seene all the worlds, and each citie in euerie world. Therefore to be short, nothing shall alter my minde, neither penny nor *Pater noster*.

This olde man seeing him so resolute, resolued to let him depart, and gaue him this Fare-well.

MY good sonne though thou wilt not suffer mee to perswade thee, yet shalt thou not let mee to pittie thee, yea and to pray for thee: but the tyme will come when comming home by weeping crosse, thou shalt confesse, that it is better to be at home

1 they] the *A* 15 y^t^] the *A rest* that] the *F rest* 16 who] that *E rest* 19 an *om. H rest* 22 a *before* little *H rest* 25 race *E rest* bloud] bud *F rest* 32 this] his *B*

in the caue of an Hermit then abroad in the court of an Emperour, and that a crust with quietnesse, shall be better then Quayles with vnrest. And to the ende thou maist proue my sayings as true, as I know thy selfe to bee wilfull, take the paines to retourne by this poore Cel, where thy fare shall be amended, if thou amende thy fault, and so farewell.

Callimachus courteously tooke his leaue, and went his waye: but we will not leaue him till we haue him againe, at the Cell, where we found him.

NOw *Philautus* and Gentlemen all, suppose that *Callimachus* had as il fortune, as euer had any, his minde infected with his body, his time cõsumed wᵗ his treasure: nothing won, but what he cãnot loose though he would, Miserie. You must imagine (bicause it were too long to tell all his iourney) that he was Sea sicke, (as thou beginnest to be *Philautus*) that he hardly escaped death, that he endured hunger and colde, heate with-out drinke, that he was entangled with women, entrapped, deceiued, that euery stoole he sate on, was penniles bench, that his robes were rags, that he had as much neede of a Chirurgian as a Phisition, and that thus he came home to the Cell, and with shame and sorrow, began to say as followeth.

IFinde too late yet at length that in age there is a certeine foresight, which youth can-not search, and a kinde of experience, vnto which vnripened yeares cannot come: so that I must of necessitie confesse, that youth neuer raineth wel, but when age holdeth the bridell, you see (my good father) what I would say by outward shew, and I neede not tell what I haue tryed, bicause before you tolde me I should finde it: this I say, that whatsoeuer miserie happened either to you or any, the same hath chaunced to me alone. I can say no more, I haue tryed no lesse.

The olde Hermit glad to see this ragged Colte retourned, yet grieued to see him so tormented, thought not to adde sower words to augment his sharp woes, but taking him by the hande, and sitting down, began after a solempn manner, from the beginning to yᵉ ende, to discourse with him of his fathers affaires, euen after the sort that before I rehearsed, and delyuered vnto him his money, thinking

4 by] to *GE rest* 12 what] that *E rest* 23 of *before* a *M-E* raigneth *E* 1617–31: reigneth *FH* 1636 27 what] before *E rest* alone *so all* 36 I before *E rest*

now that miserie woulde make him thriftie, desiring also, that aswell for the honour of his Fathers house, as his owne credite, hee would retourne againe to the Islande, and there be a comfort to his friends, and a reliefe to his poore neighbours, which woulde be more worth then his wealth, and the fulfilling of his Fathers last Will.

Callimachus not a little pleased with this tale, & I thinke not much displeased with the golde, gaue such thankes, as to such a friend appertained, and following the counsel of his vnckle, which euer after he obeyed as a cõmaundement, he came to his owne house, liued long with great wealth, and as much worship as any one in *Scyrum*, and whether he be now lyuing, I know not, but whether he be or no, it skilleth not.

Now *Philautus*, I haue tolde this tale, to this ende, not that I thinke trauailing to be ill if it be vsed wel, but that such aduice be taken, y^t^ the horse carry not his own bridle, nor youth rule himself in his own cõceits. Besides y^t^, such places are to be chosen, wher-in to inhabit as are as commendable for vertue, as buildings: where the mãners are more to be marked, then y^e^ men seene. And this was my whole drift, either neuer to trauaile, or so to trauaile, as although y^e^ pursse be weakened, y^e^ minde may be strengthened. For not he y^t^ hath seene most countries is most to be esteemed, but he that learned best conditions: for not so much are y^e^ scituation of the places to be noted, as the vertues of the persons. Which is contrarie to the common practise of our trauailers, who goe either for gaine, and returne with-out knowledge, or for fashion sake, and come home with-out pietie: Whose estates are as much to be lamented, as their follyes are to be laughed at.

This causeth youth, to spende their golden time, with-out either praise or profit, pretending a desire of learning, when they onely followe loytering. But I hope our trauell shal be better employed, seeing vertue is the white we shoote at, not vanitie: neither the English tongue (which as I haue heard is almost barbarous) but the English manners, which as I thinke are most precise. And to thee *Philautus* I begin to addresse my speach, hauing made an end of mine hermits tale, and if these few precepts I giue thee be obserued, then doubt not but we both shall learne that we best lyke. And these they are.

5 the] a *E rest* 11 he^2^] I *A* 12 no] not *E rest* 17 as^1^] that *E rest* 19 as] that *E rest* 22 hath *before* learned 1636 28 to *om. F*–1623 32 as . . . is] is as . . . heard *E*–*H*: is *om.* 1617–36 35 my *B rest*

AT thy comming into *England* be not too inquisitiue of newes, neither curious in matters of State, in assemblies aske no questions, either concerning manners or men. Be not lauish of thy tongue, either in causes of weight, least thou shew thy selfe an espyall, or in wanton talke, least thou proue thy selfe a foole.

It is the Nature of that country to sift straungers: euery one that shaketh thee by the hand, is not ioyned to thee in heart. They thinke *Italians* wanton, & *Grecians* subtill, they will trust neither they are so incredulous: but vndermine both, they are so wise. Be not quarrellous for euery lyght occasion: they are impatient in their anger of any equal, readie to reuenge an iniury, but neuer wont to profer any: they neuer fight without prouoking, & once prouoked they neuer cease. Beware thou fal not into y^e^ snares of loue, y^e^ women there are wise, the men craftie: they will gather loue by thy lookes, and picke thy minde out of thy hands. It shal be there better to heare what they say, thē to speak what thou thinkest: They haue long ears and short tongues, quicke to heare, and slow to vtter, broad eyes, and light fingers, ready to espy and apt to stricke. Euery straunger is a marke for them to shoote at: yet this must I say which in no country I can tell the like, that it is as seldome to see a straunger abused there, as it is rare to see anye well vsed els where: yet presume not too much of the curtesies of those, for they differ in natures, some are hot, some cold, one simple, and other wilie, yet if thou vse few words and fayre speaches, thou shalt commaund any thing thou standest in neede of.

Touching the situation of the soile I haue read in my studie, which I partly beleeue (hauing no worse Author then *Cæsar*) yet at my comming, when I shal conferre the thinges I see, with those I haue read, I will iudge accordingly. And this haue I heard, that the inner parte of *Brittaine* is inhabited by such as were born and bred in the Isle, and the Sea-choast by such as haue passed thether out of *Belgick* to search booties & to make war. The country is meruailouslye replenished with people, and there be many buildings almost like in fashiō to the buildings of *Gallia*, there is great store of cattell, y^e^ coyn they vse is either of brasse or els rings of Iron, sised at a certain weight in steede of money. In the inner parts of

2 in¹] of *F rest* 3 question *E rest* too *before* lauish *E rest* 19 this] thus *E*–1623 22 those] them *E rest* 23 nature *E rest* and] an *A rest* 25 them *before* any *E rest* 29 thus *E*–*H* 30 inward *H rest* 32 boates *E rest* 35 els] also *E*–*H* 36 sised *so all*

the Realme groweth tinne, and in the sea coast groweth yron. The brasse y^t^ they occupy is brought in from beyond-sea. The ayre is more temperate in those places then in *Fraunce*, and the colde lesser. The Island is in fashion three cornered, wher-of one side is toward *Fraunce*, the one corner of this side which is in Kent, where for the most part Shippes ariue out of *Fraunce*, is in the East, and the other nethermore, is towardes the South. This side containeth about fiue hundred miles, an other side lyeth toward *Spain* and the Sunne going down, on the which side is *Ireland*, lesse then *Brittain* as is supposed by the one halfe: but the cut betweene them, is like the distaunce that is betweene *Fraunce* and *Brittaine*.

In the middest of this course is an Island called *Man*, the length of this side is (according to the opiniõ of the Inhabiters) seuen hundred miles. The third side is northward, & against it lyeth no land, but the poynt of that side butteth most vppon *Germany*. This they esteeme to be eight hundred miles long, and so the circuit of the whole Island is two thousãd miles. Of al the Inhabitants of this Isle, the Kentish men are most ciuilest, the which country marcheth altogether vpon the sea, & differeth not greatly from the maner of *France*. They that dwell more in the hart of the Realme sow corne, but liue by milk and flesh, and cloth themselues in lether. All the *Brittaines* doe die them-selues with woad, which setteth a blewish coulour vpon them, and it maketh them more terrible to beholde in battaile. They weare their hayre long and shaue all partes of their bodyes, sauing the head and the vpper lippe. Diuers other vses and customes are among them, as I haue read *Philautus*: But whether these be true or no, I wil not say: for me thinketh an Island so well gouerned in peace then, and so famous in victories, so fertile in all respects, so wholsome and populous, must needes in the terme of a thousand yeares be much better, and I beleeue we shall finde it such, as we neuer read the like of any, and vntil we ariue there, we wil suspend our iudgementes: Yet do I meane at my returne from thence to draw the whole discription of the Land, the customes, y^e^ nature of y^e^ people, y^e^ state, y^e^ gouernment, & whatsoeuer deserueth either meruaile or cõmendatiõ.

Philautus not accustomed to these narrow Seas, was more redy to tell what wood the ship was made of, then to aunswer

5 in *om. A rest* 7 neathermost *E rest* 16 estemed *E rest* 18 most] the *E rest* 23 it *om. E rest* 25 bodie *E rest* 26 are *om. M–E* 32 and *om. B rest* 33 my] our *E rest* 36 those *BE rest*

to *Euphues* discourse: yet between waking and winking, as, one halfe sicke and some-what sleepy, it came in his braynes, aunswered thus.

In fayth *Euphues* thou hast told a long tale, the beginning I haue forgotten, ye middle I vnderstand not, and the end hangeth not together: therfore I cannot repeat it as I would, nor delight in it as I ought: yet if at our arriuall thou wilt renew thy tale, I will rub my memorie: in the meane season, would I wer either again in *Italy*, or now in *England*. I cannot brook these Seas, which prouoke my stomack sore. I haue an appetite, it wer best for me to take a nap, for euery word is brought forth with a nod.

Euphues replied. I cannot tell *Philautus* whether the Sea make thee sicke, or she that was borne of the Sea: if the first, thou hast a quesie stomacke: if the latter, a wantō desire. I wel beleue thou remembrest nothing yt may doe thee good, nor forgettest any thing, which can do thee harme, making more of a soare then a plaister, and wishing rather to be curssed then cured, where-in thou agreest with those which hauing taken a surfet, seeke the meanes rather to sleepe then purge, or those that hauing ye greene sicknes, & are brought to deaths dore follow their own humour, and refuse the Phisitions remedy. And such *Philautus* is thy desease, who pining in thine owne follies, chusest rather to perish in loue, then to liue in wisdome, but what-soeuer be the cause, I wish the effect may answer my friendly care: then doubtles yu shalt neither die being seasick, or doat being loue sick. I would ye Sea could aswel purge thy mind of fond conceits, as thy body of grose humours. Thus ending, *Philautus* againe began to vrge.

Without dout *Euphues* yu dost me great wrong, in seeking a skar in a smoth skin, thīking to stop a vain wher none opened, and to cast loue in my teeth, which I haue already spit out of my mouth, which I must needes thinke proceedeth rather for lacke of matter, then any good meaning, els woldest thou neuer harp on yt string which is burst in my hart, and yet euer soūding in thy eares. Thou art like those that procure one to take phisick before he be sick, and to apply a searcloth to his bodye, when he feeleth no ach, or a vomit for a surfet, whē his stomacke is empty. If euer I fall to mine old

2 it] as *E rest, reading* as one . . . (*without comma—and so all*) *in line before* 14 queasie *G rest* 16 ot *before* a² *E rest* 19 then] than to *E rest* are *so all, though grammar requires* being 22 owne] one *B*: owe *H* follie *E rest* 24 neuer *E rest* 28 great *om. E rest* 29 is *before* opened *A rest* 35 searecloth (*i.e.* cerecloth) *E rest* 36 a] his *E rest*

Byas, I must put thee in the fault that talkes of it, seeing thou didst put me in the minde to think of it, wher-by thou seemest to blow y^e^ cole which thou woldest quench, setting a teene edge, wher thou desirest to haue a sharp poynt, ymping a fether to make me flye, when thou oughtest rather to cut my wing for feare of soaring.

Lucilla is dead, and she vpon whome I gesse thou harpest is forgotten: the one not to be redeemed, the other not to be thought on: Then good *Euphues* wring not a horse on the withers, with a false saddle, neither imagin what I am by thy thoughts, but by mine own doings: so shalt thou haue me both willing to followe good counsell, and able hereafter to giue thee comfort. And so I rest halfe sleepy with the Seas.

With this aunswere *Euphues* held him-self content, but as much wearyed with talke as the other was with trauaile, made a pyllow of his hand, and there let them both sleepe their fill and dreame with their fancies, vntill either a storme cause them to wake, or their hard beds, or their iournies ende.

Thus for the space of an eight weekes *Euphues* & *Philautus* sailed on y^e^ seas, from their first shipping, betwen whome diuers speaches were vttered, which to resite were nothing necessary in this place, & weighing the circumstances, scarse expedient, what tẽpests they endured, what straũg sights in y^e^ elemẽt, what monstrous fishes were seene, how often they were in daunger of drowning, in feare of boording, how wearie, how sick, how angrie, it were tedious to write, for that whosoeuer hath either read of trauailing, or himselfe vsed it, can sufficiently gesse what is to be sayd. And this I leaue to the iudgement of those that in the like iourney haue spent their time from *Naples* to *England*, for if I should faine more then others haue tryed, I might be thought too Poeticall: if lesse, partiall: therefore I omit the wonders, the Rockes, the markes, the goulfes, and what-soeuer they passed or saw, least I should trouble diuers with things they know, or may shame my selfe, with things I know not. Lette this suffice, that they are safely come within a ken of *Douer*, which the Master espying, with a cheerefull voyce waking them, began to vtter these words vnto them.

1 talkest *E rest* 3 a teene] keen *E rest* 4 not *before* to[1] *H rest*
10 thy] my *E rest* 15 wearie *E rest* 17 fantasies *G*: fantasie *E rest*
20 their] the *GE rest* 23 sight *E rest* 26 either *om. E rest* hath *before* himselfe *G rest* 27 this] thus *E rest* 32 diuerse *EF*

GEntlemen and friends, the longest Summers day hath his euening, *Vlisses* arriueth at last, & rough windes in time bring the ship tō safe Road. We are now with-in foure houres sayling of our Hauen, and as you wil thinke of an earthly heauen. Yonder white Cliffes which easely you may perceiue, are *Douer* hils, where-vnto is adioyning a strong and famous Castle, into the which *Iulius Cæsar* did enter, where you shall view many goodly monuments, both straunge & auncient. Therefore pull vp your harts, this merry winde will immediately bring vs to an easie bayte.

Philautus was glad he slept so long, and was awaked in so good time, beeing as weary of the seas, as he that neuer vsed them. *Euphues* not sorrowfull of this good newes, began to shake his eares, and was soone apparailed. To make short, the windes were so fauorable, the Mariners so skilfull, the waye so short, that I feare me they will lande before I can describe the manner how, and therefore suppose them now in *Douer* Towne in the noble Isle of *England*, somwhat benighted, & more apt to sleepe then suppe. Yet for manners sake they enterteined their Master & the rest of the Merchants and Marriners, wher hauing in due time both recorded their trauailes past, and ended their repast, euery one went to his lodging, where I wil leaue them soundly sleeping vntill the next day.

The next day they spent in viewing the Castle of *Douer*, the Pyre, the Cliffes, the Road, and Towne, receiuing as much pleasure by the sight of auncient monuments, as by their curteous enterteinment, no lesse praising ye persons for their good mindes, then the place for ye goodly buildīgs: & in this sort they refreshed thēselues 3. or .4. daies, vntil they had digested ye seas, & recouered again their healths, yet so warely they behaued themselues, as they wer neuer heard, either to enquire of any newes, or point to any fortres, beholding the bulwarkes wt a slight & careles regard, but ye other places of peace, with admiration. Folly it wer to shew what they saw, seing heereafter in ye descriptiō of *England*, it shall most manifestly appeare. But I will set them forwarde in their iourney, where now with-in this two houres, we shall finde them in *Caunterbury*.

Trauailing thus like two Pilgrimes, they thought it most necessary to direct their steppes toward *London*, which they hard was the most royall seat of the Queene of *England*. But first they came to *Caũterbury*, an olde Citie, somewhat decayed, yet beautiful to

3 our] the *E rest* 8 yours *B* 22 Pire (*i.e.* pier) *E rest* 24 no] as *H rest* 26 ye] their *GE rest* 29 to] at *ABE rest*

behold, most famous for a Cathedrall Church, the very Maiestie whereoff, stroke them into a maze, where they saw many monuments, and heard tell of greater, then either they euer saw, or easely would beleeue.

After they had gone long, seeing them-selues almost benighted, determined to make the nexte house their Inne, and espying in their way euen at hande a very pleasaunt garden, drew neere: where they sawe a comely olde man as busie as a Bee among his Bees, whose countenaunce bewrayed his conditions: this auncient Father, *Euphues* greeted in this manner.

FAther, if the courtesie of *Englande* be aunswerable to the custome of Pilgrimes, then will the nature of the Countrey, excuse the boldnesse of straungers: our request is to haue such enterteinment, beeing almost tyred with trauaile, not as diuers haue for acquaintaunce, but as all men haue for their money, which curtesie if you graunt, we will euer remaine in your debt, although euery way discharge our due: and rather we are importunate, for that we are no lesse delighted with the pleasures of your garden, then the sight of your grauitie. Unto whom the olde man sayd.

GEntlemen, you are no lesse I perceiue by your mãners, and you can be no more beeing but men, I am neither so vncourteous to mislyke your request nor so suspicious to mistrust your truthes, although it bee no lesse perillous to be secure, then peeuish to be curious. I keepe no victualling, yet is my house an Inne, & I an Hoste to euery honest man, so far as they with courtesie wil, & I may with abilytie. Your enterteinmẽt shal be as smal for cheere, as your acquaintaũce is for time, yet in my house ye may happely finde some one thing cleanly, nothing courtly: for that wisedome prouideth things necessarie, not superfluous, & age seeketh rather a Modicum for sustenaunce, then feastes for surfets. But vntil some thing may be made ready, might I be so bold as enquire your names, countreys, and y^e^ cause of your pilgrimage, where-in if I shalbe more inquisitiue then I ought, let my rude birth excuse my bolde request, which I will not vrge as one importunate (I might say) impudent.

Euphues, seeing this fatherly and friendlye Sire, (whom we will name *Fidus*) to haue no lesse inwarde courtesie, then outward comelynesse, coniectured (as well he might) that the profer of his

4 could *E rest* 17 for that] the for that *H*: the more, for that 1617 *rest*
24 mine *E rest* 25 to] for *A rest* 33 excuse] satisfie *A rest*

bountie, noted the noblenesse of his birth, beeing wel assured that as no *Thersites* could be transformed into *Vlisses*, so no *Alexander* could be couched in *Damocles*.

Thinking therefore now with more care and aduisednesse to temper his talke, least either he might seeme foolysh or curious, he aunswered him, in these termes.

GOod sir, you haue bound vs vnto you with a double chaine, the one in pardoning our presumption, the other in graunting our peticion. Which great & vndeserued kindenesse, though we can-not requit with the lyke, yet if occasion shall serue, you shall finde vs heereafter as willing to make amends, as we are now ready to giue thankes.

Touching your demaunds, we are not so vnwise to mislyke them, or so vngratefull to deny them, least in concealing our names, it might be thought for some trespasse, and couering our pretence, we might be suspected of treason. Know you then sir, that this Gentleman my fellow, is called *Philautus*, I *Euphues*: he an *Italian*, I a *Grecian*: both sworne friendes by iust tryall, both Pilgrimes by free will. Concerninge the cause of our comming into this Islande, it was onely to glue our eyes to our eares, that we might iustifie those things by sight, which we haue oftentimes with incredible admiration vnderstoode by hearing: to wit, the rare qualyties as well of the body as the minde, of your most dreade Souereigne and Queene, the brute of the which hath filled euery corner of the worlde, insomuch as there is nothing that moueth either more matter or more meruaile then hir excellent maiestie, which fame when we saw, with-out comparison, and almost aboue credit, we determined to spend some parte of our time and treasure in the English court, where if we could finde the reporte but to be true in halfe, wee shoulde not onelye thinke our money and trauayle well employed, but returned with interest more then infinite. This is the onely ende of our comming, which we are nothing fearefull to vtter, trusting as well to the curtesie of your countrey, as the equitie of our cause.

Touching the court, if you can giue vs any instructions, we shal think the euening wel spent, which procuring our delight, can no way worke your disliking.

4 aduisement *E rest* 26 which] with *M* 29 we] I *BE rest* 33 case *EF* 34 instruction *E rest* 35 can] may *E rest* 36 your] our *E rest*

GEntle-men (aunswered this olde man) if bicause I entertaine you, you seeke to vndermin me, you offer me great discurtesie: you must needes thinke me verye simple, or your selues very subtill, if vpon so small acquaintaunce I should answer to such demaũds, as are neither for me to vtter being a subiect, nor for you to know being straungers. I keepe hiues for Bees, not houses for busibodies (pardon me Gentlemen, you haue moued my patience) & more welcome shal a wasp be to my honny, then a priuy enimy to my house. If the rare reporte of my most gracious Ladye haue brought you hether, mee thinketh you haue done very ill to chuse such a house to confirme your mindes, as seemeth more like a prison then a pallace, where-by in my opinion, you meane to derogate from the worthines of the person by ye vilnes of the place, which argueth your pretences to sauor of malice more then honest meaning. They vse to consult of *Ioue* in ye Capitol, of *Cæsar*, in the senat, of our noble Queene, in hir owne court. Besides that, *Alexander* must be painted of none but *Appelles*, nor engrauen of any but *Lisippus*, nor our *Elizabeth* set forth of euery one that would in duety, which are all, but of those that can in skyll, which are fewe, so furre hath nature ouercome arte, and grace eloquence, that the paynter draweth a vale ouer that he cannot shaddow, and the Orator holdeth a paper in his hand, for that he cannot vtter. But whether am I wandring, rapt farther by deuotion then I can wade through with discretion. Cease then Gentle-men, and know this, that an English-man learneth to speake of menne, and to holde his peace of the Gods. Enquire no farther then beseemeth you, least you heare that which can-not like you. But if you thinke the time long before your repast, I wil finde some talk which shall breede your delight touching my Bees.

And here *Euphues* brake him off, and replyed: though not as bitterly as he would, yet as roundlye as he durst, in this manner.

We are not a little sory syr, not that we haue opened our mindes, but that we are taken amisse, and where we meant so well, to be entreated so ill, hauing talked of no one thing, vnlesse it be of good wil towards you, whome we reuerenced for age, and of dutye towarde your Souereigne, whom we meruailed at for vertue: which good meaning of ours misconstrued by you, hath bread such a distemperature in our heads, that we are fearfull to praise hir, whom al the

7 Genentle-men *M* 16 noble *om. E rest* 19 farre *A rest* 24 then *om. E rest* an] a *B* 28 your] you *E rest* 32 are] art *E* when *B rest* meane *E rest* 34 towards] towars *M* we *om. M* reuerence *A rest*

world extolleth, and suspitious to trust you, whom aboue any in the worlde we loued. And wheras your greatest argument is, the basenes of your house, me thinketh that maketh most against you. *Cæsar* neuer reioyced more, then when hee heard that they talked of his valyant exploits in simple cotages, alledging this, that a bright Sunne shineth in euery corner, which maketh not the beames worse, but the place better. When (as I remember) *Agesilaus* sonne was set at the lower end of the table, & one cast it in his teeth as a shame, he answered: this is the vpper end where I sit, for it is not the place that maketh the person, but the person that maketh the place honorable. When it was told *Alexander* that he was much praysed of a Myller, I am glad quoth he, that there is not so much as a Miller but loueth *Alexander*. Among other fables, I call to my remembrance one, not long, but apt, and as simple as it is, so fit it is, that I cannot omit it for y^t^ opportunitie of the time, though I might ouer-leap it for the basenesse of the matter. When all the Birds wer appointed to meete to talke of y^e^ Eagle, there was great contention, at whose nest they should assẽble, euery one willing to haue it at his own home, one preferring the nobilitie of his birth, an other the statelynes of his building: some would haue it for one qualitie, some for an other: at the last the Swalow, said they should come to his nest (being commonly of filth) which all the Birds disdaining, sayd: why thy house is nothing els but durt, and therfore aunswered y^e^ Swalow would I haue talke there of the Eagle: for being the basest, the name of an Eagle wil make it y^e^ brauest. And so good father may I say of thy cotage, which thou seemest to account of so homly, that mouing but spech of thy Souereigne, it will be more like a court then a cabin, and of a prison the name of *Elizabeth* wil make it a pallace. The Image of a Prince stampt in copper goeth as currant, and a Crow may cry *Aue Cæsar* with-out any rebuke.

The name of a Prince is like the sweete deaw, which falleth as well vppon lowe shrubbes, as hygh trees, and resembleth a true glasse, where-in the poore maye see theyr faces with the rych, or a cleare streame where-in all maye drincke that are drye: not they onelye that are wealthy. Where you adde, that wee shoulde feare to moue anye occasion touching talke of so noble a Prince, truly our reuerence taketh away the feare of suspition. The Lambe feareth

13 tables *E*: tales *F rest* 15 y^t^] the *ABE rest* 30 and] as *E*

not the Lion, but the Wolfe: the Partridge dreadeth not the Eagle, but the Hawke: a true and faythfull heart standeth more in awe of his superior whom he loueth for feare, thē of his Prince whom he feareth for loue. A cleere conscience needeth no excuse, nor feareth any accusation. Lastly you conclude, that neither arte nor heart can so set forth your noble Queene, as she deserueth. I graunt it, and reioyce at it, and that is the cause of our comming to see hir, whom none can sufficiently commend: and yet doth it not follow, that bicause wee cannot giue hir as much as she is worthy off, therefore wee should not owe hir any. But in this we will imitate the olde paynters in *Greece*, who drawing in theyr Tables the portrature of *Iupiter*, were euery houre mending it, but durst neuer finish it: And being demaunded why they beganne that, which they could not ende, they aunswered, in that we shew him to bee *Iupiter*, whome euery one may beginne to paynt, but none can perfect. In the lykē manner meane we to drawe in parte the prayses of hir, whome we cannot throughly portraye, and in that we signifie hir to be *Elyzabeth*. Who enforceth euery man to do as much as he can, when in respect of hir perfection, it is nothing. For as he that beholdeth the Sunne stedfastly, thinking ther-by to describe it more perfectly, hath his eies so daseled, that he can discerne nothing, so fareth it with those that seeke marueilously to praise those, yᵗ are without yᵉ compasse of their iudgements, & al comparison, yᵗ the more they desire, the lesse they discern, & the neerer they think thē selues in good wil, the farther they finde themselues of in wisdō, thinking to mesure yᵗ by the ynch, which they cannot reach with yᵉ ell. And yet father, it can be neither hurtful to you, nor hateful to your Prince, to here the commendation of a straunger, or to aunswere his honest request, who will wish in heart no lesse glorye to hir, then you doe: although they can wish no more. And therfore me thinketh you haue offered a little discourtesie, not to aunswere vs, and to suspect vs, great iniury: hauing neither might to attempt any thing which may do you harme, nor malice to reuenge, wher we finde helpe. For mine owne part this I say, & for my friend present the lyke I dare sweare, how boldly I can-not tell, how truely I know: that there is not any one, whether he be bound by benefit or duetie, or both: whether linked by zeale, or time, or bloud, or al: that more humbly reuerenceth hir Maiestie, or meruaileth at hir wisedome,

14 answere *E rest* 24 that *before* they¹ *E rest* elues *M* 26 the .... yᵉ] an .... an *E rest* 27 father] farther *E rest*

or prayeth for hir long prosperous and glorious Reigne, then we: then whom we acknowledge none more simple, and yet dare auowe, none more faithfull. Which we speake not to get seruice by flatterie, but to acquite our selues of suspition, by faith: which is al that either a Prince can require of his subiect, or a vassal yeeld to his Souereign, and that which we owe to your Queene, & all others should offer, that either for feare of punishment dare not offend, or for loue of vertue, will not.

Heere olde *Fidus* interrupted young *Euphues*, being almost induced by his talke, to aunswere his request, yet as one neither too credulous, nor altogether mistrustful, he replyed as a friend, & so wisely as he glaũced from the marke *Euphues* shot at, & hit at last the white which *Philautus* set vp, as shall appeare heereafter. And thus he began.

MY sonnes (mine age giueth me the priuiledge of that terme, and your honesties can-not refuse it) you are too young to vnderstand matters of state, and were you elder to knowe them it were not for your estates. And therfore me thinketh, the time were but lost, in pullyng *Hercules* shooe vppon an Infants foot, or in setting *Atlas* burthen on a childes shoulder, or to bruse your backes, with the burthen of a whole kingdome, which I speake not, that either I mistrust you (for your reply hath fully resolued yᵗ feare) or yᵗ I malice you (for my good will maye cleare me of yᵗ fault) or that I dread your might (for your smal power cannot bring me into such a folly) but that I haue learned by experience, yᵗ to reason of Kings or Princes, hath euer bene much mislyked of yᵉ wise, though much desired of fooles, especially wher old men, which should be at their beads, be too busie with the court, & young men which shold follow their bookes, be to inquisitiue in yᵉ affaires of princes. We shold not looke at yᵗ we cãnot reach, nor long for yᵗ we shold not haue: things aboue vs, are not for vs, & therfore are prĩces placed vnder yᵉ gods, yᵗ they should not see what they do, & we vnder princes, that we might not enquire what they doe. But as yᵉ foolish Eagle yᵗ seing yᵉ sun coueteth to build hir nest in yᵉ sun, so fond youth, which viewing yᵉ glory & gorgeousnesse of yᵉ court, longeth to know the secrets in yᵉ court. But as yᵉ Eagle, burneth out hir

5 require] desire *G rest* 9 interrupting *G rest* 12 the *before* last *G rest* 20 shoulders *E rest* 22 fully *om. E rest* 35 gorgeousnesse] gloriousnes *E rest* 36 in] of *G rest*

eyes wᵗ that proud lust: so doth youth break his hart with yᵗ peeuish conceit. And as *Satirus* not knowing what fire was, wold needs embrace it, & was burned, so these fonde *Satiri* not vnderstanding what a Prince is, runne boldly to meddle in those matters which they know not, & so feele worthely yᵉ heat they wold not. And therfore good *Euphues* & *Philautus* content your selues wᵗ this, yᵗ to be curious in things you should not enquire off, if you know thē, they appertein not vnto you: if you knew thē not, they cānot hinder you. And let *Appelles* answere to *Alexander* be an excuse for me. When *Alexander* would needes come to *Appelles* shop and paint, *Appelles* placed him at his backe, who going to his owne worke, did not so much as cast an eye back, to see *Alexanders* deuises, which being wel marked, *Alexander* said thus vnto him: Art not thou a cunning Painter, and wilt thou not ouer-looke my picture, & tel me wherin I haue done wel, & wherin ill? whom he answered wisely, yet merily: In faith O king it is not for *Appelles* to enquire what *Alexander* hath done, neither if he shew it me, to iudge how it is done, & therefore did I set your Maiestie at my back, yᵗ I might not glaunce towards a kings work, & that you looking ouer my head might see mine, for *Appelles* shadowes are to be seene of *Alexander*, but not *Alexanders* of *Appelles*. So ought we *Euphues* to frame our selues in all our actions & deuises, as though the King stood ouer vs to behold vs, and not to looke what the King doth behinde vs. For whatsoeuer he painteth it is for his pleasure, and wee must think for our profit, for *Appelles* had his reward though he saw not the worke.

I haue heard of a *Magnifico* in *Millaine* (and I thinke *Philautus* you being an *Italian* do remēber it,) who hearing his sonne inquisitiue of the Emperours lyfe and demeanour, reprehended him sharply, saying: that it beseemed not one of his house, to enquire how an Emperour liued, vnlesse he himself were an Emperour: for yᵗ the behauiour & vsage of so honourable personages are not to be called in question of euery one that doubteth, but of such as are their equalls.

Alexander being commaunded of *Philip* his Father to wrastle in the games of *Olympia*, aunswered he woulde, if there were a King to striue with him, where-by I haue noted (that others seeme to inforce) that as Kings pastimes are no playes for euery one: so their

1 yᵗ peeuish] foolish *H rest* 2, 3 Satyrus *and* Satyri *F rest* 6 wᵗ] in *E rest* yᵗ *so all, but qy.?* not 8 knew] know 1630–36 14 thou *om. E rest*

secretes, their counsells, their dealings, are not to be either scanned or enquired off any way, vnlesse of those that are in the lyke place, or serue the lyke person. I can-not tell whether it bee a *Caunterbury* tale, or a Fable in *Aesope*, (but pretie it is, and true in my minde) That the Foxe and the Wolfe, gooing both a filching for foode, thought it best to see whether the Lyon were a sleepe or awake, least beeing too bolde, they should speede too bad. The Foxe entring into the Kings denne, (a King I call the Lyon) brought word to the Wolfe, that he was a sleepe, and went him-selfe to his owne kenell, the Wolfe desirous to searche in the Lyons denne, that hee might espye some fault, or steale some praye, entered boldly, whom the Lyon caught in his pawes and asked what he would? the sillye Wolfe (an vnapte tearme, for a Wolfe, yet fit, being in a Lyons handes) aunswered, that vnderstanding by the Foxe he was a sleepe, hee thought he might be at lybertie to suruey his lodging: vnto whome the princelye Lyon with great disdaine though little despite (for that there can be no enuy in a King) sayde thus: Doest thou thinke that a Lyon, thy Prince and gouernour can sleepe though he winke, or darest thou enquire, whether he winke or wake? The Foxe had more craft then thou, and thou more courage (courage I wil not say, but boldnes: & boldnes is too good, I may say desperatenesse) but you shal both wel know, & to your griefs feele, y^t^ neither y^e^ wilines of the Fox, nor y^e^ wildnes of y^e^ Wolf, ought either to see, or to aske, whether y^e^ Lyon either sleepe or wake, bee at home or abroad, dead or alyue. For this is sufficient for you to know, that there is a Lyon, not where he is, or what he doth. In lyke manner *Euphues*, is the gouernment of a Monarchie (though homely bee the comparison, yet apte it is) that it is neither the wise Fox, nor the malitious Wolfe, should venture so farre, as to learne whether the Lyon sleepe or wake in his denne, whether the Prince fast or feaste in his court: but this shoulde bee their order, to vnderstand there is a king, but what he doth is for the Goddes to examine, whose ordinaunce he is, not for men, whose ouer-seer he is. Then how vaine is it *Euphues* (too mylde a worde for so madde a minde) that the foote should neglect his office to correct the face, or that subiectes shoulde seeke more to knowe what their Princes doe, then what they are: where-in they shewe them-selues as badde as beasts, and much worse then my Bees, who in my conceite though I maye

12 his *om. EF* 17 can] ran *E* 22 your] our *B* 24 to[2] *om. E rest* 31 his] y^e^ *EF*: the *H rest*

seeme partiall, obserue more order then they, (and if I myght saye so of my good Bees,) more honestie: honestie my olde Graund-father called that, when menne lyued by law, not lyst: obseruing in all thinges the meane, which wee name vertue, and vertue we account nothing els but to deale iustly and temperately.

And if I myght craue pardon, I would a little acquaint you with the common wealth of my Bees, which is neyther impertinent to the matter we haue now in hand, nor tedious to make you weary.

Euphues delighted with the discourses of old *Fidus*, was content to heare any thing, so he myght heare him speake some thing, and consenting willingly, hee desired *Fidus* to go forward: who nowe remouing him-selfe neerer to the Hyues, beganne as followeth.

GEntlemen, I haue for ye space of this twenty yeares dwelt in this place, taking no delight in any thing but only in keeping my Bees, & marking them, & this I finde, which had I not seene, I shold hardly haue beleeued. That they vse as great wit by induction, and arte by workmanship, as euer man hath, or can, vsing betweene themeselues no lesse iustice then wisdome, & yet not so much wisdome as maiestie: in-somuch as thou wouldest thinke, that they were a kinde of people, a common wealth for *Plato*, where they all labour, all gather honny, flye all together in a swarme, eate in a swarm, and sleepe in a swarm, so neate and finely, that they abhorre nothing so much as vncleannes, drinking pure and cleere water, delighting in sweete and sound Musick, which if they heare but once out of tune, they flye out of sight: and therefore are they called the *Muses* byrds, bicause they folow not the sound so much as the consent. They lyue vnder a lawe, vsing great reuerence to their elder, as to the wiser. They chuse a King, whose pallace they frame both brauer in show, and stronger in substaunce: whome if they finde to fall, they establish again in his thron, with no lesse duty then deuotion, garding him continually, as it were for feare he should miscarry, and for loue he should not: whom they tender with such fayth and fauour, that whether-soeuer he flyeth, they follow him, and if hee can-not flye, they carry him: whose lyfe they so loue, that they will not for his safety stick to die, such care haue they for his health, on whome they build all their hope. If their

3 lyst] lust *E rest* 13 this'] these *E rest* 17 induction *E rest*: indution *M–G*: *qy.?* intuition 18 beweene *M* 32 and *om. E rest*

Prince dye, they know not how to liue, they languish, weepe, sigh, neither intẽding their work, nor keeping their olde societie.

And that which is most meruailous, and almoste incredible: if ther be any that hath disobeyed his commaundements, eyther of purpose, or vnwittingly, heẽ kylleth him-selfe with his owne sting, as executioner of his own stubbornesse. The King him-selfe hath his sting, which hee vseth rather for honour then punishment: And yet *Euphues*, al-beit they lyue vnder a Prince, they haue their priueledge, and as great liberties as straight lawes.

They call a Parliament, wher-in they consult, for lawes, statutes, penalties, chusing officers, and creating their king, not by affection but reason, not by the greater part, but yᵉ better. And if such a one by chaunce be chosen (for among men som-times the worst speede best) as is bad, then is there such ciuill war and dissention, that vntill he be pluckt downe, there can be no friendship, and ouer-throwne, there is no enmitie, not fighting for quarrelles, but quietnesse.

Euery one hath his office, some trimming the honny, some working the wax, one framing hiues, an other the combes, and that so artificially, that *Dedalus* could not with greater arte or excellencie, better dispose the orders, measures, proportions, distinctions, ioynts & circles. Diuers hew, others polish, all are carefull to doe their worke so strongly, as they may resist the craft of such drones, as seek to liue by their labours, which maketh them to keepe watch and warde, as lyuing in a campe to others, and as in a court to them-selues. Such a care of chastitie, that they neuer ingender, such a desire of cleannesse, that there is not so much as meate in all their hiues.

When they go forth to work, they marke the wind, the clouds, & whatsoeuer doth threaten either their ruine, or raign, & hauing gathered out of euery flower honny they return loden in their mouthes, thighs, wings, and all the bodye, whome they that tarried at home receyue readily, as easing their backes of so great burthens.

The Kyng him-selfe not idle, goeth vp and downe, entreating, threatning, commaũding, vsing the counsell of a sequel, but not loosing the dignitie of a Prince, preferring those yᵗ labour to greater authoritie, and punishing those that loyter, with due seueritie. All

16 ouerthrowed *E* not] no *H rest* 18 Euery] Either *EF* 22 all] and *E rest* 24 keepe watch] keepe, to watch *GEF* 30 raign] rage *E rest* 35 sequell *A rest* 36 to] in *E rest*

which thinges being much admirable, yet this is most, that they are so profitable, bringing vnto man both honnye and wax, each so wholsome that wee all desire it, both so necessary that we cannot misse them. Here *Euphues* is a common wealth, which oftentimes calling to my minde, I cannot chuse but commend aboue any that either I haue heard or read of. Where the king is not for euery one to talke of, where there is such homage, such loue, such labour, that I haue wished oftentimes, rather be a Bee, then not be as I should be.

In this little garden with these hiues, in this house haue I spent the better parte of my lyfe, yea and the best: I was neuer busie in matters of state, but referring al my cares vnto the wisdom of graue Counsellors, and my confidence in the noble minde of my dread Souereigne and Queene, neuer asking what she did, but alwayes praying she may do well, not enquiring whether she might do what she would, but thinking she would do nothing but what she might.

Thus contented with a meane estate, and neuer curious of the high estate, I found such quiet, that mee thinketh, he which knoweth least, lyueth longest: insomuch that I chuse rather to be an Hermitte in a caue, then a Counsellor in the court.

Euphues perceyuing olde *Fidus*, to speake what hee thought, aunswered him in these shorte wordes.

He is very obstinate, whome neither reason nor experiynce can perswade: and truly seeing you haue alledged both, I must needes allow both. And if my former request haue bred any offence, let my latter repentaunce make amends. And yet this I knowe, that I enquyred nothing that might bring you into daunger, or me into trouble: for as young as I am, this haue I learned, that one maye poynt at a Starre, but not pull at it, and see a Prince but not search him: And for mine own part, I neuer mean to put my hand betweene the barke and the tree, or in matters which are not for me to be ouer curious.

The cõmon wealth of your Bees, did so delight me, that I was not a lyttle sory y^{t} either their estate haue not ben longer, or your leasure more, for in my simple iudgement, there was such an orderlye gouernment, that men may not be ashamed to imitate thẽ, nor you wearie to keepe them.

5–6 that I haue either read or heard of *E rest* 8 to *before* be (*bis*) *E rest* 13 in] to *E rest* 18 me *before* such *E rest* 20 in] in in *M* 28 I haue *BE rest* 30 my] mine *E rest* 31 or] nor *E rest* 34 estates *E rest* 35 there] their *A*

They hauing spent much time in these discourses, were called in to Supper, *Philautus* more willing to eate, then heare their tales, was not the last y^t^ went in: where being all set downe, they were serued al in earthen dishes, al things so neat and cleanly, that they perceiued a kinde of courtly Maiestie in the minde of their host, though he wanted matter to shew it in his house. *Philautus* I know not whether of nature melancholy, or feeling loue in his bosome, spake scarce ten words since his comming into the house of *Fidus*, which the olde man well noting, began merily thus to *parle* with him.

I Meruaile Gentleman that all this time, you haue bene tongue tyed, either thinking not your selfe welcome, or disdayning so homely enterteinment: in the one you doe me wrong, for I thinke I haue not shewed my selfe straunge: for the other you must pardon me, for that I haue not to do as I would, but as I may: And though *England* be no graũge, but yeeldeth euery thing, yet is it heere as in euery place, al for money. And if you will but accept a willing minde in steede of a costly repast, I shall thinke my selfe beholding vnto you: and if time serue, or my Bees prosper, I wil make you part of amends, w^t^ a bẽtter breakfast.

Philautus thus replyed: I know good Father, my welcome greater then any wayes I can requite, and my cheere more bountifull then euer I shall deserue, and though I seeme silent for matters that trouble me, yet I would not haue you thinke me so foolish, that I should either disdaine your company, or mislyke your cheere, of bõth the which I thinke so well, that if time might aunswere my true meaning, I would exceede in cost, though in courtesie I know not how to compare with you, for (without flatterie be it spoken) if the common courtesie of *Englande* be no worse then this towarde straungers, I must needes thinke them happy that trauaile into these coasts, and the inhabitaunts the most courteous, of all countreyes.

Heere began *Euphues* to take the tale out of *Philautus* mouth, and to play with him in his melancholicke moode, beginning thus.

NO Father I durst sweare for my friend, that both he thinketh himselfe welcome, and his fare good, but you must pardon a young courtier, who in the absence of his Lady thinketh himselfe

1–2 in to] into *AB* 7 loue] one *E rest* 9 parly *E rest* 16 *Qy?* in *before* England *but cf. note* 19 or] and *GE rest* 26 the *om. H rest* 29 towards *ABE rest* 33 melancholy *E rest*

forlorne: And this vile Dog Loue will so ranckle where he biteth, that I feare my friends sore, will breed to a *Fistula*: for you may perceiue that he is not where he liues, but wher he loues, and more thoughts hath he in his head, then you Bees in your Hiues: and better it were for him to be naked among your Waspes, though his bodye were al blistered, then to haue his heart stong so with affection; where-by he is so blinded. But beleeue mee *Fidus*, he taketh as great delight to course a cogitacion of loue, as you doe to vse your time with Honny. In this plight hath he bene euer since his comming out of *Naples*, and so hath it wrought with him (which I had thought impossible) that pure loue did make him Seasicke, insomuch as in all my trauaile with him, I seemed to euery one to beare with me the picture of a proper man, but no liuing person, the more pitie, & yet no force. *Philautus* taking *Euphues* tale by the ende, & the olde man by the arme, betweene griefe and game, iest and earnest, aunswered him thus.

EVphues would dye if he should not talke of loue once in a day, and therfore you must giue him leaue after euery meale to cloase his stomacke with Loue, as with Marmalade, and I haue heard, not those that say nothing, but they that kicke oftenest against loue, are euer in loue: yet doth he vse me as the meane to moue the matter, and as the man to make his Myrrour, he himselfe knowing best the price of Corne, not by the Market folkes, but his owne foote-steppes. But if he vse this speach either to make you merrye, or to put me out of conceipt, he doth well, you must thanke him for the one, and I wil thinke on him for the other. I haue oftentimes sworne that I am as farre from loue as he, yet will he not beleeue me, as incredulous as those, who thinke none balde, till they see his braynes.

As *Euphues* was making aunswere, *Fidus* preuented him in this manner.

THere is no harme done *Philautus*, for whether you loue, or *Euphues* iest, this shall breed no iarre. It may be when I was as young as you, I was as idle as you (though in my opinion, there is none lesse idle then a louer.) For to tell the truth, I my self was once a Courtier, in the dayes of that most noble King

6 so *om. H rest* 13 a proper] an honest *E rest* 20 kickt *E rest*
24 this] his *E rest*

of famous memorie *Henry* the eight, Father to our most gratious Lady *Elizabeth.*

Where, and with that he paused, as though the remembraunce of his olde lyfe, had stopped his newe speach, but *Philautus* eytching to hear what he would say, desired him to goe forward, vnto whome *Fidus* fetching a great sigh sayd, I will. And there agayne made a full poynt. *Philautus* burning as it were, in desire of this discourse, vrged him againe with great entreatie: then the olde man commaunded the boorde to be vncouered, grace being sayd, called for stooles, and sitting al by the fire, vttered the whole discourse of his loue, which brought *Philautus* a bedde, and *Euphues* a sleepe.

And now Gentlemen, if you will giue eare to the tale of *Fidus*, it may be some will be as watchfull as *Philautus*, though many as drousie as *Euphues.* And thus he began with a heauie countenaunce (as though his paines were present, not past) to frame his tale.

I Was borne in the wylde of *Kent*, of honest Parents, and worshipfull, whose tender cares, (if the fondnesse of parents may be so termed) prouided all things euen from my very cradell, vntil their graues, that might either bring me vp in good letters, or make me heire to great lyuings. I (with-out arrogancie be it spoken) was not inferiour in wit to manye, which finding in my selfe, I flattered my selfe, but in ye ende, deceiued my selfe: For being of the age of .xx. yeares, there was no trade or kinde of lyfe that either fitted my humour or serued my tourne, but the Court: thinking that place the onely meanes to clymbe high, and sit sure: Wherin I followed the vaine of young Souldiours, who iudge nothing sweeter then warre til they feele the weight. I was there enterteined as well by the great friends my father made, as by mine own forwardnesse, where it being now but Honnie Moone, I endeauoured to courte it with a grace, (almost past grace,) laying more on my backe then my friendes could wel beare, hauing many times a braue cloke and a thredbare purse.

Who so conuersant with the Ladyes as I? who so pleasaunt? who more prodigall? In-somuch as I thought the time lost, which was not spent either in their company with delight, or for their company in letters. Among all the troupe of gallant Gentle-men, I singled out one (in whome I mysliked nothing but his grauitie)

1 eighth *H* a *om. E rest* 4 itching *A rest. Qy?* aching 10 al *om. BE rest* 14

that aboue all I meant to trust: who aswell for ye good qualities he saw in me, as the little gouernment he feared in mee, beganne one night to vtter these fewe wordes.

Friend *Fidus* (if Fortune allow a tearm so familiar) I would I might liue to see thee as wise, as I percieue thee wittie, then should thy life be so seasoned, as neyther too much witte might make thee proude, nor too great ryot poore. My acquaintaunce is not great with thy person, but such insight haue I into thy conditions, that I feare nothing so much, as that, there thou catch thy fall, where thou thinkest to take thy rising. Ther belõgeth more to a courtier then brauery, which ye wise laugh at, or persõage, which ye chast mark not, or wit, which the most part see not. It is sober & discret behauiour, ciuil & gentle demeanor, that in court winneth both credit & commoditie: which counsel thy vnripened yeares thinke to proceede rather of the malice of age, then the good meaning. To ryde well is laudable, & I like it, to runne at the tilt not amisse, and I desire it, to reuell much to be praised, and I haue vsed it: which thinges as I know them all to be courtly, so for my part I accompt them necessary, for where greatest assemblies are of noble Gentlemen, there should be the greatest exercise of true nobilitie. And I am not so presise, but that I esteeme it as expedient in feates of armes and actiuitie to employ the body, as in study to wast the minde: yet so should the one be tempered with the other, as it myght seeme as great a shame to be valiaunt and courtly with-out learning, as to bee studious and bookish with-out valure.

But there is an other thing *Fidus*, which I am to warn thee of, and if I might to wreast thee from: not that I enuy thy estate, but that I would not haue thee forget it. Thou vsest too much (a little I thinke to bee too much) to dallye with woemen, which is the next way to doate on them: For as they that angle for the Tortois, hauing once caught him, are dryuen into such a lythernesse, that they loose all their sprightes, being beenummed, so they that seeke to obtayne the good-will of Ladyes, hauing once a little holde of their loue, they are driuen into such a traunce, that they let go the holde of their libertie, bewitched like those that viewe the head of *Medusa*, or the Uiper tyed to the bough of the Beech tree, which keepeth him in a dead sleepe, though it beginne with a sweete slumber. I my selfe haue tasted new wine, and finde it to bee more pleasaunt then wholsome, and Grapes gathered before they bee rype, maye set the eyes

26 of] off *AB* 32 spirights *A*: spirites *B rest* 37 it] he *E rest*

on lust, but they make the teeth an edge, and loue desired in the budde, not knowing what the blossome were, may delight the conceiptes of the head, but it will destroye the contemplature of the heart. What I speake now is of meere good-will, and yet vpon small presumption, but in things which come on the sodaine, one cannot be too warye to preuent, or too curious to mystrust: for thou art in a place, eyther to make thee hated for vice, or loued for vertue, and as thou reuerencest the one before the other, so in vprightnesse of lyfe shewe it. Thou hast good friendes, which by thy lewde delights, thou mayst make great enimies, and heauy foes, which by thy well doing thou mayst cause to be earnest abettors of thee, in matters that nowe they canuasse agaynst thee.

And so I leaue thee, meaning herafter to beare the reign of thy brydell in myne hands: if I see thee head stronge: And so he departed.

I gaue him great thanks, and glad I was we wer parted: for his putting loue into my minde, was like the throwing of Buglosse into wine, which encreaseth in him that drinketh it a desire of lust, though it mittigate the force of drunkennesse.

I now fetching a windlesse, that I myght better haue a shoote, was preuented with ready game, which saued me some labour, but gained me no quiet. And I would gentlemen yᵗ you could feel the like impressions in your myndes at the rehersall of my mishappe, as I did passions at the entring into it. If euer you loued, you haue found the like, if euer you shall loue, you shall taste no lesse. But he so eger of an end, as one leaping ouer a stile before hee come to it, desired few parentheses or digressions or gloses, but the text, wher he him-self, was coting in the margant. Then said *Fidus*, thus it fell out.

It was my chaunce (I know not whether chaunce or destinie) that being inuited to a banket where many Ladyes were and too many by one, as the end tryed, though then to many by al sauing yᵗ one, as I thought, I cast mine eies so earnestly vpon hir, yᵗ my hart vowd hir the mistris of my loue, and so fully was I resolued to prosecut my determination, as I was earnest to begin it. Now

1 an] on *E rest* 2–3 conceite *E rest* 3 contemplatiue *E rest* 11 doing well *E rest* arbettors *AB*: arbitrers *E rest* 12 they now *E rest* 13 rayn *AB*: raine *EF*: reine *H rest* 17 into¹] in *E rest* 20 wine glasse *E rest* 23 my *om. E rest* 25 euer you shall] neuer you *E rest* no] the 1617 *rest* 26 he *i.e.* Philautus (*Arb.*) 27 glosses *H rest* 28 coating *AF*: quoting *H rest* 29 felll *M*

Gentlemen, I commit my case to your considerations, being wiser then I was then, and somwhat as I gesse elder: I was but in court a nouice, hauing no friende, but him before rehearsed, whome in such a matter I was lyklier to finde a brydell, then a spurre. I neuer before that tyme could imagin what loue should meane, but vsed the tearm as a flout to others, which I found now as a feuer in my selfe, neither knowing from whence the occasion should arise, nor where I might seeke the remedy. This distresse I thought youth would haue worne out, or reason, or time, or absence, or if not euery one of them, yet all. But as fire getting hould in the bottome of a tree, neuer leaueth till it come to the toppe, or as stronge poyson *Antidotum* being but chafed in the hand, pearceth at the last the hart, so loue which I kept but low, thinking at my will to leaue, entred at the last so farre that it held me conquered. And then disputing with my selfe, I played this on the bit.

Fidus, it standeth thee vppon eyther to winne thy loue, or to weane thy affections, which choyce is so hard, that thou canst not tel whether the victory wil be the greater in subduing thy selfe, or conquering hir.

To loue and to lyue well is wished of many, but incident to fewe. To liue and to loue well is incident to fewe, but indifferent to all. To loue with-out reason is an argument of lust, to lyue with-out loue, a token of folly. The measure of loue is to haue no meane, the end to be euerlasting.

Thesius had no neede of *Ariadnes* threed to finde the way into the *Laborinth*, but to come out, nor thou of any help how to fal into these brakes, but to fall from them. If thou be witched with eyes, weare the eie of a wesill in a ring, which is an enchauntment against such charmes, and reason with thy self whether ther be more pleasure to be accounted amorous, or wise. Thou art in the view of the whole court, wher the ielous wil suspecteth vppon euery light occasion, where of the wise thou shalt be accounted fond, & of the foolish amorous: the Ladies themselues, how-soeuer they looke, wil thus imagine, that if thou take thought for loue, thou art but a foole, if take it lyghtly, no true seruaunt. Besides this thou art to be bounde as it were an Apprentice seruing seauen yeares for that,

1 I *om. E rest* cause *E rest* 7 know *M* 9 or[1]] by *GE rest* 15 this] thus *E rest* 20 of many *A–G*: of myne *M*: to many *E rest* 21 To loue and to liue well *E rest* 25 Theseus *E rest* 27 bracks *M* witched] bewitched *GE rest* 28 eie] eyes *GE rest* 31 wil suspecteth *M–G*: will suspect *E rest* 32 of[2] *om. BGE*

which if thou winne, is lost in seauen houres, if thou loue thine equall, it is no conquest: if thy superiour, thou shalt be enuyed: if thine inferiour, laughed at. If one that is beautifull, hir colour will chaunge before thou get thy desire: if one that is wise, she will ouer-reache thee so farre, that thou shalt neuer touch hir: if vertuous, she will eschue such fonde affection, if one deformed, she is not worthy of any affection: if she be rich, she needeth thee not: if poore, thou needest not hir: if olde, why shouldest thou loue hir, if young, why should she loue thee.

Thus Gentlemen I fed my selfe with mine owne deuices, thinking by peecemeale to cut off that which I could not diminish: for the more I striued with reason to conquere mine appetite, the more against reason, I was subdued of mine affections.

At the last calling to my remembrance, an olde rule of loue, which a courtier then tolde me, of whom when I demaunded what was the first thing to winne my Lady, he aunswered, Opportunitie, asking what was the second, he sayd Opportunitie: desirous to know what might be the thirde, he replyed Opportunitie. Which aunsweres I marking, as one that thought to take mine ayme of so cunning an Archer, coniectured that to the beginning, cõtinuing and ending of loue, nothing could be more conuenient then Opportunitie, to the getting of the which I applyed my whole studie, & wore my wits to the hard stumpes, assuring my selfe, that as there is a time, when the Hare will lycke the Houndes eare, and the fierce Tigresse play with the gentle Lambe: so ther was a certein season, when women were to be won, in the which moment they haue neither will to deny, nor wit to mistrust.

Such a time I haue read a young Gentleman found to obtaine the loue of the Duchesse of *Millayne*: such a time I haue heard that a poore yeoman chose to get the fairest Lady in *Mantua*.

Unto the which time, I trusted so much, that I solde the skinne before the Beaste was taken, reconing with-out mine hoast, and setting downe that in my bookes as ready money, which afterwards I found to be a desperate debt.

IT chaunced that this my Lady (whome although I might name for the loue I bore hir, yet I will not for the reuerence I owe hir, but in this storye call hir *Iffida*) for to recreate hir minde, as also to

3 thine] thy *F rest* 12 striued *so all* 20 and *G rest*: an *MAB* 23 hard *om. A rest* 26 were] are *GE rest* 28 haue I *E rest*

solace hir body, went into the countrey, where she determined to make hir abode for the space of three moneths, hauing gotten leaue of those that might best giue it. And in this iourney I founde good Fortune so fauourable, yᵗ hir abiding was within two miles of my Fathers mantion house, my parents being of great familiaritie with the Gentleman, where my *Iffida* lay. Who now so fortunate as *Fidus*? who so fralicke? She being in yᵉ countrey, it was no being for me in yᵉ court? wher euery pastime was a plague, to the minde yᵗ lyued in melancholy. For as the Turtle hauing lost hir mate, wandreth alone, ioying in nothing, but in solitarinesse, so poore *Fidus* in the absence of *Iffida*, walked in his chamber as one not desolate for lacke of company, but desperate. To make short of yᵉ circumstaunces, which holde you too long from that you would heare, & I faine vtter, I came home to my father, wher at mine entraunce, supper being set on the table, I espyed *Iffida*, *Iffida* Gentlemen, whom I found before I sought, and lost before I wonne. Yet least the alteration of my face, might argue some suspition of my follyes, I, as courtly as I could, though god knowes but coursly, at that time behaued my selfe, as though nothing payned me, when in truth nothing pleased me. In the middle of supper, *Iffida* as well for the acquaintance we had in court, as also the courtesie she vsed in generall to all, taking a glasse in hir hand filled with wine, dranke to me in this wise. Gentleman, I am not learned, yet haue I heard, that the Uine beareth three grapes, the first altereth, the second troubleth, the third dulleth. Of what Grape this Wine is made I cannot tell, and therefore I must craue pardon, if either this draught chaunge you, vnlesse it be to the better, or grieue you, except it be for greater gaine, or dull you, vnlesse it be your desire, which long preamble I vse to no other purpose, then to warne you from wine heere-after, being so well counselled before. And with that she drinking, deliuered me the glasse. I now taking heart at grasse, to see hir so gamesome, as merely as I could, pledged hir in this manner.

IT is pitie Lady you want a pulpit, hauing preached so well ouer the pot, wherin you both shewe the learning, which you professe you haue not, and a kinde of loue, which would you had: the

4 yᵗ] yᵉ *E* 7 frolicke *E rest* being⁸] abiding *E rest* 8 yᵉ *om. E rest* 14 Fathers *G* 21 court] crout *B* 28 for *om. E rest* 32 merrily *G rest* 36 I *before* would *E rest*

one appeareth by your long sermon, the other by the desire you haue to keepe me sober, but I wil refer mine answere till after supper, and in the meane season, be so temperate, as you shall not thinke my wit to smell of the wine, although in my opinion, such grapes set rather an edge vpon wit, then abate the point. If I may speak in your cast, quoth *Iffida* (the glasse being at my nose) I thinke, wine is such a whetstone for wit, that if it be often set in that manner, it will quickly grinde all the steele out, & scarce leaue a back wher it found an edge.

With many like speaches we continued our supper, which I will not repeat, least you should thinke vs *Epicures* to sit so long at our meate: but all being ended, we arose, where as the manner is, thankes and cursie made to each other, we went to the fire, wher I boldened now, with out blushing tooke hir by the hand, & thus began to kindle the flame which I shoulde rather haue quenched, seeking to blow a cole, when I should haue blowne out the candle.

GEntlewoman either thou thoughts my wits verye short, yᵗ a sippe of wine could alter me, or els yours very sharpe, to cut me off so roundly, when as I (without offence be it spoken) haue heard, that as deepe drinketh the Goose as the Gander.

Gentleman (quoth she) in arguing of wittes, you mistake mine, and call your owne into question. For what I sayd proceeded rather of a desire to haue you in health, then of malyce to wish you harme. For you well know, that wine to a young blood, is in the spring time, Flaxe to fire, & at all times either vnwholsome, or superfluous, and so daungerous, that more perish by a surfet then the sword.

I haue heard wise Clearkes say, that *Galen* being asked what dyet he vsed that he lyued so long, aunswered: I haue dronke no wine, I haue touched no woman, I haue kept my selfe warme.

Now sir, if you will lycence me to proceede, this I thought, yᵗ if one of your yeares should take a dram of *Magis*, wherby consequently you shold fal to an ounce of loue, & then vpon so great heat take a little colde, it were inough to cast you away, or turne you out of the way. And although I be no Phisition, yet haue I bene vsed to attend sicke persons, where I founde nothing to hurt them

3 be] to bee *E rest* 4 the *om. E rest* 13 curtesie *E rest* being *before* made *E rest* 14 wthout *M* 17 you thought *E rest* 22 in *E rest* sayd] say: *E*–1623 33 to] into *BE rest*

so much as Wine, which alwayes drew with it, as the Adamant doth the yron, a desire of women: how hurtfull both haue bene, though you be too young to haue tryed it, yet you are olde enough to beleeue it. Wine should be taken as the Dogs of *Egypt* drinke water, by snatches, and so quench their thirst, and not hynder theyr running, or as the Daughters of *Lysander* vsed it, who with a droppe of wine tooke a spoonefull of water, or as the Uirgins in *Rome*, whoe dryncke but theyr eye full, contenting them-selues as much with the sight, as the taste.

Thus to excuse my selfe of vnkindenesse, you haue made me almost impudent, and I you (I feare mee) impatient, in seeming to prescribe a diette wher there is no daunger, giuing a preparatiue when the body is purged: But seeing all this talke came of drinkeing, let it ende with drinking.

I seeing my selfe thus rydden, thought eyther shee should sit fast, or els I would cast hir. And thus I replyed.

Lady, you thinke to wade deepe where the Foorde is but shallow, and to enter into the secretes of my minde, when it lyeth open already, wher-in you vse no lesse art to bring me in doubt of your good wil, then craft to put me out of doubt, hauing bayted your hooke both with poyson and pleasure, in that, vsing the meanes of phisicke (where-of you so talke) myngling sweete sirroppes with bytter dragges. You stand in feare that wine should inflame my lyuer and conuert me to a louer: truely I am framed of that mettall, that I canne mortifye anye affections, whether it bee in dryncke or desire, so that I haue no neede of your playsters, though I must needes giue thankes for your paynes.

And nowe *Philautus*, for I see *Euphues* begynne to nodde, thou shalt vnderstand, that in the myddest of my replye, my Father with the reste of the companye, interrupted mee, sayinge they woulde all fall to some pastyme, whiche bycause it groweth late *Philautus*, wee wyll deferre tyll the morning, for age must keepe a straight dyot or els a sickly life.

Philautus tyckled in euetye vaine with delyght, was loath to leaue so, although not wylling the good olde manne should breake his accustomed houre, vnto whome sleepe was the chiefest sustenaunce.

2 a *om. B rest* 3 are] be *E rest* 9 with *before* the *ABEF* 12 in *before* giuing *A rest* 18 my] the *E rest* 21 that, vsing] y^t^ vsing *EF*: the vsing *H rest* 22 mingled *E rest* 23 dregs *A–G*: dregges *E rest* 30 the^a^] y^t^ *EF*: that *H rest* 30–1 fal all *B*: all *om. E rest* 32 dyette *G*: diet *E rest*

And so waking *Euphues*, who hadde taken a nappe, they all went to their lodging, where I thinke *Philautus* was musing vppon the euent of *Fidus* his loue: But there I will leaue them in their beddes, till the next morning.

GEntle-menne and Gentle-woemenne, in the discourse of this loue, it maye seeme I haue taken a newe course: but such was the tyme then, that it was straunge to loue, as it is nowe common, and then lesse vsed in the Courte, then it is now in the countrey: But hauing respecte to the tyme past, I trust you will not condempne my present tyme, who am enforced to singe after their plaine-songe, that was then vsed, and will followe heare-after the Crotchetts that are in these dayes cunninglye handled.

For the mindes of Louers alter with the madde moodes of the Musitions: and so much are they within fewe yeares chaunged, that we accompt their olde wooing and singing to haue so little cunning, that we esteeme it barbarous, and were they liuing to heare our newe quoyings, they woulde iudge it to haue so much curiositie, that they would tearme it foolish.

In the time of *Romulus* all heades were rounded of his fashion, in the time of *Cæsar* curled of his manner. When *Cyrus* lyued, euerye one praysed the hooked nose, and when hee dyed, they allowed the straight nose.

And so it fareth with loue, in tymes past they vsed to wooe in playne tearmes, now in piked sentences, and hee speedeth best, that speaketh wisest: euery one following the newest waye, which is not euer the neerest way: some going ouer the stile when the gate is open, and other keeping the right beaten path, when hee maye crosse ouer better by the fieldes. Euery one followeth his owne fancie, which maketh diuers leape shorte for want of good rysinge, and many shoote ouer for lacke of true ayme.

And to that passe it is come, that they make an arte of that, which was woont to be thought naturall: And thus it standeth, that it is not yet determyned whether in loue *Vlysses* more preuailed with his wit, or *Paris* with his personage, or *Achilles* with his prowesse.

For euerye of them haue *Venus* by the hand, and they are all assured and certaine to winne hir heart.

7 as *before* straunge *ABE rest* 17 quoyings *so all* 24 picked *A rest*
27 and other *M* 1630–36: an other *AB*: another *G rest* 36 hath *E rest*

But I hadde almost forgotten the olde manne, who vseth not to sleepe compasse, whom I see with *Euphues* and *Philautus* now alreadye in the garden, readye to proceede with his tale: which if it seeme tedious, wee will breake of againe when they go to dynner.

Fidus calling these Gentle-men vppe, brought them into his garden, where vnder a sweete Arbour of Eglentine, the byrdes recording theyr sweete notes, hee also strayned his olde pype, and thus beganne.

GEntle-menne, yester-nyght I left of abruptlye, and therefore I must nowe begynne in the like manner.

My Father placed vs all in good order, requesting eyther by questions to whette our wittes, or by stories to trye our memoryes, and *Iffyda* that might best there bee bolde, beeing the best in the companye, and at all assayes too good for me, began againe to preach in this manner.

Thou art a courtier *Fidus*, and therefore best able to resolue any question: for I knowe thy witte good to vnderstand, and ready to aunswere: to thee therfore I addresse my talke.

THere was som-time in *Sienna* a *Magnifico*, whom God blessed with three Daughters, but by three wiues, and of three sundrye qualities: the eldest was verye fayre, but a very foole: the second meruailous wittie, but yet meruailous wanton: the third as vertuous as any liuing, but more deformed then any that euer lyued.

The noble Gentle-man their father disputed for the bestowing of them with him-selfe thus.

I thank the Gods, that haue giuen me three Daughters, who in theyr bosomes carry theyr dowries, in-somuch as I shall not neede to disburse one myte for all theyr marryages. Maydens be they neuer so foolyshe, yet beeynge fayre, they are commonly fortunate: for that men in these dayes, haue more respect to the out ward show then the inward substance, where-in they imitate good Lapidaryes, who chuse the stones that delyght the eye, measuring the value not by the hidden vertue, but by the outwarde glistering: or

7 the] be *M* 11 nowe *om. BE rest* the like] like *G*: this *E rest* 23 yet *om. E rest* 26 with him-selfe *om. E rest* 27 thank . . . that] thinck the Gods *E rest*

wise Painters, who laye their best coulours, vpon their worst counterfeite.

And in this me thinketh Nature hath dealt indifferently, that a foole whom euery one abhorreth, shoulde haue beautie, which euery one desireth: that the excellencie of the one might excuse the vanitie of the other: for as we in nothing more differ from the Gods, then when we are fooles, so in nothing doe we come neere them so much, as when we are amiable. This caused *Helen* to be snatched vp for a Starre, and *Ariadne* to be placed in the Heauens, not that they were wise, but faire, fitter to adde a Maiestie to the Skie, then beare a Maiestie in Earth. *Iuno* for all hir iealousie, beholding *Ió*, wished to be no Goddesse, so she might be so gallant. Loue commeth in at the eye, not at the eare, by seeing Natures workes, not by hearing womens words. And such effects and pleasure doth sight bring vnto vs, that diuers haue lyued by looking on faire and beautifull pictures, desiring no meate, nor harkning to any Musick. What made the Gods so often to trewant from Heauen, and mych heere on earth, but beautie? What made men to imagine, that the Firmament was God but the beautie? which is sayd to bewitch the wise, and enchaunt them that made it. *Pigmalion* for beautie, loued an Image of Iuory, *Appelles* the counterfeit of *Campaspe*, and none we haue heard off so sencelesse, that the name of beautie, cannot either breake or bende. It is this onely that Princes desire in their Houses, Gardeins, Orchards, and Beddes, following *Alexander*, who more esteemed the face of *Venus*, not yet finished, then the Table of the nyne Muses perfected. And I am of that minde that there can be nothing giuen vnto mortall men by the immortall Gods, eyther more noble or more necessary then beautie. For as when the counterfeit of *Ganimedes*, was showen at a market, euery one would faine buye it, bicause *Zeuxis* had there-in shewed his greatest cunning: so when a beautifull woman appeareth in a multitude, euery man is drawne to sue to hir, for that the Gods (the onely Painters of beautie) haue in hir expressed, the art of their Deitie. But I wil heere rest my selfe, knowing that if I should runne so farre as Beautie would carry me, I shoulde sooner want breath to tell hir praises, then matter

10 to²] in *E rest* 1617, 1630–36 12 beeheld *E rest* 14 effects *MAB* 1623: affects *GE*– 18 mich *GE*: miche *F rest* 19 the² *om. GE rest* 21 an] the *E rest* *MA*: Zeuxes *E rest* 25 and] or *E rest* 26 perfcted *M* 31 Zuexis

to proue them, thus I am perswaded, yᵗ my faire daughter shal be wel maryed, for there is none, that will or can demaund a greater ioynter then Beautie.

My second childe is wittie, but yet wanton, which in my minde, rather addeth a delyght to the man, then a disgrace to the mayde, and so lynked are those two qualyties together, that to be wanton without wit, is Apishnes: & to be thought wittie without wantonnes, precisenesse. When *Lais* being very pleasaunt, had told a merry iest: It is pitie sayde *Aristippus*, that *Lais* hauing so good a wit, should be a wanton. Yea quoth *Lais*, but it were more pitie, that *Lais* shoulde be a wanton and haue no good wit. *Osyris* King of the *Aegyptians*, being much delyghted with pleasaunt conceipts, would often affirme, that he had rather haue a virgin, that could giue a quicke aunswere that might cut him, then a milde speach that might claw him. When it was obiected to a gentlewoman, yᵗ she was neither faire nor fortunate, & yet quoth she, wise & wel fauoured, thinking it the chiefest gift yᵗ Nature could bestow, to haue a Nut-browne hue, and an excellent head. It is wit yᵗ allureth, when euery word shal haue his weight, whē nothing shal proceed, but it shal either sauour of a sharpe conceipt, or a secret conclusion. And this is the greatest thing, to conceiue readely and aunswere aptly, to vnderstand whatsoeuer is spoken, & to reply as though they vnderstoode nothing. A Gentleman yᵗ once loued a Lady most entirely, walking with hir in a parke, with a deepe sigh began to say, O yᵗ women could be constant, she replyed, O yᵗ they could not, Pulling hir hat ouer hir head, why quoth the gentleman doth the Sunne offend your eyes, yea, aunswered she the sonne of your mother, which quicke & ready replyes, being well marked of him, he was enforced to sue for yᵗ which he was determined to shake off. A noble man in *Sienna*, disposed to iest wᵗ a gentlewoman of meane birth, yet excellēt qualities, between game & earnest gan thus to salute hir. I know not how I shold cōmēd your beautie, bicause it is somwhat to brown, nor your stature being somwhat to low, & of your wit I cā not iudge, no quoth she, I beleue you, for none cā iudge of wit, but they that haue it, why then quoth he, doest thou thinke me a foole, thought is free my Lord quoth she, I wil not take you at your word. He perceiuing al outward faults to be recōpenced with inward fauour, chose this virgin for his wife.

2 will or can] can or will *E rest* 6 be] the *E*-1623 15 him *om. E rest*
30 gentlewoman] gentleman *E* 33 to[1]] too *ABG*: *om. E rest*

And in my simple opinion, he did a thing both worthy his stocke and hir vertue. It is wit that flourisheth, when beautie fadeth: that waxeth young when age approcheth, and resembleth the Iuie leafe, who although it be dead, continueth greene. And bicause of all creatures, the womans wit is most excellent, therefore haue the Poets fained the Muses to be women, the Nimphes, the Goddesses: ensamples of whose rare wisedomes, and sharpe capacities would nothing but make me commit Idolatry with my daughter.

I neuer heard but of three things which argued a fine wit, Inuention, Conceiuing, Aunswering. Which haue all bene found so common in women, that were it not I should flatter thē, I should think thē singular.

Then this sufficeth me, that my seconde daughter shall not lead Apes in Hell, though she haue not a penny for the Priest, bicause she is wittie, which bindeth weake things, and looseth strong things, and worketh all things, in those that haue either wit themselues, or loue wit in others.

My youngest though no pearle to hang at ones eare, yet so precious she is to a well disposed minde, that grace seemeth almost to disdaine Nature. She is deformed in body, slowe of speache, crabbed in countenaunce, and almost in all parts crooked: but in behauiour so honest, in prayer so deuout, so precise in al hir dealings, that I neuer heard hir speake anye thing that either concerned not good instruction, or godlye mirth.

Who neuer delyghteth in costly apparell, but euer desireth homely attire, accompting no brauery greater then vertue: who beholding hir vglye shape in a glasse, smilyng sayd: This face were faire, if it were tourned, noting that the inward motions would make the outward fauour but counterfeit. For as ye precious stone *Sandastra*, hath nothing in outward appearaunce but that which seemeth blacke, but being broken poureth forth beames lyke the Sunne: so vertue sheweth but bare to the outward eye, but being pearced with inward desire, shineth lyke Christall. And this dare I auouch yt as the *Troglodítæ* which digged in the filthy ground for rootes, and found the inestimable stone *Topason*, which inriched them euer after: so he that seeketh after my youngest daughter, which is deformed, shall finde the great treasure of pietie, to comfort him during his lyfe. Beautifull women are but lyke the *Ermine*, whose

2 wit] it *E rest* 6 Goddesse *M* 9 which] that *E rest* 10 all] also *E rest* 27 shape] face *E rest*

skinne is desired, whose carcasse is dispised, the vertuous contrariwise, are then most lyked, when theyr skinne is leaste loued.

Then ought I to take least care for hir, whom euerye one that is honest will care for: so that I will quiet my self with this perswasion, that euery one shal haue a wooer shortly. Beautie cannot liue with-out a husband, wit will not, vertue shall not.

NOw Gentleman, I haue propounded my reasons, for euery one I must now aske you the question. If it were your chaunce to trauaile to *Sienna*, and to see as much there as I haue tolde you here, whether would you chuse for your wife the faire foole, the witty wanton, or the crooked Saint.

When shee had finished, I stoode in a maze, seeing three hookes layed in one bayte, vncertaine to aunswere what myght please hir, yet compelled to saye some-what, least I should discredit my selfe: But seeing all were whist to heare my iudgement, I replyed thus.

LAdye *Iffyda*, and Gentle-woemenne all, I meane not to trauayle to *Sienna* to wooe Beautie, least in comming home the ayre chaunge it, and then my labour bee lost: neyther to seeke so farre for witte, least shee accompt me a foole, when I myght speede as well neerer hande: nor to sue to Uertue, least in *Italy* I be infected with vice: and so looking to gette *Iupiter* by the hand, I catch *Pluto* by the heele.

But if you will imagaine that great *Magnifico* to haue sent his three Daughters into England, I would thus debate with thē before I would bargin with thē.

I loue Beautie wel, but I could not finde in my hart to marry a foole: for if she be impudent I shal not rule hir: and if she be obstinate, she will rule me, and my selfe none of the wisest, me thinketh it were no good match, for two fooles in one bed are too many.

Witte of all thinges setteth my fancies on edge, but I should hardly chuse a wanton: for be she neuer so wise, if alwayes she want one when she hath me, I had as leife she should want me too, for of all my apparell I woulde haue my cappe fit close.

Uertue I cannot mislike, which hether-too I haue honoured, but such a crooked Apostle I neuer brooked: for vertue may well fatte my minde, but it will neuer feede mine eie, & in mariage, as market

9 to^{2}] so *E* 20 to^{2}] for *E rest* 31 fancy *E rest* 33 should] would *E*–1623 of *om. E rest*

folkes tel me, the husband should haue two eies, & the wife but one: but in such a match it is as good to haue no eye, as no appetite.

But to aunswere of three inconueniences, which I would chuse (although each threaten a mischiefe) I must needes take the wise wanton: who if by hir wantonnesse she will neuer want wher she likes, yet by hir wit she will euer conceale whom she loues, & to weare a horne and not knowe it, will do me no more harme then to eate a flye, and not see it.

Iffyda I know not whether stong with mine answer, or not content with my opiniõ, replied in this maner.

Then *Fidus* when you match, God send you such a one, as you like best: but be sure alwaies, that your head be not higher then your hat. And thus faining an excuse departed to hir lodging, which caused al the company to breake off their determined pastimes, leauing me perplexed with a hundred contrary imaginations.

For this *Philautus* thought I, that eyther I did not hit the question which she would, or that I hit it too full against hir will: for to saye the trueth, wittie she was and some-what merrie, but God knoweth so farre from wantonnesse, as my selfe was from wisdome, and I as farre from thinking ill of hir, as I found hir from taking me well.

Thus all night tossing in my bedde, I determined the next daye, if anye opportunitie were offered, to offer also my importunate seruice. And found the time fitte, though hir minde so froward, that to thinke of it my heart throbbeth, and to vtter it, wil bleede freshly.

The next daye I comming to the gallery where she was solitaryly walking, wᵗ hir frowning cloth, as sick lately of the solens, vnderstanding my father to bee gone on hunting, and al other the Gentlewomen either walked abrod to take the aire, or not yet redy to come out of their chambers, I aduentured in one ship to put all my wealth, and at this time to open my long conceled loue, determining either to be a Knight as we saye, or a knitter of cappes. And in this manner I vttered my first speach.

LAdy, to make a long preamble to a short sute, wold seeme superfluous, and to beginne abruptly in a matter of great waight, might be thought absurde: so as I am brought into a doubt whether I should offend you with too many wordes, or hinder my selfe with too fewe. She not staying for a longer treatise brake me of thus roundly.

15 an *E–H* 21 tossed *E rest* 26 of] on *E rest* sullens *A rest*
28 abroad *A rest* 30–1 determined *GE rest*

Gentle-man a short sute is soone made, but great matters not easily graunted, if your request be reasonable a word wil serue, if not, a thousand wil not suffice. Therfore if ther be any thing that I may do you pleasure in, see it be honest, and vse not tedious discourses or colours of retorick, which though they be thought courtly, yet are they not esteemed necessary: for the purest Emeraud shineth britest when it hath no oyle, and trueth delighteth best, when it is apparayled worst.

Then I thus replyed.

FAyre Lady as I know you wise, so haue I found you curteous, which two qualities meetīg in one of so rare beautie, must forshow some great meruaile, and workes such effectes in those, that eyther haue heard of your prayse, or seene your person, yᵗ they are enforced to offer them-selues vnto your seruice, among the number of which your vassalles, I though least worthy, yet most willing, am nowe come to proffer both my life to do you good, and my lyuinges to be at your commaund, which franck offer proceeding of a faythfull mynde, can neyther be refused of you, nor misliked. And bicause I would cut of speaches which might seeme to sauor either of flattery, or deceipte, I conclude thus, that as you are the first, vnto whome I haue vowed my loue, so you shall be the last, requiring nothing but a friendly acceptaunce of my seruice, and good-will for the rewarde of it.

Iffyda whose right eare beganne to glŏe, and both whose cheekes waxed read, eyther with choler, or bashfulnesse, tooke me vp thus for stumbling.

GEntle-man you make me blush as much for anger as shame, that seeking to prayse me, & proffer your selfe, you both bring my good name into question, and your ill meaning into disdaine: so that thinking to present me with your hart, you haue thrust into my hands the Serpent *Amphisbena*, which hauing at ech ende a sting, hurteth both wayes. You tearme me fayre, and ther-in you flatter, wise and there-in you meane wittie, curteous which in other playne words, if you durst haue vttered it, you would haue named wanton.

Haue you thought me *Fidus*, so light, that none but I could fit

2 reasoble *M* 4 honost *M* 5 cuolors *M* 6 Emerauld *BG*: Emerald *E rest* 7 best *om. BE rest* 12 workes such effect *G*: work such effect *E rest* 25 redde *B rest* 29 into¹] in *E rest*

your loosenesse? or am I the wittie wanton which you harped vpon yester-night, that would alwayes giue you the stynge in the head? you are much deceyued in mee *Fidus*, and I as much in you: for you shall neuer finde me for your appetite, and I had thought neuer to haue tasted you so vnplesant to mine. If I be amiable, I will doe those things that are fit for so good a face: if deformed, those things which shall make me faire. And howsoeuer I lyue, I pardon your presumption, knowing it to be no lesse common in Court then foolish, to tell a faire tale, to a foule Lady, wherein they sharpen I confesse their wittes, but shewe as I thinke small wisedome, and you among the rest, bicause you would be accompted courtly, haue assayed to feele the veyne you cannot see, wherein you follow not the best Phisitions, yet the most, who feeling the pulses, doe alwayes say, it betokeneth an Ague, and you seeing my pulses beat pleasauntly, iudge me apte to fall into a fooles Feuer: which leaste it happen to shake mee heere-after, I am minded to shake you off now, vsing but one request, wher I shold seeke oft to reuenge, that is, that you neuer attempt by word or writing to sollicite your sute, which is no more pleasaunt to me, then the wringing of a streight shoe.

When she had vttered these bitter words, she was going into hir chamber: but I that now had no staye of my selfe, began to staye hir, and thus agayne to replye.

I Perceiue *Iffida* that where the streame runneth smoothest, the water is deepest, and where the least smoake is, there to be the greatest fire: and wher the mildest countenaunce is, there to be the melancholiest conceits. I sweare to thee by the Gods, and there she interrupted me againe, in this manner.

F*Idus* the more you sweare, the lesse I beleeue you, for that it is a practise in Loue, to haue as little care of their owne oathes, as they haue of others honors, imitating *Iupiter*, who neuer kept oath he swore to *Iuno*, thinking it lawfull in loue to haue as small regard of Religion, as he had of chastitie. And bicause I wil not feede you with delayes, nor that you should comfort your selfe with tryall, take this for a flatte aunswere, that as yet I meane not to loue any, and if I doe, it is not you, & so I leaue you. But once againe

2 yesterdaie *F rest* head] hand *E rest* 7 which shall] y^t^ should *E rest* 12 assayed] assailed *E–H*; assoiled 1617–36 14 pleasauntly *so all. M*–1623 *place the comma at* beat 32 chastitie] charitie *E*

I stayed hir steppes being now throughly heated as well with loue as with cholar, and thus I thundered.

IF I had vsed the polycie that Hunters doe, in catching of *Hiena*, it might be also, I had now won you: but cõming of the right side, I am entangled my selfe, & had it ben on ye left side, I shold haue inueigled thee. Is this the guerdon for good wil, is this ye courtesie of Ladies, the lyfe of Courtiers, the foode of louers? Ah *Iffida*, little dost thou know the force of affection, & therfore thou rewardest it lightly, neither shewing curtesie lyke a Louer, nor giuing thankes lyke a Ladye. If I should compare my bloud with thy birth, I am as noble: if my wealth with thine, as rich: if confer qualities, not much inferiour: but in good wil as farre aboue thee, as thou art beyond me in pride.

Doest thou disdaine me bicause thou art beautiful? why coulours fade, when courtesie flourisheth. Doest thou reiect me for that thou art wise? why wit hauing tolde all his cardes, lacketh many an ace of wisedome, But this is incident to women to loue those that least care for them, and to hate those that most desire them, making a stake of that, which they should vse for a stomacher.

And seeing it is so, better lost they are with a lyttle grudge, then found with much griefe, better solde for sorrow, then bought for repentaunce, and better to make no accompt of loue, then an occupation: Wher all ones seruice be it neuer so great is neuer thought inough, when were it neuer so lyttle, it is too much. When I had thus raged, she thus replyed.

FIdus you goe the wrong way to the Woode, in making a gappe, when the gate is open, or in seeking to enter by force, when your next way lyeth by fauor. Where-in you follow the humour of *Aiax*, who loosing *Achilles* shielde by reason, thought to winne it againe by rage: but it fell out with him as it doth commonly, with all those yt are cholaricke, that he hurt no man but himself, neither haue you moued any to offẽce but your selfe. And in my minde, though simple be the comparison, yet seemely it is, that your anger is lyke the wrangling of children, who when they cannot get what they would haue by playe, they fall to crying, & not vnlyke the vse of foule gamesters, who hauing lost the maine by true iudgement,

9 nor] or *E rest* 16 lacked *E rest* 19 stake] stacke *A rest* 20 a *om. E rest* 29 treason *E rest*

thinke to face it out with a false oath, and you missing of my loue, which you required in sport, determine to hit it by spite. If you haue a commission to take vp Ladyes, lette me see it: if a priuiledge, let me know it: if a custome, I meane to breake it.

You talke of your birth, when I knowe there is no difference of blouds in a basen, and as lyttle doe I esteeme those that boast of their auncestours, and haue themselues no vertue, as I doe of those that crake of their loue, and haue no modestie. I knowe Nature hath prouided, and I thinke our lawes allow it, that one maye loue when they see their time, not that they must loue when others appoint it.

Where-as you bring in a rabble of reasons, as it were to bynde mee agaynst my will, I aunswere that in all respectes I thinke you so farre to excell mee, that I cannot finde in my heart to matche with you.

For one of so great good will as you are, to encounter with one of such pride as I am, wer neither commendable nor conuenient, no more then a patch of Fustian in a Damaske coat.

As for my beautie & wit, I had rather make them better then they are, being now but meane, by vertue, then worse then they are, which woulde then be nothing, by Loue.

Now wher-as you bring in (I know not by what proofe, for I thinke you were neuer so much of womens counsells) that there women best lyke, where they be least beloued, then ought ⟨you⟩ the more to pitie vs, not to oppresse vs, seeing we haue neither free will to chuse, nor fortune to enioy. Then *Fidus* since your eyes are so sharpe, that you cannot onely looke through a Milstone, but cleane through the minde, and so cunning that you can leuell at the dispositions of women whom you neuer knew, me thinketh you shold vse the meane, if you desire to haue the ende, which is to hate those whom you would faine haue to loue you, for this haue you set for a rule (yet out of square) that women then loue most, when they be loathed most. And to the ende I might stoope to your lure, I pray begin to hate me, that I may loue you.

Touching your loosing and finding, your buying & sellyng, it much skilleth not, for I had rather you shoulde loose me so you might neuer finde me againe, then finde me that I should thinke

2 hit] get *GE rest* 6 in] is *M* 8 crake *M-G* 1623: cracke *E rest* 21 no-hing *M* 24 the *M*: they *A rest* 33 lure] rule *E* 34 you *before* begin *GE rest*

my selfe lost: and rather had I be solde of you for a penny, then bought for you with a pound. If you meane either to make an Art or an Occupation of Loue, I doubt not but you shal finde worke in the Court sufficient: but you shal not know the length of my foote, vntill by your cunning you get commendation. A Phrase now there is which belongeth to your Shoppe boorde, that is, to make loue, and when I shall heare of what fashion it is made, if I like the pattorn, you shall cut me a partlet: so as you cut it not with a paire of left handed sheeres. And I doubte not though you haue marred your first loue in the making, yet by the time you haue made three or foure loues, you will proue an expert work-manne: for as yet you are like the Taylours boy, who thinketh to take measure before he can handle the sheeres.

And thus I protest vnto you, bicause you are but a younge begynner, that I will helpe you to as much custome as I canne, so as you will promyse mee to sowe no false stitches, and when myne old loue is worne thread-bare, you shall take measure of a newe.

In the meane season do not discourage your self. *Appelles* was no good Paynter the first day: For in euery occupation one must first endeauour to beginne. He that will sell lawne must learne to folde it, and he that will make loue, must learne first to courte it.

As she was in this vaine very pleasaunt, so I think she would haue bene verye long, had not the Gentlewoemen called hir to walk, being so faire a day: then taking hir leaue very curteously, she left me alone, yet turning againe she saide: will you not manne vs *Fidus*, beeing so proper a man? Yes quoth I, and without asking to, had you beene a proper woman. Then smyling shee saide: you should finde me a proper woman, had you bene a proper work-man. And so she departed.

Nowe *Philautus* and *Euphues*, what a traunce was I left in, who bewailing my loue, was answered with hate: or if not with hate, with such a kind of heate, as almost burnt the very bowels with-in me. What greter discurtesie could ther possibly rest in the minde of a Gentle-woman, then with so many nips, such bitter girdes, such disdainfull glickes to answere him, that honoured hir? What crueltie more vnfit for so comely a Lady, then to spurre him that galloped, or to let him bloud in the hart, whose veine she shold haue stanched in the liuer? But it fared with me as with the herb

21 first learne *E rest* 25 me] him *E rest* 33 possible *EF* 35 glickes *AB*: glikes *E*: gleekes *F rest*

Basill, the which y^e^ more it is crousshed, the sooner it springeth, or the rue, which the oftner it is cutte, the better it groweth, or the poppy, which the more it is troden with the feete, the more it florisheth. For in these extremities, beaten as it were to the ground with disdain, my loue recheth to the top of the house with hope, not vnlike vnto a Tree, which though it be often felled to the hard roote, yet it buddeth againe & getteth a top.

But to make an ende both of my tale and my sorrowes, I will proceede, onely crauing a little pacience, if I fall into mine old passions: With-that *Philautus* came in with his spoake, saying: in fayth *Fidus*, mee thinketh I could neuer be weary in hearing this discourse, and I feare me the ende will be to soone, although I feele in my self the impression of thy sorows. Yea quoth *Euphues*, you shall finde my friend *Philautus* so kinde harted, that before you haue done, he will be farther in loue with hir, then you were: for as your Lady saide, *Philautus* will be bound to make loue as warden of y^t^ occupation. Then *Fidus*, well God graunt *Philautus* better successe than I hadde, which was too badde. For my Father being returned from hunting, and the Gentle-women from walking, the table was couered, and we all set downe to dinner, none more pleasaunt then *Iffyda*, which would not conclude hir mirth, and I not melancholie, bicause I would couer my sadnesse, least either she might thinke me to doat, or my Father suspect me to desire hir. And thus we both in table talke beganne to rest. She requesting me to be hir caruer, and I not attending well to that she craued, gaue hir salt, which when she receiued, shee gan thus to reply.

IN sooth Gentle-manne I seldome eate salte for feare of anger, and if you giue it mee in token that I want witte, then will you make me cholericke before I eate it: for woemen be they neuer so foolish, would euer be thought wise.

I stayd not long for mine aunswere, but as well quickened by hir former talke, and desirous to crye quittaunce for hir present tongue, sayd thus.

If to eate store of salt cause one to frette, and to haue no salte signifie lacke of wit, then do you cause me to meruaile, that eating no salte you are so captious, and louing no salt you are so wise,

3 foote *E rest* 20 sate *E rest* 26 craued] carued *M* 29 it *om. E*-1623 32 stayd] stand *M* 33 and] as *E rest*

when in deede so much wit is sufficient for a woman, as when she is in the raine can warne hir to come out of it.

You mistake your ayme quoth *Iffyda*, for such a showre may fall, as did once into *Danaes* lap, and then y^t^ woman were a foole that would come out of it: but it may be your mouth is out of taste, therfore you were best season it with salt.

In deede quoth I, your aunsweres are so fresh, that with-out salt I can hardly swallow them. Many nips were returned that time betweene vs, and some so bitter, that I thought them to proceede rather of mallice, to worke dispite, then of mirth to shewe disporte.

My Father very desirous to heare questions asked, willed me after dinner, to vse some demaund, which after grace I did in this sorte.

LAdy *Iffyda*, it is not vnlikly but y^t^ you can aunswer a question as wisely, as the last nyght you asked one wilylie, and I trust you wil be as ready to resolue any doubt by entreatie, as I was by commaũdement.

There was a Lady in *Spaine*, who after the decease of hir Father hadde three sutors, (and yet neuer a good Archer) the one excelled in all giftes of the bodye, in-somuch that there could be nothing added to his perfection, and so armed in all poyntes, as his very lookes were able to pearce the heart of any Ladie, especially of such a one, as seemed hir selfe to haue no lesse beautie, than he had personage.

For that, as betweene the similitude of manners there is a friendship in euerie respecte absolute: so in the composition of the bodye there is a certaine loue engendred by one looke, where both the bodyes resemble each other as wouen both in one lombe. The other hadde nothing to commend him but a quicke witte, which hee hadde alwayes so at his will, that nothing could be spoken, but he would wrest it to his owne purpose, which wrought such delight in this Ladye, who was no lesse wittie then hee, that you woulde haue thought a mariage to be solempnized before the match could be talked of. For there is nothing in loue more requisite, or more delectable, then pleasaunt and wise conference, neyther canne there aryse any storme in loue which by witte is not turned to a calme.

The thirde was a Gentle-man of great possessions, large reuenues,

9 thē *EF*: then *H* 1617 17 desease *M* 22 he] she *all eds.* (*see note*) 26 ones *GE rest* lookes *E rest* 27 loome *A rest* 30 it *om. F* 31 in this] to this *B*: to his *E rest*

full of money, but neither the wisest that euer enioyed so much, nor ye properst that euer desired so much, he had no plea in his sute, but gyllt, which rubbed well in a hoat hand is such a grease as will supple a very hard heart. And who is so ignorant that knoweth not, gold be a key for euery locke, chieflye with his Ladye, who hir selfe was well stored, and as yet infected with a desyre of more, that shee could not but lende him a good countenaunce in this match.

Now Lady *Iffida*, you are to determine this *Spanish* bargaine, or if you please, we wil make it an *English* controuersie: supposing you to be the Lady, and three such Gentlemen to come vnto you a woing, In faith who should be the speeder?

GEntleman (quoth *Iffida*) you may aunswere your owne question by your owne argument if you would, for if you cõclude the Lady to be beautiful, wittie and wealthy, then no doubt she will take such a one, as should haue comelynesse of body, sharpenesse of wit, and store of riches: Otherwise, I would condempne that wit in hir, which you seeme so much to commend, hir selfe excelling in three qualyties, shee should take one, which was endued but with one: in perfect loue the eye must be pleased, the eare delighted, the heart comforted: beautie causeth the one, wit the other, wealth the third.

To loue onely for comelynesse, were lust: to lyke for wit onely, madnesse: to desire chiefly for goods, couetousnesse: and yet can there be no loue with-out beautie, but we loath it: nor with-out wit, but wee scorne it: nor with-out riches, but we repent it. Euery floure hath his blossome, his sauour, his sappe: and euery desire should haue to feede the eye, to please the wit, to maintaine the roote.

Ganimedes maye cast an amiable countenaunce, but that feedeth not: *Vlysses* tell a wittie tale, but that fatteth not: *Crœsus* bring bagges of gold, & that doth both: yet with-out the ayde of beautie he cannot bestow it, and with-out wit he knowes not how to vse it. So that I am of this minde, there is no Lady but in hir choyce wil be so resolute, that either she wil lyue a virgin till she haue such a one, as shall haue all these three properties, or els dye for anger, if she match with one that wanteth any one of them.

2 properest *ABGF rest*: propprest *E* 5 to *before* be *A rest* 6 as] are *M* 7 him *om. E rest* 33 he[1]] wee *E rest* 37 one[2] *om. E rest*

I perceiuing hir to stand so stifly, thought if I might to remoue hir footing, and replyed againe.

LAdy you now thinke by pollicie to start, where you bound me to aunswere by necessitie, not suffering me to ioyne three flowers in one Nosegay, but to chuse one, or els to leaue all. The lyke must I craue at your hands, that if of force you must consent to any one, whether would you haue the proper man, the wise, or the rich.

She as not without an answere, quickly requited me.

ALthough there be no force, which may compel me to take anye, neither a profer, where-by I might chuse all: Yet to aunswere you flatly, I woulde haue the wealthiest, for beautie without riches, goeth a begging, and wit with-out wealth, cheapeneth all things in the Faire, but buyeth nothing.

Truly Lady quoth I, either you speake not as you think, or you be far ouershot, for me thinketh, that he y^t^ hath beautie, shal haue money of ladyes for almes, and he that is wittie wil get it by craft: but the rich hauing inough, and neither loued for shape nor sence, must either keepe his golde for those he knowes not, or spend it on them, that cares not. Well, aunswered *Iffida*, so many men, so many mindes, now you haue my opinion, you must not thinke to wring me from it, for I had rather be as all women are, obstinate in mine owne conceipt, then apt to be wrought to others constructions.

My father liked hir choyce, whether it were to flatter hir, or for feare to offend hir, or that he loued money himselfe better then either wit or beautie. And our conclusions thus ended, she accompanied with hir gentlewomen and other hir seruaunts, went to hir Uncles, hauing taried a day longer with my father, then she appoynted, though not so manye with me, as shee was welcome.

Ah *Philautus*, what torments diddest thou thinke poore *Fidus* endured, who now felt the flame euen to take full holde of his heart, and thinking by solitarinesse to driue away melancholy, and by imagination to forget loue, I laboured no otherwise, then he that to haue his Horse stande still, pricketh him with the spurre, or he that hauing sore eyes rubbeth them with salt water. At the last with continual abstinence from meat, from company, from sleepe,

6 must I] I must *E rest* 11 may *E rest* 15 or] for *E* 19 or] & *M* 20 care *H rest* 21 haue you *E rest* 23 wrought] brought *E rest* 27 for *before* wit *H rest*

my body began to consume, & my head to waxe idle, insomuch that the sustenance which perforce was thrust into my mouth, was neuer disgested, nor ye talke which came from my adle braines liked: For euer in my slumber me thought *Iffida* presented hir self, now with a countenance pleasaunt and merry, streight-waies with a colour full of wrath and mischiefe.

My father no lesse sorrowfull for my disease, then ignorant of ye cause, sent for diuers Phisitions, among the which ther came an *Italian*, who feeling my pulses, casting my water, & marking my lookes, commaunded the chamber to bo voyded, & shutting the doore applyed this medicine to my malady. Gentleman, there is none that can better heale your wound than he yt made it, so that you should haue sent for *Cupid*, not *Aesculapius*, for although they be both Gods, yet will they not meddle in each others office. *Appelles* wil not goe about to amẽd *Lisippus* caruing, yet they both wrought *Alexãder*: nor *Hippocrates* busie himself wt *Ouids* art, & yet they both described *Venus*. Your humour is to be purged not by the Apothecaries confections, but by the following of good counsaile.

You are in loue *Fidus*? Which if you couer in a close chest, will burne euery place before it burst the locke. For as we know by Phisick that poyson wil disperse it selfe into euery veyne, before it part the hart: so I haue heard by those yt in loue could say somwhat, that it maimeth euerye parte, before it kill the Lyuer. If therefore you will make me priuie to all your deuises, I will procure such meanes, as you shall recouer in short space, otherwise if you seeke to conceale the partie, and encrease your passions, you shall but shorten your lyfe, and so loose your Loue, for whose sake you lyue.

When I heard my Phisition so pat to hit my disease, I could not dissemble with him, least he shold bewray it, neither would I, in hope of remedy.

Unto him I discoursed the faithfull loue, which I bore to *Iffida*, and described in euery perticular, as to you I haue done. Which he hearing, procured with in one daye, Lady *Iffida* to see me, telling my Father, that my disease was but a consuming Feuer, which he hoped in short time to cure.

When my Lady came, and saw me so altered in a moneth, wasted

2 substance *E rest* 8 diuerse *G* 18 the[1] *om. ABE rest* 22 in *F rest* 23 part] pearce *F rest* 28 but *om. E rest*

to the harde bones, more lyke a ghoast then a lyuing creature, after many words of comfort (as women want none about sicke persons) when she saw opportunitie, she asked me whether the *Italian* wer my messenger, or if he were, whether his embassage were true, which question I thus aunswered.

LAdy to dissemble with the worlde, when I am departing from it, woulde profite me nothing with man, & hinder me much with god, to make my deathbed the place of deceipt, might hasten my death, and encrease my daunger.

I haue loued you long, and now at the length must leaue you, whose harde heart I will not impute to discurtesie, but destinie, it contenteth me that I dyed in fayth, though I coulde not liue in fauour, neyther was I euer more desirous to begin my loue, thē I am now to ende my life. Thinges which cannot be altered are to be borne, not blamed: follies past are sooner remembred then redressed, and time lost may well be repented, but neuer recalled. I will not recount the passions I haue suffered, I think the effects show them, and now it is more behoofull for me to fall to praying for a new life, then to remember the olde: yet this I ad (which though it merit no mercy to saue, it deserueth thankes of a friend) that onely I loued thee, and liued for thee, and nowe dye for thee. And so turning on my left side, I fetched a deepe sigh.

Iffyda the water standing in hir eyes, clasping my hand in hirs, with a sadde countenaunce answered mee thus.

MY good *Fidus*, if the encreasing of my sorrowes, might mittigate the extremitie of thy sicknes, I could be content to resolue my selfe into teares to ridde thee of trouble: but the making of a fresh wound in my body, is nothing to the healing of a festred sore in thy bowelles: for that such diseases are to be cured in the end, by the meanes of their originall. For as by Basill the Scorpion is engendred, and by the meanes of the same hearb destroyed: so loue which by time & fancie is bred in an idle head, is by time and fancie banished from the heart: or as the Salamander which being a long space nourished in the fire, at the last quencheth it, so affection hauing taken holde of the fancie, and liuing as it were in

10 the *om. E rest* (*cf. p.* 11, *l.* 3) I *before* must *GE rest* 16 lost] past *GE rest* 17 effects *H rest*: effect *M–GEF* (*the 's' having dropped out before* show) 18 behoouefull *GE rest* 23 hands *E rest* 30 meanes] names *M* 32 head] braine *E rest* 35 hauing taking *M*

the minde of the louer, in tract of tyme altereth and chaungeth the heate, and turneth it to chilnesse.

It is no small griefe to me *Fidus*, that I should bee thought to be the cause of thy languishing, and cannot be remedy of thy disease. For vnto thee I will reueale more then either wisdome would allowe, or my modestie permit.

And yet so much, as may acquit me of vngratitude towards thee, and ridde thee of the suspition concieued of me.

SO it is *Fidus* and my good friende, that about a two yeares past, ther was in court a Gentlemã, not vnknown vnto thee, nor I think vnbeloued of thee, whose name I will not conceale, least thou shouldest eyther thinke me to forge, or him not worthy to be named. This Gentleman was called *Thirsus*, in all respectes so well qualified as had he not beene in loue with mee, I should haue bene enamoured of him.

But his hastinesse preuented my heate, who began to sue for that, which I was ready to proffer, whose swecte tale although I wished it to be true, yet at the first I could not beleeue it: For that men in matters of loue haue as many wayes to deceiue, as they haue wordes to vtter.

I seemed straight laced, as one neither accustomed to such suites, nor willing to entertaine such a seruant, yet so warily, as putting him from me with my little finger, I drewe him to me with my whole hand.

For I stoode in a great mamering, how I might behaue my selfe, least being too coye he might thinke mee proud, or vsing too much curtesie, he might iudge mee wanton. Thus long time I held him in a doubt, thinking there-by to haue iust tryall of his faith, or plaine knowledge of his falshood. In this manner I led my life almost one yeare, vntill with often meeting and diuers conferrences, I felt my selfe so wounded, that though I thought no heauen to my happe, yet I lyued as it were in hell till I had enioyed my hope.

For as the tree *Ebenus* though it no way be set in a flame, yet it burneth with sweete sauors: so my minde though it could not be fired, for that I thought my selfe wise, yet was it almost consumed to ashes with pleasaunt delights and sweete cogitations: in-somuch as it fared with mee, as it doth with the trees striken with thunder,

7 ingratitude *F rest* 9 a *om. F rest* 10 vnto] to *E rest* 17 offer *GE rest* 18 it[2] *om. E rest* 36 delight *E rest* 37 as[1]] that *E rest*

which hauing the barkes sounde, are brused in the bodye, for finding my outwarde partes with-out blemyshe, looking into my minde, coulde not see it with-out blowes.

I now perceiuing it high time to vse the Phisition, who was alwayes at hande, determined at the next meeting to conclud such faithful and inuiolable league of loue, as neither the length of time, nor the distance of place, nor the threatning of friendes, nor the spight of fortune, nor the feare of death, should eyther alter or diminish: Which accordingly was then finished, and hath hether-to bene truely fulfilled.

Thirsus, as thou knowest hath euer since bene beyonde the Seas, the remembraunce of whose constancie is the onely comfort of my life: neyther do I reioyce in any thing more, then in the fayth of my good *Thirsus.*

Then *Fidus* I appeale in this case to thy honestie, which shall determine of myne honour. Wouldest thou haue me inconstant to my olde friend, and faythfull to a newe? Knowest thou not that as the Almond tree beareth most fruite when he is olde, so loue hath greatest fayth when it groweth in age. It falleth out in loue, as it doth in Uines, for the young Uines bring the most wine but the olde the best: So tender loue maketh greatest showe of blossomes, but tryed loue bringeth forth sweetest iuyce.

And yet I will say thus much, not to adde courage to thy attemptes, that I haue taken as great delight in thy company, as euer I did in anyes, (my *Thirsus* onely excepted) which was the cause that oftentymes, I would eyther by questions moue thee to talke, or by quarrels incēse thee to choller, perceiuing in thee a wit aunswerable to my desire, which I thought throughly to whet by some discourse. But wert thou in comlines *Alexander*, and my *Thirsus*, *Thersites*, wert thou *Vlysses*, he *Mydas*, thou *Crœsus*, he *Codrus*, I would not forsake him to haue thee: no not if I might ther-by prolong thy life, or saue mine owne, so fast a roote hath true loue taken in my hart, that the more it is digged at, the deeper it groweth, the oftener it is cut, the lesse it bleedeth, and the more it is loaden, the better it beareth.

What is there in this vile earth that more commendeth a woman then constancie? It is neyther his wit, though it be excellent that

6 a *before* faithful *ABE rest* 10 cruelly *H rest* 16 myne] mine owne *E rest* 17 my] mine *ABE rest* 18 he] it *E rest* 24 a *before* delight *E rest* 25 any *E rest* 30 Crœsus *F rest* 31 Cordus *E* 33 at *om. E rest*

I esteeme, neyther his byrth though it be noble, nor his bringing vppe, which hath alwayes bene courtlye, but onelye his constancie and my fayth, which no torments, no tyrant, not death shall dissolue. For neuer shall it be said that *Iffyda* was false to *Thirsus*, though *Thirsus* bee faythlesse (which the Gods forfend) vnto *Iffyda*.

For as *Amulius* the cunning painter so protrayed *Minerua*, that which waye so-euer one cast his eye, she alwayes behelde him: so hath *Cupid* so exquisetlye drawne the Image of *Thirsus* in my heart, that what way so-euer I glaunce, mee thinketh hee looketh stedfastlye vppon mee: in-somuch that when I haue seene any to gaze on my beautye (simple God wotte though it bee) I haue wished to haue the eyes of *Augustus Cæsar* to dymme their sightes with the sharp and scorching beames.

Such force hath time and triall wrought, that if *Thirsus* shoulde dye I woulde be buried with him, imitating the Eagle which *Sesta* a Uirgin brought vp, who seeing the bones of the Uirgin cast into the fire, threw him selfe in with them, and burnt himself with them. Or *Hippocrates* Twinnes, who were borne together, laughed together, wept together, and dyed together.

For as *Alexander* woulde be engrauen of no one man, in a precious stone, but onely of *Pergotales*: so would I haue my picture imprinted in no heart, but in his, by *Thirsus*.

Consider with thy selfe *Fidus*, that a faire woman with-out constancie, is not vnlyke vnto a greene tree without fruit, resembling the Counterfait that *Praxitiles* made for *Flora*, before the which if one stoode directly, it seemed to weepe, if on the left side to laugh, if on the other side to sleepe: where-by he noted the light behauiour of hir, which could not in one constant shadow be set downe.

And yet for y^e^ great good wil thou bearest me, I can not reiect thy seruice, but I will not admit thy loue. But if either my friends, or my selfe, my goods, or my good will may stande thee in steede, vse me, trust mee, commaund me, as farre foorth, as thou canst with modestie, & I may graunt with mine honour. If to talke with me, or continually to be in thy company, may in any respect satisfie thy desire, assure thy selfe, I wil attend on thee, as dilygently as thy Nourse, and bee more carefull for thee, then thy Phisition. More

3 not] no *E rest* 5 vnto] to *E rest* 6 Amulus *E rest* portrayed *A rest* 7 eies *E rest* 12 eyes] eye *E rest* 20 ingraued *E rest* 23-4 constancie *M* 24 vnto *om. F rest* 25 If] it *E* 27 where *E rest*

I can not promise, without breach of my faith, more thou canst not aske without the suspition of folly.

Heere *Fidus* take this Diamond, which I haue hard olde women say, to haue bene of great force, against idle thoughts, vayne dreames, and phrenticke imaginations, which if it doe thee no good, assure thy selfe it can do thee no harme, and better I thinke it against such enchaunted fantasies, then either *Homers Moly*, or *Plinyes Centaurio.*

When my Lady had ended this straunge discourse, I was striken into such a maze, that for the space almost of halfe an houre, I lay as it had ben in a traūce, mine eyes almost standing in my head without motiō, my face without colour, my mouth without breath, in so much that *Iffida* began to scrich out, and call company, which called me also to my selfe, and then with a faint & trembling tongue, I vttered these words. Lady I cannot vse as many words as I would, bicause you see I am weake, nor giue so many thankes as I should, for that you deserue infinite. If *Thirsus* haue planted the Uine, I wil not gather the grapes: neither is it reason, that he hauing sowed with payne, that I should reape the plesure. This sufficeth me and delighteth me not a litle, y^t^ you are so faithfull, & he so fortunate. Yet good lady, let me obtain one smal sute, which derogating nothing from your true loue, must needes be lawful, that is, that I may in this my sicknesse enioy your company, and if I recouer, be admitted as your seruaunt: the one wil hasten my health, the other prolong my lyfe. She courteously graunted both, and so carefully tended me in my sicknesse, that what with hir merry sporting, and good nourishing, I began to gather vp my crumbes, and in short time to walke into a gallerie, neere adioyning vnto my chamber, wher she disdained not to lead me, & so at al times to vse me, as though I had ben *Thirsus.* Euery euening she wold put forth either some pretie questiō, or vtter some mery conceit, to driue me frō melancholy. There was no broth that would downe, but of hir making, no meat but of hir dressing, no sleepe enter into mine eyes, but by hir singing, insomuch as she was both my Nurse, my Cooke, and my Phisition. Being thus by hir for the space of one moneth cherished, I waxed strong & so lustie, as though I had neuer bene sicke.

5 no *om. E* 13 scrich *ME* 1636: scritch *AB*: scriche *G*: scriech *F*–1631 19 sowen *E–H* 1623: sowne 1617, 1630–36 30 either *om. A rest* 36 cherishe *M* & so lustie *om. ABE rest*

NOw *Philautus* iudge not parcially, whether was she a lady of greater constancie towards *Thirsus*, or courtesie towards me?

Philautus thus aunswered. Now surely *Fidus* in my opinion, she was no lesse to be commended for keeping hir faith inuiolable, then to be praised for giuing such almes vnto thee, which good behauiour, differeth farre from the nature of our *Italian* Dames, who if they be constant they dispise al other that seeme to loue them. But I long yet to heare the ende, for me thinketh a matter begon with such heate, shoulde not ende with a bitter colde.

O *Philautus*, the ende is short and lamentable, but as it is haue it.

SHe after long recreating of hir selfe in the country, repayred againe to the court, and so did I also, wher I lyued as the Elephant doth by aire, with the sight of my Lady, who euer vsed me in all hir secrets as one that she most trusted. But my ioyes were too great to last, for euen in the middle of my blisse, there came tidings to *Iffida*, that *Thirsus* was slayn by the *Turkes*, being then in paye with the King of *Spaine*, which battaile was so bloody, that many gentlemen lost their lyues.

Iffida so distraught of hir wits, with these newes fell into a phrensie, hauing nothing in hir mouth, but alwayes this, *Thirsus* slayne, *Thirsus* slayne, euer dubling this speach with such pitiful cryes & scriches, as it would haue moued the souldiers of *Vlisses* to sorrow. At the last by good keeping, and such meanes as by Phisicke were prouided, she came againe to hir selfe, vnto whom I writ many letters to take patiently the death of him, whose life could not be recalled, diuers she aunswered, which I will shewe you at my better leasure.

But this was most straunge, that no sute coulde allure hir againe to loue, but euer shee lyued all in blacke, not once comming where she was most sought for. But with-in the terme of fiue yeares, she began a lyttle to lysten to mine old sute, of whose faithfull meaning she had such tryall, as she coulde not thinke that either my loue was buylded vppon lust, or deceipt.

But destenie cut off my loue, by the cutting off hir lyfe, for falling into a hot pestilent feuer, she dyed, and how I tooke it, I meane not

8 matter] -ter *M* 9 a *before* heate *AB* not *om. E rest* 14 using *BE* 20 these] this *E rest* 22 doubling *ABGF rest*: doubting *E* scritches *BGE*: scrieches *F rest* 24 was *E rest* 26 diuerse *E–H* 28 was] is *E rest*

to tell it: but forsaking the Court presently, I haue heere lyued euer since, and so meane vntill Death shall call me.

NOw Gentlemen I haue helde you too long, I feare me, but I haue ended at the last. You see what Loue is, begon with griefe, continued with sorrowe, ended with death. A paine full of pleasure, a ioye replenished with misery, a Heauen, a Hell, a God, a Diuell, and what not, that either hath in it solace or sorrowe? Where the dayes are spent in thoughts, the nights in dreames, both in daunger, either beguylyng vs of that we had, or promising vs that we had not. Full of iealousie with-out cause, and voyde of feare when there is cause: and so many inconueniences hanging vpon it, as to recken them all were infinite, and to taste but one of them, intollerable.

Yet in these dayes, it is thought the signes of a good wit, and the only vertue peculyar to a courtier, For loue they say is in young Gentlemen, in clownes it is lust, in olde men dotage, when it is in al menne, madnesse.

But you *Philautus*, whose bloud is in his chiefest heate, are to take great care, least being ouer-warmed with loue, it so inflame the liuer, as it driue you into a consumption.

And thus the olde man brought them into dinner, wher they hauing taken their repast, *Philautus* aswell in the name of *Euphues* as his own, gaue this answer to the old mans tale, and these or the like thankes for his cost and curtesie.

Father, I thanke you, no lesse for your talke which I found pleasaunt, then for your counsell, which I accompt profitable, and so much for your great cheere and curteous entertainment as it deserueth of those that can-not deserue any.

I perceiue in England the woemen and men are in loue constant, to straungers curteous, and bountifull in hospitalitie, the two latter we haue tryed to your cost, the other we haue heard to your paines, and may iustifie thē al whersoeuer we become to your praises and our pleasure. This only we craue, that necessitie may excuse our boldnesse, and for amendes we will vse such meanes, as although we can-not make you gaine much, yet you shall loose little.

1 it *om. GE rest* 2 I *before* meane *E rest* till *F rest* shall *om. E rest* 5 sorrowe] griefe *E rest* 7 solace] sence *E rest* 10 had] haue *GE rest* 14 the[1] *om. E rest* 19 greater *E rest* 21 they] thy *F* 30 later *E* 32 become] come 1623 33 our[1] *om. E rest* 35 leese *E rest*

Then *Fidus* taking *Philautus* by the hand, spake thus to them both.

GEntle-men and friendes, I am ashamed to receiue so many thankes for so small curtesie, and so farre off it is for me to looke for amẽds for my cost, as I desire nothing more then to make you ammendes for your company, & your good wills in accompting well of ill fare: onely this I craue, that at your returne, after you shall be feasted of great personages, you vochsafe to visitte the cotage of poore *Fidus*, where you shall be no lesse welcome then *Iupiter* was to *Bacchus*: Then *Euphues*.

We haue troubled you too long, and high tyme it is for poore Pilgrimes to take the daye before them, least being be-nighted, they straine curtesie in an other place, and as we say in *Athens*, fishe and gestes in three dayes are stale: Not-withstanding we will be bold to see you, and in the meane season we thank you, and euer, as we ought, we will pray for you.

Thus after many farewelles, with as many welcomes of the one side, as thankes of the other, they departed, and framed their steppes towards London. And to driue away the time, *Euphues* began thus to instruct *Philautus*.

THou seest *Philautus* the curtesie of England to surpasse, and the constancie (if the olde Gentleman tolde the trueth) to excell, which warneth vs both to be thankfull for the benefits we receiue, and circumspect in the behauiour we vse, least being vnmindfull of good turnes, we bee accompted ingrate, and being dissolute in our liues, we be thought impudent.

When we come into London, wee shall walke in the garden of the worlde, where amonge many flowers we shall see some weedes, sweete Roses and sharpe Nettles, pleasaunt Lillyes and pricking Thornes, high Uines and lowe Hedges. All thinges (as the fame goeth) that maye eyther please the sight, or dislike the smell, eyther feede the eye with delight, or fill the nose with infection.

Then good *Philautus* lette the care I haue of thee be in steede of graue counsell, and my good will towardes thee in place of wisdome.

I hadde rather thou shouldest walke amonge the beddes of

6 will *GE rest* 14 gestes (*cf. p.* 150, *l.* 17): gesse *M-E*: ghesse *FH*: geese 1617-36 18 as] and *E rest* 19 thus *om. E rest* 20 to *om. A* 24 the *om. AB* 34 counselll *M*

wolsome potte-hearbes, then the knottes of pleasaunt flowers, and better shalt thou finde it to gather Garlyke for thy stomack, then a sweete Uiolet for thy sences.

I feare mee *Philautus*, that seeing the amyable faces of the Englyshe Ladyes, thou wilt cast of all care both of my counsayle and thine owne credit. For wel I know that a fresh coulour doth easily dim a quicke sight, that a sweete Rose doth soonest pearce a fine sent, that pleasaunt sirroppes doth chiefeliest infecte a delicate taste, that beautifull woemen do first of all allure them that haue the wantonnest eyes and the whitest mouthes.

A straunge tree there is, called *Alpina*, which bringeth forth the fayrest blossomes of all trees, which the Bee eyther suspecting to be venemous, or misliking bicause it is so glorious, neither tasteth it, nor commeth neere it.

In the like case *Philautus* would I haue thee to imitate the Bee, that when thou shalt beholde the amiable blossomes of the *Alpine* tree in any woemanne, thou shunne them, as a place infected eyther with poyson to kill thee, or honnye to deceiue thee: For it were more conuenient thou shouldest pull out thine eyes and liue with-out loue, then to haue them cleare and be infected with lust.

Thou must chuse a woeman as the Lapidarie doth a true Saphire, who when he seeth it to glister, couereth it with oyle, & then if it shine, he alloweth it, if not, hee breaketh it: So if thou fall in loue with one that is beautifull, cast some kynde of coulour in hir face, eyther as it were mislykinge hir behauiour, or hearing of hir lightnesse, and if then shee looke as fayre as before, wooe hir, win hir, and weare hir.

Then my good friende, consider with thy selfe what thou art, an *Italian*, where thou art, in England, whome thou shalt loue if thou fall into that vaine, an Aungell: let not thy eye go beyond thy eare, nor thy tongue so farre as thy feete.

And thus I coniure thee, that of all thinges thou refrayne from the hot fire of affection.

For as the precious stone *Anthracitis* beeing throwne into the fyre looketh blacke and halfe dead, but being cast into the water glistreth like the Sunne beames: so the precious minde of man once put into the flame of loue, is as it were vglye, and loseth his vertue, but

1 wholesome *A rest* 25 myslylinge *M* 30 thy[1]] the *AB* 31 so] as *E rest* thy[2]] the *AB* 32 that *repeated before* thou *M–G* 34 Antharsitis *all eds.* 37 his] hir *E rest*

sprinckled with the water of wisdome, and detestation of such fond delightes, it shineth like the golden rayes of *Phœbus*.

And it shall not be amisse, though my Phisicke be simple, to prescribe a straight diot before thou fall into thine olde desease.

First let thy apparell be but meane, neyther too braue to shew thy pride, nor too base to bewray thy pouertie, be as careful to keepe thy mouth from wine, as thy fingers from fyre. Wine is the glasse of the minde, and the onely sauce that *Bacchus* gaue *Ceres* when he fell in loue: be not daintie mouthed, a fine taste noteth the fond appetites, that *Venus* sayde hir *Adonis* to haue, who seing him to take chiefest delight in coastle cates, smyling sayd this. I am glad that my *Adonis* hath a sweete tooth in his head, and who knoweth not what followeth? But I will not wade too farre, seeing heeretofore as wel in my cooling card, as at diuers other times, I haue giuen thee a caueat, in this vanity of loue to haue a care: & yet me thinketh the more I warne thee, the lesse I dare trust thee, for I know not how it commeth to passe, that euery minute I am troubled in minde about thee.

When *Euphues* had ended, *Philautus* thus began.

Euphues, I thinke thou wast borne with this word loue in thy mouth, or y^t^ thou art bewitched with it in minde, for ther is scarce three words vttered to me, but the third is Loue: which how often I haue aunswered thou knowest, & yet that I speake as I thinke, thou neuer beleeuest: either thinking thy selfe, a God, to know thoughts, or me worse then a Diuell, not to acknowledge them. When I shall giue anye occasion, warne me, and that I should giue none, thou hast already armed me, so that this perswade thy selfe, I wil sticke as close to thee, as the soale doth to the shoe. But truely, I must needes commende the courtesie of *England*, and olde *Fidus* for his constancie to his Lady *Iffida*, and hir faith to hir friende *Thirsus*, the remembraunce of which discourse didde often bring in to my minde the hate I bore to *Lucilla*, who loued all, and was not found faithfull to any. But I lette that passe, least thou come in againe with thy fa-burthen, and hit me in the teeth with loue, for thou hast so charmed me, that I dare not speake any word that may be wrested to charitie, least thou say, I meane Loue, and in truth, I thinke there is no more differẹnce betweene them, then betweene a Broome, and a Beesome.

2 golden] glorious *E rest* 11 costly *A rest* 21 scare *E* 26 armed] warned *E rest* 27 doth *om. E rest* the[2]] thy *H rest* shoe] show 1617, 1630–31 31 bare *ABE rest*

I will follow thy dyot and thy counsayle, I thanke thee for thy good will, so that I wil now walke vnder thy shadowe and be at thy commaundement: Not so aunswered *Euphues*, but if thou follow me, I dare be thy warrant we will not offend much. Much talke ther was in the way, which much shortned their way: and at last they came to London, where they met diuers straungers of their friends, who in small space brought them familiarly acquainted with certaine English gentlemen who much delighted in ye company of *Euphues*, whõ they found both sober & wise, yet some times mery & pleasant. They wer brought into al places of ye citie, & lodged at ye last in a Merchaunts house, wher they cõtinued till a certeine breach. They vsed continually the Court, in ye which *Euphues* tooke such delyght, yt he accõpted al ye praises he hard of it before, rather to be enuious, thẽ otherwise, & to be parciall, in not giuing so much as it deserued, & yet to be pardoned bicause they coulde not. It happened yt these English gentlemen conducted these two straungers to a place, where diuers gentlewomẽ wer: some courtiers, others of ye country: Wher being welcome, they frequẽted almost euery day for ye space of one moneth, enterteining of time in courtly pastimes, though not in ye court, inso much yt if they came not, they wer sent for, & so vsed as they had ben countrymẽ, not straungers. *Philautus* wt this continual accesse & oftẽ cõference wt gentlewomẽ, began to weane himselfe frõ ye counsaile of *Euphues*, & to wed his eyes to the comelines of Ladies, yet so warily as neither his friend could by narrow watching discouer it, neither did he by any wantõ countenance, bewray it, but carying the Image of Loue, engrauen in ye bottome of his hart, & the picture of courtesie, imprinted in his face, he was thought to *Euphues* courtly, and knowen to himselfe comfortlesse. Among a number of Ladyes he fixed his eyes vpon one, whose countenaunce seemed to promise mercy, & threaten mischief, intermedling a desire of liking, with a disdain of loue: shewing hir selfe in courtesie to be familyar with al, & with a certein comly pride to accept none, whose wit wold cõmonly taunt wtout despite, but not wtout disport, as one yt seemed to abhorre loue worse then lust, & lust worse then murther, of greater beautie thẽ birth, & yet of lesse beautie thẽ honestie, which gate hir more honor by vertue then nature could by Arte, or fortune might by promotiõ. Shẽ was redy of answer, yet wary: shril of

2 thy1] the *AB* 1623 5 the *before* last *E rest* 10 at ye] the at *A* 13 it *om. E rest* 14 in *om. A rest* 21 this] his *E rest* 27 to] *cf. p.* 165, *l.* 10 36 gate hir] gather *E* 1623

speach, yet sweet: in al hir passiõs so temperate, as in hir greatest mirth none wold think hir wanton, neither in hir deepest grief solum, but alwaies to looke wᵗ so sober cheerfulnes, as it was hardly thought wher she wer more cõmẽded for hir grauitie of yᵉ aged, or for hir courtlines of yᵉ youth: oftentimes delighted to heare discourses of loue, but euer desirous to be instructed in learning: somwhat curious to keepe hir beautie, which made hir comly, but more careful to increase hir credit, which made hir cõmendable: not adding yᵉ length of a haire to courtlines, yᵗ might detract yᵉ bredth of a haire frõ chastitie: In al hir talke so pleasant, in al hir lookes so amiable, so graue modestie ioyned with so wittie mirth, yᵗ they yᵗ wer entangled wᵗ hir beautie, wer inforced to prefer hir wit before their wils: & they yᵗ loued hir vertue, wer compelled to prefer their affections before hir wisdome: Whose rare qualyties, caused so straunge euents, yᵗ the wise wer allured to vanitie, & the wantons to vertue, much lyke yᵉ riuer in *Arabia*, which turneth golde to drosse, & durt to siluer. In conclusion, ther wanted nothing in this English Angell yᵗ nature might adde for perfection, or fortune could giue for wealth, or god doth cõmonly bestow on mortal creatures: And more easie it is in yᵉ descriptiõ of so rare a personage, to imagine what she had not, then to repeat al she had. But such a one she was, as almost they all are yᵗ serue so noble a Prince, such virgins cary lights before such a *Vesta*, such Nymphes, arrowes wᵗ such a *Diana*. But why go I about to set hir in black & white, whome *Philautus* is now wᵗ all colours importraying in yᵉ Table of his hart. And surely I think by this he is half mad, whom lõg since, I left in a great maze. *Philautus* viewing all these things, & more thẽ I haue vttered (for yᵗ the louers eye perceth deeper) wythdrew himself secretly into his lodging and locking his dore, began to debate with himselfe in this manner.

AH thrice vnfortunate is he that is once faithful, and better it is to be a mercilesse souldiour, then a true louer: the one liueth by an others death, yᵉ other dyeth by his owne life. What straunge fits be these *Philautus* yᵗ burne thee with such a heate, yᵗ thou shakest for cold, & all thy body in a shiuering sweat, in a flaming yce, melteth like wax & hardeneth like the Adamant? Is it loue? then would it were death: for likelyer it is yᵗ I should loose my life,

2 sullom *B*: sullen *GE rest* 4 wher *MEF*: where *AB*: whether *H rest* (*for which* wher *is prob. an abbreviation*) hir] yᵉ *E rest* 10 amible *A* 13 vertue] beautie *E rest* 15 vanities *ABE rest* 22 all they *E rest* 29 his] the *GE rest* 35 the] that *H rest* Adamat *M* 36 should] would *EF*

then win my Loue. Ah *Camilla*, but why do I name thee, when thou dost not heare me, *Camilla*, name thee I will, though thou hate me. But alas ye sound of thy name doth make me soũd for grief. What is in me yt thou shouldest not dispise, & what is ther not in thee that I should not wonder at. Thou a woman, ye last thing God made, & therefore ye best. I a man yt could not liue without thee, & therfore ye worst. Al things wer made for man, as a souereign, and man made for woman, as a slaue. O *Camilla*, woulde either thou hadst ben bred in *Italy*, or I in *England*, or wold thy vertues wer lesse then thy beautie, or my vertues greater then my affections.

I see that *India* bringeth golde, but England breedeth goodnesse: And had not England beene thrust into a corner of the world it would haue filled ye whole world with woe. Where such women are as we haue talked of in *Italy*, heard of in *Rome*, read of in *Greece*, but neuer found but in this Island: And for my part (I speake softly, bicause I will not heare my selfe) would there were none such here, or such euery wher. Ah fond *Euphues* my deere friend, but a simple foole if thou beleeue now thy cooling Carde, and an obstinate foole if thou do not recant it. But it may be thou layest that Carde for ye eleuation of *Naples* like an Astronomer. If it wer so I forgiue thee, for I must beleeue thee: if for the whole world, behold *England*, wher *Camilla* was borne, the flower of courtesie, the picture of comelynesse: one that shameth *Venus*, beeing some-what fairer, but much more vertuous, and stayneth *Diana* being as chast, but much more amiable. I but *Philautus* ye more beuti she hath, ye more pride, & ye more vertue ye more precisenes. The Pecock is a Bird for none but *Iuno*, the Doue for none but *Vesta*: None must wear *Venus* in a Tablet, but *Alexander*, none *Pallas* in a ring but *Vlysses*. For as there is but one *Phœnix* in the world, so is there but one tree in *Arabia*, where-in she buyldeth, and as there is but one *Camilla* to be heard off, so is ther but one *Cæsar* that she wil like off. Why then *Philautus* what resteth for thee but to dye with patience, seing thou mayst not lyue with plesure. When thy disease is so daungerous yt the third letting of bloud is not able to recouer thee, when neither *Ariadnes* thrid, nor *Sibillas* bough, nor *Medeas* seede, may remedy thy griefe. Dye, dye, *Philautus*, rather with a secret scarre, then an open scorne. *Patroclus* can-not maske in *Achilles* armour without

3 soũd] swound *H rest* (*except* 1623 sound) 8 a *before* woman *E rest* 11 breedeth] bringeth *E rest* 18 thy] the *E rest* 19 corde *H rest* 21 thee, if . . . world. Behold *M–G*: thee, if . . . world, beehould *EF* 23 but] and *E rest* 28 Table *E rest* 31 there is *E rest* one] on *A*

a maime, nor *Philautus* in the English Court without a mocke. I but ther is no Pearle so hard but Viniger breaketh it, no Diamond so stony, but bloud mollyfieth, no hart, so stif but Loue weakeneth it. And what then? Bicause shee may loue one, is it necessarye shee should loue thee? Bee there not infinite in *England*, who as farre exceede thee in wealth, as she doth all the *Italians* in wisedome, and are as farre aboue thee in all qualyties of the body, as she is aboue them in all giftes of the minde? Doest thou not see euery minute the noble youth of *England* frequent the Court, with no lesse courage then thou cowardise. If Courtlye brauery, may allure hir, who more gallant, then they? If personage, who more valyant? If wit who more sharp, if byrth, who more noble, if vertue, who more deuoute?

When there are all thinges in them that shoulde delyght a Ladye, and no one thing in thee that is in them, with what face *Philautus* canst thou desire that, which they can-not deserue, or with what seruice deserue that, whiche so manye desyre before thee?

The more beautye *Camilla* hath, the lesse hope shouldest thou haue: and thinke not but the bayte that caught thee, hath beguiled other Englyshe-men or now. Infanntes they canne loue, neyther so hard harted to despyse it, nor so symple not to discerne it.

It is likely then *Philautus* that the Foxe will let the Grapes hang for the Goose, or the English-man bequeath beautie to the *Italian*? No no *Philautus* assure thy selfe, there is no *Venus* but she hath hir Temple, where on the one side *Vulcan* may knocke but *Mars* shall enter: no Sainte but hath hir shrine, and he that can-not wynne with a *Pater noster*, must offer a pennye.

And as rare it is to see the Sunne with-out a light, as a fayre woeman with-out a louer, and as neere is Fancie to Beautie, as the pricke to the Rose, as the stalke to the rynde, as the earth to the roote.

Doest thou not thinke that hourely shee is serued and sued vnto, of thy betters in byrth, thy equales in wealth, thy inferiors in no respect.

If then she haue giuen hir fayth, darest thou call hir honour into suspition of falshood?

If she refuse such vaine delightes, wilt thou bring hir wisdome into the compasse of folly?

1 maime] maine *MAE* the *om. H rest* 11 witte *AB*: wittie, *GE rest* 15 that 1630–36 *only* 19 or] ere *E rest* Infanntes *so all* 21 Is it *E rest* 23 as-assure *M* 25 hir] his *E rest* 28 is Fancie] infancie *E rest* 32 thy[3] *om. GE rest* inferious *F*–1617

If she loue so beautiful a peece, thē wil she not be vnconstant: If she vow virginitie, so chast a Lady cannot be periured: and of two thinges the one of these must be true, that eyther hir minde is alreadye so weaned from loue, that she is not to be moued, or so settled in loue, that she is not to be remoued.

I but it maye bee, that so younge and tender a heart hath not yet feltte the impression of Loue: I but it can-not bee, that so rare perfection should wante that which they all wish, affection.

A Rose is sweeter in the budde, then full blowne. Young twigges are sooner bent then olde trees. White Snowe sooner melted then hard Yce: which proueth that the younger shee is, the sooner she is to bee wooed, and the fayrer shee is, the likelier to be wonne. Who wil not run with *Atlanta*, though he be lame? Who whould not wrastle with *Cleopatra*, though he were sicke? Who feareth to loue *Camilla*, though he were blinde?

Ah beautie, such is thy force, that *Vulcan* courteth *Venus*, she for comlinesse a Goddesse, he for vglinesse a diuell, more fit to strike with a hammer in his forge, then to holde a Lute in thy chamber.

Whether dost thou wade *Philautus* in launcing the wound thou shouldest taint, and pricking the heart which asketh a plaister: for in deciphering what she is, thou hast forgotten what thou thy selfe art, and being daseled with hir beautie, thou seest not thine own basenesse. Thou art an *Italian* poore *Philautus*, as much misliked for the vice of thy countrey, as she meruailed at for the vertue of hirs, and with no lesse shame dost thou heare, then know with griefe, how if any English-man be infected with any mysdemeanour, they say with one mouth, hee is Italionated: so odious is that nation to this, that the very man is no lesse hated for the name, then the countrey for the manners.

O *Italy* I must loue thee, bicause I was borne in thee, but if the infection of the ayre be such, as whosoeuer breede in thee, is poysoned by thee, then had I rather be a Bastard to the Turke *Ottomo*, then heire to the Emperour *Nero*.

Thou which here-tofore wast most famous for victories, art become most infamous by thy vices, as much disdaïed now for thy beastly-nesse in peace, as once feared for thy battayles in warre, thy *Cæsar* being turned to a vicar, thy Consulles to Cardinalles, thy sacred

4 is not to] may not *E rest* 18 thy] hir *E rest* 19 Whither *E rest* 25–6 griefe, how *AB*: grief. How *M*: *the words* then know with griefe *om. E rest* 35–6 bealines *M*

Senate of three hundred graue Counsellors, to a shamelesse Sinod of three thousand greedy caterpillers. Where there is no vice punished, no vertue praysed, where none is long loued if he do not ill, where none shal be long loued if he do well. But I leaue to name thy sinnes, which no Syphers can number, and I would I were as free from the infection of some of them, as I am far from the reckoning of all of them, or would I were as much enuied for good, as thou art pittied for ill.

Philautus would thou haddest neuer liued in *Naples* or neuer left it. What new skirmishes dost thou now feele betweene reason and appetite, loue and wisdome, daunger and desire.

Shall I go and attyre my selfe in costly apparell, tushe a faire pearle in a Murrians eare cannot make him white? Shall I ruffle in newe deuices, with Chaines, with Bracelettes, with Ringes and Robes, tushe the precious Stones of *Mausolus* Sepulchre cannot make the dead carcasse sweete.

Shall I curle my hayre, coulour my face, counterfayte courtlynesse? tushe there is no paynting can make a pycture sensible. No no *Philautus*, eyther swallowe the iuyce of *Mandrak*, which maye cast thee into a dead sleepe, or chewe the hearbe Cheruell, which may cause thee to mistake euery thing, so shalt thou either dye in thy slumber, or thinke *Camilla* deformed by thy potion.

No I can-not do so though I would, neither would I though I could. But suppose thou thinke thy selfe in personage comely, in birth noble, in wit excellent, in talke eloquent, of great reuenewes: yet will this only be cast in thy teethe as an obloquie, thou art an *Italian*.

I but all that be blacke digge not for coales, all things that breede in the mudde, are not Euets, all that are borne in *Italy*, be not ill. She will not think what most are, but enquire what I am. Euerye one that sucketh a Wolfe is not rauening, ther is no coũtrey but hath some as bad as *Italy*, many that haue worse, none but hath some. And canst thou thinke that an English Gentleman wil suffer an *Italian* to be his Riuall? No, no, thou must either put vp a quarrell with shame, or trye the Combat with perill. An English man hath three qualyties, he can suffer no partner in his loue, no straunger to be his equal, nor to be dared by any. Then *Philautus*

4 long *om. A rest* 5 thy] the *E rest* Ciphers *A rest* 13 Morians *F rest* 15 Mausolus 1630-36: Mansolus *preceding eds.* 23-4 neither . . . could *om. A rest* 26 oblique *EF* 29 are^{n}] be *E rest* be] are *E rest* 30 think] enquire *A rest* 32 as bad . . . many *om. E rest*

be as wary of thy life, as careful for thy loue: thou must at *Rome*, reuerence *Romulus*, in *Bœ⟨o⟩tia Hercules*, in *Englande* those that dwell there, els shalt thou not lyue there.

Ah Loue what wrong doest thou me, which once beguildest me with y^t^ I had, & now beheaddest me for that I haue not. The loue I bore to *Lucilla* was cold water, the loue I owe *Camilla* hoate fire, the firste was ended with defame, the last must beginne with death.

I see now that as the resiluation of an Ague is desperate, and the second opening of a veyne deadly, so the renuing of loue is, I know not what to terme it, worse then death, and as bad, as what is worst. I perceiue at the last the punishment of loue is to liue. Thou art heere a straunger without acquaintance, no friend to speake for thee, no one to care for thee, *Euphues* will laugh at thee if he know it, and thou wilt weepe if he know it not. O infortunate *Philautus*, born in the wane of the Moone, and as lykely to obtain thy wish, as the Wolfe is to catch the Moone. But why goe I about to quench fire with a sword, or with affection to mortifie my loue?

O my *Euphues*, would I had thy wit, or thou my wil. Shal I vtter this to thee, but thou art more likely to correct my follyes with counsaile, then to comfort me with any pretie conceit. Thou wilt say that she is a Lady of great credit, & I heere of no countenaunce. I but *Euphues*, low trees haue their tops, smal sparkes their heat, the Flye his splene, y^e^ Ant hir gall, *Philautus* his affection, which is neither ruled by reason, nor led by appointment. Thou broughtest me into *Englande Euphues* to see & I am blynde, to seeke aduentures, and I haue lost my self, to remedy loue, & I am now past cure, much like *Seriphuis* y^t^ ole drudge in *Naples*, who coueting to heale his bleard eye, put it out. My thoughts are high, my fortune low, & I resemble that foolish Pilot, who hoyseth vp all his sayles, & hath no winde, & launceth out his ship, & hath no water. Ah Loue thou takest away my tast, & prouokest mine appetite, yet if *Euphues* would be as willing to further me now, as he was once wily to hinder me, I shold think my self fortunate & all y^t^ are not amorous to be fooles. There is a stone in the floud of *Thracia*, y^t^ whosoeuer findeth it, is neuer after grieued, I would I had y^t^ stone in my mouth, or that my body were in y^t^ Riuer, y^t^ either I might be w^tout^ griefe, or without lyfe. And with these

2 Boetia *A rest* 4 beguiledst *F*: beguiled *H rest* 5 that] that that *A rest* 10 not *om. A* 11 it *before* at *E rest* 15 lyke *A rest* 16 is to catch] to eate *A rest* 23 his[1]] hir *E rest* 25 I am *E rest*: I *om. M–G* 26 l^s^ *om. E*–1631 37 I might either *E rest*

wordes, *Euphues* knocked at the dore, which *Philautus* opened pretending drousinesse, and excusing his absence by Idlenesse, vnto whom *Euphues* sayd.

What *Philautus* doest thou shunne the Courte, to sleepe in a corner, as one either cloyed with delight, or hauing surfetted with desire, beleeue me *Philautus* if the winde be in that doore, or thou so deuout to fall from beautie to thy beads, & to forsake ye court to lyue in a Cloister, I cannot tel whether I should more wõder at thy fortune, or prayse thy wisedome, but I feare me, if I liue to see thee so holy, I shall be an old man before I dye, or if thou dye not before thou be so pure, thou shalt be more meruayled at for thy yeares, then esteemed for thy vertues. In sooth my good friende, if I should tarry a yeare in *England*, I could not abide an houre in my chãber, for I know not how it cõmeth to passe, yt in earth I thinke no other Paradise, such varietie of delights to allure a courtly eye, such rare puritie to draw a well disposed minde, yt I know not whether they be in *Englande* more amorous or vertuous, whether I shoulde thinke my time best bestowed, in viewing goodly Ladies, or hearing godly lessons. I had thought no woman to excel *Liuia* in ye world, but now I see yt in *England* they be al as good, none worse, many better, insomuch yt I am enforced to thinke, yt it is as rare to see a beautifull womã in *Englãd* wtout vertue, as to see a faire woman in *Italy* wtout pride. Curteous they are wtout coynes, but not wtout a care, amiable wtout pride, but not wtout courtlines: mery wtout curiositie, but not wtout measure, so yt conferring ye Ladies of *Greece*, with ye ladies of *Italy*, I finde the best but indifferẽt, & cõparing both coũtries with ye Ladies of *Englãd*, I accõpt thẽ al stark naught. And truly *Philautus* thou shalt not shriue me like a ghostly father, for to thee I will cõfesse in two things my extreme folly, ye one in louing *Lucilla*, who in cõparisõ of these had no spark of beautie, ye other for making a cooling card against womẽ, whẽ I see these to haue so much vertue, so yt in the first I must acknowledge my iudgement raw, to discerne shadowes, and rash in the latter to giue so peremtory sentence, in both I thinke my selfe, to haue erred so much, that I recant both, beeing ready to take any penaunce thou shalt enioyne me, whether it be a faggot for Heresie, or a fine for Hipocrisie. An Hereticke I was by mine inuectiue against women, and no lesse then an Hipocrite for dissembling with thee, for nowe *Philautus*

24 but not . . . pride, *om. E rest* 25 wtout] with *H*–1623

I am of that minde that women, but *Philautus* taking holde of this discourse, interrupted him with a sodaine reply, as followeth.

STaye *Euphues*, I can leuell at the thoughtes of thy heart by the words of thy mouth, for that commonly the tongue vttereth the minde, & the out ward speach bewrayeth ye inward spirit. For as a good roote is knowen by a faire blossome, so is the substaunce of the heart noted by ye shew of the countenaunce. I can see day at a little hole, thou must halt cũningly if thou beguile a Cripple, but I cannot chuse but laugh to see thee play with the bayt, that I feare thou hast swallowed, thinking with a Myst, to make my sight blynde, bicause I shold not perceiue thy eyes bleared, but in faithe *Euphues*, I am nowe as well acquainted with thy conditions as with thy person, and vse hath made me so expert in thy dealyngs, that well thou mayst iuggle with the world, but thou shalt neuer deceiue me.

A burnt childe dreadeth the fire, he that stumbleth twice at one stone is worthy to breake his shins, thou mayst happely forsweare thy selfe, but thou shalt neuer delude me. I know thee now as readely by thy visard as thy visage: It is a blynde Goose that knoweth not a Foxe from a Fearne-bush, and a foolish fellow that cannot discerne craft from conscience, being once cousened. But why should I lament thy follyes with griefe, when thou seemest to colour them with deceite. Ah *Euphues* I loue thee well, but thou hatest thy selfe, and seekest to heape more harms on thy head by a little wit, then thou shalt euer claw of by thy great wisdom, al fire is not quenched by water, thou hast not loue in a string, affection is not thy slaue, yu canst not leaue when thou listest. With what face *Euphues* canst thou returne to thy vomit, seeming with the greedy hounde to lap vp that which thou diddest cast vp. I am ashamed to rehearse the tearmes that once thou diddest vtter of malice against women, and art thou not ashamed now again to recant thē? they must needs think thee either enuious vpon smal occasion, or amourous vpon a light cause, and then will they all be as ready to hate thee for thy spight, as to laugh at thee for thy loosenesse.

No *Euphues* so deepe a wound cannot be healed with so light

20 Fearne-] farne *E*: ferne *F rest* 21 cousened *is the catchword in M fol.* 52 *verso, which is followed in the text of A rest; but M prints as the first word of the following fol.* construed 25 of] off *A rest* 33 amarous *AB*

a playster, thou maist by arte recouer the skin, but thou canst neuer couer the skarre, thou maist flatter with fooles bicause thou art wise, but the wise will euer marke thee for a foole. Then sure I cannot see what thou gainest if the simple condemne thee of flatterie, and the graue of folly. Is thy cooling Carde of this propertie, to quench fyre in others, and to kindle flames in thee? or is it a whetstone to make thee sharpe and vs blunt, or a sword to cut wounds in me and cure them in *Euphues*? Why didst thou write that agaynst them thou neuer thoughtest, or if thou diddest it, why doest thou not follow it? But it is lawfull for the Phisition to surfet, for the sheepeheard to wander, for *Euphues* to prescribe what he will, and do what he lyst.

The sick patient must keepe a straight diot, the silly sheepe a narrow folde, poore *Philautus* must beleeue *Euphues* and all louers (he onelye excepted) are cooled with a carde of teene, or rather fooled with a vaine toy. Is this thy professed puritie to crye *peccaui*? thinking it as great sinne to be honest, as shame not to be amorous, thou that diddest blaspheme the noble sex of women with-out cause, dost thou now commit Idolatrie with them with-out care? obseruing as little grauitie then in thine vnbrideled furie, as y^{u} dost now reason by thy disordinate fancie. I see now that there is nothing more smooth then glasse, yet nothing more brittle, nothing more faire thē snow, yet nothing les firm, nothing more fine then witte, yet nothing more fickle. For as *Polypus* vpon what rock soeuer he liketh, turneth himselfe into the same likenesse, or as the bird *Piralis* sitting vpon white cloth is white, vpon greene, greene, and changeth hir coulour with euery cloth, or as our changeable silk, turned to y^{e} Sunne hath many coulours, and turned backe the contrary, so wit shippeth it self to euery conceit being cōstant in nothing but incōstancie. Wher is now thy conference with *Atheos*, thy deuotion, thy Diuinitie? Thou sayest that I am fallen from beautie to my beades, and I see thou art come from thy booke to beastlines, from coting of y^{e} scriptures, to courting with Ladies, from *Paule* to *Ouid*, from the Prophets to Poets, resembling y^{e} wantō *Diophantus*, who refused his mothers blessing, to heare a song, and thou forsakest Gods blessing to sit in a warme Sunne. But thou

1 playster] pastime *E*–1631 1, 2 the] thy *E rest* 11 shepherad *M* 15 tenne *A rest* 17 not *om. E rest* 25 lyteth *A rest* 26 a *before* white[1] *E rest* 27 hir] his *E rest* 29 shippeth] shapeth *E*–*H*: sharpeth 1617–31: sharpneth 1636 30 in *before* inconstancie *E rest* thy] the *AB* 32 my *om. H rest* 36 warne *E*

Euphues thinkest to haue thy prerogatiue (which others will not graunt thee for a priuiledge) that vnder the couler of wit, thou maist be accounted wise and, being obstinate, thou art to be thought singuler. There is no coyne good siluer, but thy half-penny, if thy glasse glister it must needs be gold, if y^{u} speak a sẽtence it must be a law, if giue a censer an oracle, if dreame a Prophecie, if coniecture a truth: insomuch, y^{t} I am brought into a doubt, whether I should more lament in thee, thy want of gouernement, or laugh at thy fained grauity: But as that rude Poette *Cherilus* hadde nothing to be noted in his verses, but onely the name of *Alexander*, nor that rurall Poet *Daretus* any thing to couer his deformed ape, but a white curtain, so *Euphues* hath no one thing to shadow his shamelesse wickednes, but onely a shew of wit. I speake al this *Euphues*, not that I enuie thy estate, but that I pitty it, and in this I haue discharged the duetye of a friend, in that I haue not wincked at thy folly. Thou art in loue *Euphues*, contrarie to thine oth, thine honor, thine honestie, neither would any professing that thou doest, liue as thou doest, which is no lesse grief to me then shame to thee: excuse thou maist make to me, bicause I am credulous, but amends to the world thou canst not frame, bicause thou art come out of *Greece*, to blase thy vice in *England*, a place too honest for thee, and thou too dishonest for any place. And this my flat & friendly deling if thou wilt not take as I meane, take as thou wilt: I feare not thy force, I force not thy friendship: And so I ende.

Euphues not a little amased with the discurteous speach of *Philautus*, whome he sawe in such a burning feuer, did not applye warme clothes to continue his sweate, but gaue him colde drink to make him shake, eyther thinking so straunge a maladie was to be cured with a desperate medicine, or determining to vse as little arte in Phisicke, as the other did honestie in friendshippe, and therfore in steede of a pyll to purge his hotte bloud, he gaue him a choakepeare to stoppe his breath, replying as followeth.

I had thought *Philautus*, that a wounde healing so faire could neuer haue bred to a Fistula, or a bodye kept so well from drinke, to a dropsie, but I well perceiue that thy fleshe is as ranke as the wolues, who as soone as he is stricken recouereth a skinne, but rankleth inwardly vntill it come to the lyuer, and thy stomacke as

5 y^{u}] thou *A rest* 6 a^{l} *om. E–H* censar *B*: censure *E rest* 8 thy] the *B* 1617 *rest* gouerment *M* 9 that] the *E rest* Cherillus *E rest* 17 that] as *E rest* 24 I force not] nor *E rest* 34 haue *om. A rest*: *hence* breed *B rest* 35 perceiued *E rest* rantke *M*

quesie as olde *Nestors*, vnto whome pappe was no better then poyson, and thy body no lesse distempered then *Hermogenes*, whom abstinence from wine, made oftentimes dronkē. I see thy humor is loue, thy quarrell ielousie, the one I gather by thine addle head, the other by thy suspicious nature: but I leaue them both to thy will and thee to thine owne wickednesse: pretily to cloake thine own folly, thou callest me theefe first, not vnlike vnto a curst wife, who deseruing a check, beginneth first to scolde.

There is nothing that can cure the kings Euill, but a Prince, nothing ease a plurisie but letting bloud, nothing purge thy humour, but that which I cannot giue thee, nor thou gette of any other, libertie.

Thou seemest to coulour craft by a friendly kindnes, taking great care for my bondage, that I might not distrust thy follies, which is, as though the Thrush in the cage should be sory for the Nightingale which singeth on the tree, or the Bear at the stake lament the mishap of the Lion in the forest.

But in trueth *Philautus* though thy skin shewe thee a fox, thy little skil tryeth thee a sheep. It is not the coulour that cōmendeth a good painter, but the good coūtenance, nor the cutting that valueth the Diamond, but the vertue, nor the glose of the tongue that tryeth a friēd, but y^e^ faith. For as al coynes are not good y^t^ haue the Image of *Cæsar*, nor al golde that are coyned with the kinges stampe, so all is not trueth that beareth the show of godlines, nor all friends that beare a faire face, if thou pretende such loue to *Euphues*, carrye thy heart on the backe of thy hand, and thy tongue in the palme, that I may see what is in thy minde, and thou with thy fingers claspe thy mouth. Of a straunger I canne beare much, bicause I know not his manners, of an enimy more, for that al proceedeth of malice, all things of a friend, if it be to trye me, nothing if it be to betray me: I am of *Scipios* minde, who had rather that *Hannibal* should eate his hart with salt, then *Lælius* grieue it with vnkindenesse: and of the lyke with *Lælius*, who chose rather to bee slayne with the *Spaniards*, then suspected of *Scipio*.

I can better take a blister of a Nettle, then a prick of a Rose: more willing that a Rauen should pecke out mine eyes, then a Turtle

2 Hermogineus *M-G*: Hermogeneus *E rest* 4 iealousie *ABF rest*: eialously *E* thine] thy *F rest* the²] thy *M* 5 thy¹] they *M* 6 to cloake] cloaking *E rest* 10 ease] else *E-H* pleurisie *H* 20 a] the *E rest* the¹] a *E rest* 21 the¹] a *E rest* 23 are] is *E rest* 26 the²] thy *E rest* plame *M* 33 with²] by 1617 *rest*

pecke at them. To dye of the meate one lyketh not, is better then to surfet of that he loueth: and I had rather an enemy shoulde bury me quicke, then a friende belye me when I am dead.

But thy friendship *Philautus* is lyke a new fashion, which being vsed in the morning, is accompted olde before noone, which varietie of chaunging, being often-times noted of a graue Gentleman in *Naples*, who hauing bought a Hat of the newest fashion, & best block in all *Italy*, and wearing but one daye, it was tolde him yᵗ it was stale, he hung it vp in his studie, & viewing al sorts, al shapes, perceiued at yᵉ last, his olde Hat againe to come into the new fashion, where-with smiling to himselfe he sayde, I haue now lyued compasse, for *Adams* olde Apron, must make *Eue* a new Kirtle: noting this, that when no new thing could be deuised, nothing could be more new then yᵉ olde. I speake this to this ende *Philautus*, yᵗ I see thee as often chaunge thy head as other do their Hats, now beeing friend to *Aiax*, bicause he shoulde couer thee with his buckler, now to *Vlysses*, that he may pleade for thee with his eloquence, now to one, and nowe to an other, and thou dealest with thy friendes, as that Gentleman did with his felt, for seeing not my vaine, aunswerable to thy vanities, thou goest about (but yet the neerest way) to hang me vp for holydayes, as one neither fitting thy head nor pleasing thy humor, but whĕ *Philautus* thou shalt see that chaunge of friendships shal make thee a fat Calfe, & a leane Cofer, that there is no more hold in a new friend then a new fashion, yᵗ Hats alter as fast as the Turner can turne his block, & harts as soone as one can turne his back, when seeing euery one return to his olde wearing, & finde it yᵉ best, then cõpelled rather for want of others, then good wil of me, thou wilt retire to *Euphues*, whom thou laydst by yᵉ wals, & seeke him againe as a new friend, saying to thy self, I haue lyued compasse, *Euphues* olde faith must make *Philautus* a new friend. Wherein thou resemblest those yᵗ at the first comming of new Wine, leaue yᵉ olde, yet finding that grape more pleasaunt then wholesome, they begin to say as *Calisthenes* did to *Alexander*, yᵗ he had rather carous olde grains with *Diogenes* in his dish, thĕ new grapes wᵗ *Alexander* in his standing Cup, for of al Gods sayd he, I loue not *Aesculapius*. But thou art willing to chaunge, els wouldest thou be vnwilling to quarrel, thou keepest only cõpany out

6 in] of *B rest* 8 it *before* but *A rest* 15 others *A rest* 19 not] now, *E* 21 either *B* 29 againe *om. A rest* 33 Calisthenes *F rest*: Calistines *MAB*: Callisthines *G*: Callistenes *E* 36 not *om. E rest*

of my sight, with *Reynaldo* thy country-man, which I suspecting, cõcealed, & now prouing it do not care, if he haue better deserued y^e^ name of a friẽd then I, god knoweth, but as *Achilles* shield being lost on y^e^ seas by *Vlisses*, was tost by y^e^ sea to y^e^ Tombe of *Aiax*, as a manifest token of his right: so thou being forsaken of *Reynaldo*, wilt bee found in *Athens* by *Euphues* dore, as ye true owner. Which I speak not as one loth to loose thee, but careful thou loose not thy selfe. Thou thinkest an Apple maye please a childe, & euery odde aunswere appease a friẽd. No *Philautus*, a plaister is a small amẽds for a brokẽ head, & a bad excuse, will not purge an ill accuser. A friend is long a getting, & soone lost, like a Merchants riches, who by tempest looseth as much in two houres, as he hath gathered together in twentie yeares. Nothing so fast knit as glasse, yet once broken, it can neuer be ioyned, nothing fuller of mettal then steele, yet ouer heated it wil neuer be hardned, friẽdship is y^e^ best pearle, but by disdain thrown into vineger, it bursteth rather in peeces, thẽ it wil bow to any softnes. It is a salt fish y^t^ water cãnot make fresh, sweet honny y^t^ is not made bitter w^t^ gall, harde golde y^t^ is not to bee mollified w^t^ fire, & a miraculous friend y^t^ is not made an enimy w^t^ cõtempt. But giue me leaue to examine y^e^ cause of thy discourse to y^e^ quick, & omitting y^e^ circũstance, I wil to y^e^ substance. The onely thing thou layest to my charge is loue, & that is a good ornament, y^e^ reasons to proue it, is my praising of womẽ, but y^t^ is no good argument. Am I in loue *Philautus*? w^t^ whom it shold be thou canst not coniecture, & that it shold not be w^t^ thee, thou giuest occasion. *Priamus* began to be iealous of *Hecuba*, when he knew none did loue hir, but when he loued many, & thou of me, whẽ thou art assured I loue none, but thou thy self euery one. But whether I loue or no, I cãnot liue in quiet, vnlesse I be fit for thy diet, wherin thou dost imitate *Scyron* & *Procrustes*, who framing a bed of brasse to their own bignes, caused it to be placed as a lodging for all passengers, insomuch y^t^ none could trauel y^t^ way, but he was enforced to take measure of their sheets: if he wer to long for y^e^ bed, they cut off his legs for catching cold, it was no place for a lõgis, if to short they racked him at lẽgth, it was no pallet

4 seas] Sea *H rest* 7 loth] doth *E rest* loose (*bis*)] lose 1623 *rest* 9 a^3^ *om. A rest* 16 brusteth *E* 19 to bee *om. E rest* 21 circumstances *E rest* 23 reason *E rest* 24 whome *AB*: home *E* 26 Hecuba] Hercules *E rest* 29 in *om. E rest* 30 Procrustes 1617 *rest*: Procustes *M–H* 31 it *om. E rest* 35 lungis *EF*: lung is *H* be *before* short *E*

for a dwarfe: & certes *Philautus*, they are no lesse to be discõmẽded for their crueltie, thẽ thou for thy folly. For in like mãner hast thou built a bed in thine owne brains, wherin euery one must be of thy lẽgth, if he loue y^u^ cuttest him shorter, either w^t^ some od deuise, or graue coũsel, swearing (rather thẽ thou woldst not be beleued) y^t^ *Protogenes* portraid *Venus* w^t^ a sponge sprinkled w^t^ sweete water, but if once she wrong it, it would drop bloud: that hir Iuorie Combe would at the first tickle the haires, but at the last turne all the haires into Adders: so that nothing is more hatefull then Loue. If he loue not, then stretchest out lyke a Wyre-drawer, making a wire as long as thy finger, longer then thine arme, pullyng on with the pincers with the shoemaker a lyttle shoe on a great foote, till thou crack thy credite, as he doth his stitches, alleadging that Loue followeth a good wit, as the shadowe doth the body, and as requisite for a Gentleman, as steele in a weapon.

A wit sayest thou with-out loue, is lyke an Egge with-out salte, and a Courtier voyde of affection, like salt without sauour. Then as one pleasing thy selfe in thine owne humour, or playing with others for thine owne pleasure, thou rollest all thy wits to sifte Loue from Lust, as the Baker doth the branne from his flower, bringing in *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. Thus with the *Aegyptian* thou playest fast or loose, so that there is nothing more certeine, then that thou wilt loue, and nothing more vncerteine then when, tourning at one time thy tayle to the winde, with the Hedge-hogge, & thy nose in the winde, with the Weather-cocke, in one gale both hoysing sayle & casting Anker, with one breath, making an Alarme and a Parly, discharging in the same instaunt, both a Bullet and a false fire. Thou hast rackte me, and curtalde me, sometimes I was too long, sometimes to shorte, now to bigge, then too lyttle, so that I must needes thinke thy bed monstrous, or my body, eyther thy brains out of temper, or my wits out of tune: insomuch as I can lyken thy head to *Mercuris* pipe, who with one stop caused *Argus* to stare and winke. If this fault bee in thy nature, counsel canne do little good, if in thy disease,

3 braine *H rest* 5 graue] greene *H rest* 6 Protagenes *old eds.* 10 then^2^] thou *GE rest* 20 his] the *A rest* 21 hir^1^] the *E*–1623 24 sleightes *E rest* 29 casting] weighing *all eds.* 30 allarum *E rest* 32 curtaild 1617, 1620–36 34 brains] braine *E rest*

phisicke can do lesse: for nature will haue hir course, so that perswasions are needelesse, and such a mallady in the Marrowe, will neuer out of the bones, so that medicines are bootelesse.

Thou sayest that all this is for loue, and that I beeing thy friend, thou art loth to wink at my folly: truly I say with *Tully*, with faire wordes thou shalt yet perswade me: for experience teacheth me, that straight trees haue crooked rootes, smooth baites sharpe hookes, that the fayrer the stone is in the Toades head, the more pestilent the poyson is in hir bowelles, that talk the more it is seasoned with fine phrases, the lesse it sauoreth of true meaning. It is a mad Hare y^t^ wil be caught with a Taber, and a foolish bird that staieth the laying salt on hir taile, and a blinde Goose that commeth to the Foxes sermon, *Euphues* is not entangled with *Philautus* charmes. If all were in iest, it was to broad weighing the place, if in earnest to bad, considering the person, if to try thy wit, it was folly to bee so hot, if thy friendship, mallice to be so hastie: Hast thou not read since thy comming into *England* a pretie discourse of one *Phialo*, concerning the rebuking of a friende? Whose reasons although they wer but few, yet were they sufficient, and if thou desire more, I coulde rehearse infinite. But thou art like the *Epicure*, whose bellye is sooner filled then his eye: For he coueteth to haue twentie dishes at his table, when hee can-not disgest one in his stomacke, and thou desirest manye reasons to bee brought, when one might serue thy turne, thinking it no Rayne-bowe that hath not al coulours, nor auncient armoury, that are not quartered with sundry cotes, nor perfect rules y^t^ haue not thousand reasons, and of al the reasons would thou wouldest follow but one, not to checke thy friende in a brauerie, knowing that rebuckes ought not to weigh a graine more of salt then suger: but to be so tempered, as like pepper they might be hoat in the mouth, but like treacle wholsom at the heart: so shal they at y^e^ first make one blushe if he were pale, and well considered better, if he were not past grace.

If a friende offend he is to be whipped with a good Nurses rodde, who when hir childe will not be still, giueth it together both the twigge and the teate, and bringeth it a sleepe when it is wayward, aswell with rocking it as rating it.

The admonition of a true friend should be like the practise of

8 the[1]] that *H*–1631 9 the[1]] her *GE rest* 16 hot *om. E rest* 17 Phiola *E rest* 19 a *before* few *E rest* they[2]] thy *E* thou] you *E rest* 24 not *om. MAB* 25 are] is *E rest* coates *A rest* 26 a *before* thousand *B rest*

a wise Phisition, who wrappeth his sharpe pils in fine sugar, or the cũning Chirurgian, who launcing ye wound wt an yrõ, immediatly applyeth to it soft lint, or as mothers deale with their childrẽ for worms, who put their bitter seedes into sweete reasons, if this order had beene obserued in thy discourse, that enterlasing sowre tauntes with sugred counsell, bearing aswell a gentle raine, as vsing a hard snaffle, thou mightest haue done more with the whiske of a wand, then now thou canst with the prick of the spur, and auoyded that which now thou maist not, extream vnkindnesse. But thou art like that kinde Iudge, which *Propertius* noteth, who condempning his friend, caused him for the more ease to be hanged with a silken twist. And thou like a friend cuttest my throat with a Rasor, not with a hatchet for my more honor. But why should I set downe the office of a friend, when thou like our *Athenians*, knowest what thou shouldest doe, but like them, neuer dost it. Thou saiest I eat mine own words in praysing women, no *Philautus* I was neuer eyther so wicked, or so witlesse, to recant truethes, or mistake coulours. But this I say, that the Ladyes in *England* as farre excell all other countryes in vertue, as *Venus* doth all other woemen in beautie. I flatter not those of whome I hope to reape benefit, neyther yet so prayse them, but that I think them women: ther is no sword made of steele but hath yron, no fire made of wood but hath smoake, no wine made of grapes but hath leese, no woeman created of flesh but hath faultes: And if I loue them *Philautus*, they deserue it.

But it grieueth not thee *Philautus* that they be fayre, but that they are chaste, neyther dost thou like mee the worse for commending theyr beautie, but thinkest they will not loue thee well, bicause so vertuous, where-in thou followest those, who better esteeme the sight of the Rose, then the sauour, preferring fayre weedes before good hearbes, chusing rather to weare a painted flower in their bosomes, then to haue a wholsome roote in their broathes, which resembleth the fashion of your Maydens in *Italy*, who buy that for the best cloth yt wil weare whitest, not that wil last longest. There is no more praise to be giuen to a faire face then to a false glasse, for as the one flattereth vs with a vaine shaddow to make vs proud in our own conceits, so ye other

1 fine *om. E rest* 4 Raysons *E*: Raisins *F rest* 5 enterlasing *AB*: enterlaching *M*: interlasing *GE rest* 8 the²] a *BE rest* 14 Athenian *E rest* 15 doest *E rest* 19 other *om. E rest* 20 so] to *E rest* 23 lees *E rest* 33 our *E rest* in] in in *A* 37 so *om. A rest*

feedeth vs with an idle hope to make vs peeuish in our owne contemplations.

Chirurgians affyrme, that a white vaine beeing striken, if at the fyrst there springe out bloud, it argueth a good constitution of bodye: and I thinke if a fayre woeman hauing heard the suite of a Louer, if she blush at y^e^ first brunt, and shew hir bloud in hir face, sheweth a well dysposed minde: so as vertuous woemenne I confesse are for to bee chosen by the face, not when they blushe for the shame of some sinne committed, but for feare she should comitte any, al women shal be as *Cæsar* would haue his wife, not onelye free from sinne, but from suspition: If such be in the Englysh courte, if I should not prayse them, thou wouldest saye I care not for their vertue, and now I giue them their commendation, thou swearest I loue them for their beautie: So that it is no lesse labour to please thy mind, then a sick mãs mouth, who can realish nothing by the taste, not that the fault is in the meat, but in his malady, nor thou like of any thing in thy hed, not that ther is any disorder in my sayings, but in thy sences. Thou dost last of all obiecte y^t^ which silence might well resolue, that I am fallen from Prophets to Poets, and returned againe with the dog to my vomit, which GOD knoweth is as farre from trueth as I knowe thou art from wisdome.

What haue I done *Philautus*, since my going from *Naples* to *Athens*, speake no more then the trueth, vtter no lesse, flatter me not to make me better then I am, be-lye me not to make me worse, forge nothing of malice, conceale nothing for loue: did I euer vse any vnseemelye talke to corrupt youth? tell me where: did I euer deceiue those that put me in trust? tell mee whome: haue I committed any fact worthy eyther of death or defame? thou canst not recken what. Haue I abused my selfe towardes my superiors, equalles, or inferiors? I thinke thou canst not deuise when: But as there is no wooll so white but the Diar can make blacke, no Apple so sweete but a cunning grafter can chaunge into a Crabbe: so is there no man so voyde of cryme that a spightful tongue cannot make him to be thought a caitife, yet commonly it falleth out so well that the cloth weareth the better being dyed, and the Apple eateth pleasaunter beeing grafted, and the innocentte is more esteemed, and thriueth sooner being enuied for vertue, and belyed

1 owne *om. E rest* 4 constituion *M* 7 for *om. E rest* 10 shal] should *E rest* 12 should] Sould *A* thou wouldest] then wouldest *A*: thẽ wouldst thou *B rest* 31 it *before* black *E rest* 32 it *before* into *E rest* 36 the innocent *AB*: the innocence *EF*: the innocencie *H rest* 37 and[2]] than *E rest*

for malice. For as he that stroke *Iason* on the stomacke, thinking to kill him, brake his impostume with y^e^ blow, wherby he cured him: so oftentimes it fareth with those that deale malitiously, who in steed of a sword apply a salue, and thinking to be ones Priest, they become his Phisition. But as the Traytour that clyppeth the coyne of his Prince, maketh it lyghter to be wayed, not worse to be touched: so he that by sinister reports, seemeth to pare the credite of his friend, may make him lighter amõg the common sort, who by weight often-times are deceiued with counterfaites, but nothing empayreth his good name with the wise, who trye all gold by the touch-stone.

A Straunger comming into the *Capitol* of *Rome* seeing all the Gods to be engrauen, some in one stone, some in an other, at the last he perceiued *Vulcan*, to bee wrought in Iuory, *Venus* to be carued in Ieate, which long time beholding with great delyght, at the last he burst out in these words, neither can this white Iuory *Vulcan*, make thee a white Smith, neither this faire woman Ieat, make thee a faire stone. Where-by he noted that no cunning could alter the nature of the one, nor no Nature transforme the colour of the other. In lyke manner say I *Philautus*, although thou haue shadowed my guiltlesse life, with a defamed coũterfait, yet shall not thy black *Vulcan* make either thy accusations of force, or my innocencie faultie, neither shal the white *Venus* which thou hast portrayed vpon the blacke Ieat of thy malyce, make thy conditions amiable, for *Vulcan* cannot make Iuory blacke, nor *Venus* chaunge the coulour of Ieat, the one hauing receiued such course by Nature, the other such force by Uertue.

What cause haue I giuen thee to suspect me, and what occasion hast thou not offered me to detest thee? I was neuer wise inough to giue thee counsaile, yet euer willing to wish thee well, my wealth small to do thee good, yet ready to doe my best: Insomuch as thou couldest neuer accuse me of any discurtesie, vnlesse it were in being more carefull of thee, then of my selfe. But as all floures that are in one Nosegay, are not of one nature, nor all Rings that are worne vppon one hande, are not of one fashion: so all friendes that associate at bedde and at boord, are not one of disposition. *Scipio* must haue a noble minde, *Lælius* an humble spirite: *Titus* must lust after *Sempronia*, *Gisippus* must leaue hir: *Damon* must goe take order

7 pare] paire *E rest* 16 burst into *E rest* 20 I say *E rest* at^t^ *om. E rest*

for his lands, *Pithias* must tarry behinde, as a Pledge for his life: *Philautus* must doe what he will, *Euphues* not what he should. But it may be that as the sight of diuers colours, make diuers beasts madde: so my presence doth drive thee into this melancholy. And seeing it is so, I will absent my selfe, hier an other lodging in *London*, and for a time giue my selfe to my booke, for I haue learned this by experience, though I be young, that Bauins are knowen by their bands, Lyons by their clawes, Cockes by their combes, enuious mindes by their manners. Hate thee I will not, and trust thee I may not: Thou knowest what a friende shoulde be, but thou wilt neuer liue to trye what a friend is. Fare-well *Philautus*, I wil not stay to heare thee replye, but leaue thee to thy lyst, *Euphues* carieth this Posie written in his hande, and engrauen in his heart. A faithfull friend, is a wilfull foole. And so I taking leaue, till I heare thee better minded, *England* shall be my abode for a season, depart when thou wilt, and againe fare-well.

Euphues in a great rage departed, not suffering *Philautus* to aunswere one word, who stood in a maze, after the speache of *Euphues*, but taking courage by loue, went immediatelye to the place where *Camilla* was dauncing, and ther wil I leaue him, in a thousand thoughts, hammering in his head, and *Euphues* seeking a new chamber, which by good frīeds he quickly got, and there fell to his *Pater noster*, wher a while I will not trouble him in his prayers.

NOw you shall vnderstand that *Philautus* furthered as well by the opportunitie of the time, as the requests of certeine Gentlemen his friends, was entreated to make one in a Masque, which *Philautus* perceiuing to be at the Gentlemans house where *Camilla* laye, assented as willyngly to goe, as he desired to speede, and all things beeing in a readinesse, they went with speede: where beeing welcommed, they daūced, *Philautus* taking *Camilla* by the hande, and as time serued, began to boord hir in this manner.

IT hath ben a custome faire Lady, how commendable I wil not dispute, how common you know, that Masquers do therfore couer their faces that they may open their affectiōs, & vnder y^{e} colour of a daūce, discouer their whole desires: the benefit of which

4 presence] pretence *E* 8 their[1]] the *E rest* 12 lust *B rest* 13 this] his *E rest* Poesie *F*–1631 29 willing *E rest* 32 in] on *E rest*

priueledge, I wil not vse except you graunt it, neither can you refuse, except you break it. I meane only with questions to trye your wit, which shall neither touch your honour to aunswere, nor my honestie to aske.

Camilla tooke him vp short, as one not to seeke how to reply, in this manner.

GEntleman, if you be lesse, you are too bolde, if so, too broade, in clayming a custome, where there is no prescription. I knowe not your name, bicause you feare to vtter it, neither doe I desire it, and you seeme to be ashamed of your face, els would you not hide it, neither doe I long to see it: but as for any custome, I was neuer so superstitious, that either I thought it treason to breake them, or reason to keepe them.

As for the prouing of my witte, I had rather you should accompt me a foole by silence, then wise by aunswering? For such questions in these assemblyes, moue suspition where there is no cause, and therefore are not to be resolued least there be cause.

Philautus, who euer as yet but played with the bait, was now stroke with the hooke, and no lesse delyghted to heare hir speake, then desirous to obtaine his suite, trayned hir by the bloud in this sort.

IF the patience of men were not greater then the peruersenesse of women, I should then fall from a question to a quarrell, for that I perceiue you draw the counterfaite of that I would say, by the conceit of that you thinke others haue sayd: but whatsoeuer the colour be, the picture is as it pleaseth the Paynter: and whatsoeuer were pretended, the minde is as the hart doth intend. A cunning Archer is not knowen by his arrow but by his ayme: neither a friendly affection by the tongue, but by the faith. Which if it be so, me thinketh common courtesie should allow that, which you seeke to cut off by courtly coynesse, as one either too young to vnderstand, or obstinate to ouerthwart, your yeares shall excuse the one, and my humour pardon the other.

And yet Lady I am not of that faint minde, that though I winke with a flash of lyghtening, I dare not open mine eyes againe, or

11 neither doe I desire it: *repeated from above before* neither *E rest* any] a *E rest* 22 not] no *E rest* 31 seeke] thinke *E rest* 33 my humour] your honour *E rest* the *om. M* 35 with] at *E rest*

hauing once suffered a repulse, I should not dare to make fresh assault, he that striketh sayle in a storme, hoyseth them higher in a calm, which maketh me the bolder to vtter that, which you disdaine to heare, but as the Doue seemeth angry, as though she had a gall, yet yeeldeth at the last to delight: so Ladyes pretende a great skyrmishe at the first, yet are boorded willinglye at the last.

I meane therefore to tell you this which is all, that I loue you: And so wringing hir by the hand, he ended: she beginning as followeth.

GEntleman (I follow my first tearme) which sheweth rather my modestie then your desart, seeing you resemble those which hauing once wet their feete, care not how deepe they wade, or those that breaking the yce, weigh not how farre they slippe, thinking it lawfull, if one suffer you to treade awry, no shame to goe slipshad: if I should say nothing then would you vaunt that I am wonne: for that they that are silent seeme to consent, if any thing, then would you boast that I would be woed, for that castles that come to parlue, and woemen that delight in courting, are willing to yeelde: So that I must eyther heare those thinges which I would not, & seeme to be taught by none, or to holde you talke, which I should not, and runne into the suspition of others. But certainlye if you knewe how much your talke displeaseth me, and how litle it should profit you, you would think the time as vainely lost in beginning your talke, as I accompt ouer long, vntill you ende it.

If you build vpon custome that Maskers haue libertie to speake what they should not, you shall know that woemen haue reason to make them heare what they would not, and though you can vtter by your visarde what-soeuer it be with-out blushing, yet cannot I hear it with-out shame. But I neuer looked for a better tale of so ill a face, you say a bad coulour maye make a good countenaunce, but he that conferreth your disordered discourse, w^t^ your deformed attyre, may rightly saye, that he neuer sawe so crabbed a visage, nor hearde so crooked a vaine. An archer saye you is to be knowne by his ayme, not by his arrowe: but your ayme is so ill, that if you knewe how farre wide from the white your shaft sticketh, you would here-after rather break your bow, then bend

13 farre] faroe *E* 14 treade] goe *E rest* slipshood *A rest* 17 for] or *E rest* ye *before* castles *G* parle *GE rest* 31 w^t^] not *M–G*: with *E rest* 35 white] marke *E rest*

it. If I be too young to vnderstand your destinies, it is a signe I can-not like, if too obstinate, it is a token I will not: therefore for you to bee displeased, it eyther needeth not, or booteth not. Yet goe you farther, thinking to make a great vertue of your little valure, seeing that lightning may cause you wincke, but it shall not stricke you blinde, that a storme may make you strycke sayle, but neuer cut the mast, that a hotte skyrmishe may cause you to retyre, but neuer to runne away: what your cunning is, I knowe not, and likely it is your courage is great, yet haue I heard, that he that hath escaped burning with lightning, hath beene spoyled with thunder, and one that often hath wished drowning, hath beene hanged once for al, and he that shrinketh from a bullette in the maine battaile, hath beene striken with a bil in the rerewarde. You fall from one thing to an other, vsing no decorum, except this, that you study to haue your discourse as farre voyde of sence, as your face is of fauor, to the ende, that your disfigured countenaunce might supplye the disorder of your ill couched sentences, amonge the which you bring in a Doue with-out a gall, as farre from the matter you speake off, as you are from the mastrye you would haue, who although she can-not be angry with you in that she hath no gall, yet can she laugh at you for that she hath a spleene.

I will ende where you beganne, hoping you will beginne where I end, you let fall your question which I looked for, and pickt a quarrell which I thought not of, and that is loue: but let hir that is disposed to aunswere your quarrell, be curious to demaund your question.

And this Gentle-manne I desire you, all questions and other quarrelles set aparte, you thinke me as a friende, so farre forth as I can graunt with modestie, or you require with good manners, and as a friende I wishe you, that you blowe no more this fire of loue, which will waste you before it warme mee, and make a colde in you, before it can kindle in me: If you think otherwise I may aswell vse a shift to driue you off, as you did a shewe to drawe me on. I haue aunswered your custome, least you should argue me of coynes, no otherwise then I might mine honour saued, and your name vnknowen.

By this time entered an other Masque, but almost after the same

2 like] looke *GE rest* 5 saying *E rest* 15 to *om. B* 16 disfugured *M–B* 21 for that] because *E rest* 27 this] thus *A rest* 31 mee] you *E rest* colde] codle *A*: coale *BGEF*: cole *H rest* 32 can *om. E rest* may] can *B rest*

manner, and onely for *Camillas* loue, which *Philautus* quickly espyed, and seeing his *Camilla* to be courted with so gallant a youth, departed: yet with-in a corner, to the ende he might decipher the Gentle-man whom he found to be one of the brauest youthes in all *England*, called *Surius*, then wounded with griefe, hee sounded with weaknesse, and going to his chamber beganne a freshe to recount his miseries in this sorte.

Ah myserable and accursed *Philautus*, the verye monster of Nature and spectacle of shame, if thou liue thou shalt be despysed, if thou dye not myssed, if woe poynted at, if win lothed, if loose laughed at, bred either to liue in loue and be forsaken, or die with loue and be forgotten.

Ah *Camilla* would eyther I had bene born without eyes not to see thy beautie, or with-out eares not to heare thy wit, the one hath enflamed me with the desire of *Venus*, the other with the giftes of *Pallas*, both with the fire of loue: Loue, yea loue *Philautus*, then the which nothing canne happen vnto man more miserable.

I perceiue now that the Chariotte of the Sunne is for *Phœbus*, not for *Phaeton*, that *Bucephalus* will stoupe to none but *Alexander*, that none can sounde *Mercurius* pipe but *Orpheus*, that none shall win *Camillas* liking but *Surius*, a Gentlemanne, I confesse of greater byrth then I, and yet I dare say not of better faith. It is he *Philautus* that will fleete all the fat from thy bread, in-somuch as she will disdaine to looke vpon thee, if she but once thinke vppon him. It is he *Philautus* that hath wit to trye hir, wealth to allure hir, personage to entice hir, and all thinges that eyther Nature or Fortune can giue to winne hir.

For as the *Phrigian* Harmonie being moued to the *Calenes* maketh a great noyse, but being moued to *Apollo* it is still and quiet: so the loue of *Camilla* desired of mee, mooueth I knowe not how manye discordes, but proued of *Surius*, it is calme, and consenteth.

It is not the sweete flower that Ladyes desyre, but the fayre, whiche maketh them weare that in theyr heades, wrought forth with the needle, not brought forth by Nature: And in the lyke manner they accompte of that loue, whiche arte canne coulour, not that the heart dooth confesse, where-in they imitate the Maydens (as *Euphues* often hath told mee) of *Athens*, who tooke more delight to see

5 sounded] swounded *E*: swouned *FH*: swound 1617 *rest* 7 on *E rest*
10 wooe *ABGF rest* 15 the[1]] a *E rest* 22 better] greater *GE rest*
23 thy] the *G* (*cf. note*) beard *all preceding eds.* she] hee *H rest* 28 to the Calenes *so all* 36 dooth] can *H rest* 37 take *E rest*

a freshe and fine coulour, then to tast a sweete and wholsome sirrop.

I but howe knowest thou that *Surius* fayth is not as great as thine, when thou art assured thy vertue is no lesse then his? He is wise, and that thou seest: valyaunt, and that thou fearest: rich, and that thou lackest: fit to please hir, and displace thee: and without spite be it sayd, worthye to doe the one, and willing to attempt the other.

Ah *Camilla*, *Camilla*, I know not whether I should more commend thy beautie or thy wit, neither can I tell whether thy lookes haue wounded me more or thy words, for they both haue wrought such an alteration in my spirites, that seeing thee silent, thy comelynesse maketh me in a maze, and hearing thee speaking, thy wisedome maketh me starke madde.

I but things aboue thy height, are to be looked at, not reached at. I but if now I should ende, I had ben better neuer to haue begon. I but time must weare away loue, I but time may winne it. Hard stones are pearced with soft droppes, great Oakes hewen downe with many blowes, the stoniest heart mollyfied by cõtinuall perswasions, or true perseueraunce.

If deserts can nothing preuaile, I will practise deceipts, and what faith cannot doe, coniuring shall. What saist thou *Philautus*, canst thou imagine so great mischiefe against hir thou louest? Knowest thou not, that Fish caught w^t^ medicines, & women gotten with witchcraft are neuer wholesom? No, no, the Foxes wiles shal neuer enter into y^e^ Lyons head, nor *Medeas* charmes into *Philautus* heart. I, but I haue hard that extremities are to be vsed, where the meane will not serue, & that as in loue ther is no measure of griefe, so there should be no ende of guile, of two mischiefes the least is to be chosen, and therefore I thinke it better to poyson hir with the sweet bait of loue, then to spoile my selfe with the bitter sting of death.

If she be obstinate, why should not I be desperate? if she be voyd of pitie, why shoulde I not be voyde of pietie? In the ruling of Empires there is required as great policie as prowes: in gouerning an Estate, close crueltie doth more good then open clemencie, for y^e^ obteining of a kingdome, as well mischiefe as mercy, is to be practised. And then in the winning of my Loue, the very Image of beautie, courtesie and wit, shall I leaue any thing vnsought, vnattempted, vndone? He that desireth riches, must stretche the

10 both *om. E rest* 15 I should now *A rest* begun *GE rest* 24 will *E rest* 32 not I *E rest* 33 prowesse: *A rest, M has no stop* 36 practisee *M*

string that will not reach, and practise all kindes of getting. He that coueteth honour, and can-not clymbe by the ladder, must vse al colours of lustinesse: He that thirsteth for Wine, must not care how he get it, but wher he maye get it, nor he that is in loue, be curious, what meanes he ought to vse but redy to attempt any: For slender affection do I think that, which either the feare of Law, or care of Religion may diminish.

Fye *Philautus*, thine owne wordes condempne thee of wickednesse: tush the passions I sustaine, are neither to be quieted with counsaile, nor eased by reason: therefore I am fully resolued, either by Arte to winne hir loue, or by despayre to loose mine owne lyfe.

I haue hearde heere in *London* of an *Italian*, cunning in Mathematicke named *Psellus*, of whome in *Italy* I haue hearde in suche cases canne doe much by Magicke, and will doe all thinges for money, him will I assaye, as well with golde as other good tournes, and I thinke there is nothing that can be wrought, but shal be wrought for gylt, or good wil, or both.

And in this rage, as one forgetting where hee was, and whome hee loued, hee went immediately to seeke Phisicke for that, which onely was to bee found by Fortune.

HEere Gentlemen you maye see, into what open sinnes the heate of Loue driueth man, especially where one louing is in dispayre, either of his owne imperfection or his Ladyes vertues, to bee beloued againe, which causeth man to attempt those thinges, that are contrarie to his owne mind, to Religion, to honestie.

What greater villany can there be deuised, then to enquire of Sorcerers, South-sayers, Coniurers, or learned Clearkes for the enioying of loue? But I will not refell that heere, which shall bee confuted heere-after.

Philautus hath soone founde this Gentleman, who conducting him into his studie, and demaunding of him the cause of his comming, *Philautus* beginneth in this manner, as one past shame to vnfold his sute.

MAster *Psellus* (and Countrey-man,) I neyther doubt of your cunning to satisfie my request, nor of your wisedome to conceale it, for were either of them wanting in you, it might tourne mee to trouble, and your selfe to shame.

I haue hearde of your learning to be great in Magicke, and

23 of *before* his² *BE rest* - 31 into] to *E rest*

somewhat in Phisicke, your experience in both to be exquisit, which caused me to seeke to you for a remedie of a certeine griefe, which by your meanes maye be eased, or els no wayes cured.

And to the ende such cures may be wrought, God hath stirred vp in all times Clearkes of greate vertue, and in these our dayes men of no small credite, among the which, I haue hearde no one, more commended then you, which althoughe happelye your modestye will denye, (for that the greatest Clearkes doe commonlye dissemble their knowledge) or your precisenesse not graunt it, for that cunning men are often daungerous, yet the worlde doth well know it, diuers haue tryed it, and I must needes beleeue it.

Psellus not suffering him to raunge, yet desirous to know his arrant, aunswered him thus.

GEntleman and countryman as you say, and I beleeue, but of that heereafter: if you haue so great confidence in my cunning as you protest, it may bee your strong imagination shall worke y^{t} in you, which my Art cannot, for it is a principle among vs, y^{t} a vehement thought is more auayleable, then y^{e} vertue of our figures, formes, or charecters. As for keeping your coũsayle, in things honest, it is no matter, & in causes vnlawful, I will not meddle. And yet if it threaten no man harme, and maye doe you good, you shall finde my secrecie to be great, though my science be smal, and therefore say on.

THere is not farre hence a Gentlewoman whom I haue long time loued, of honest parents, great vertue, and singular beautie, such a one, as neither by Art I can describe, nor by seruice deserue: And yet bicause I haue heard many say, that wher cunning must worke, the whole body must be coloured, this is hir shape.

She is a Uirgin of the age of eighteene yeares, of stature neither too high nor too low, and such was *Iuno*: hir haire blacke, yet comely, and such had *Læda*: hir eyes hasill, yet bright, and such were the lyghtes of *Venus*.

And although my skill in Phisognomie be small, yet in my iudgement she was borne vnder *Venus*, hir forhead, nose, lyppes, and chinne, fore-shewing (as by such rules we gesse) both a desire to lyue,

3 wale *E rest* cases *A rest* Phisiognomy *E rest* 10 more *before* daungerous *A rest* 29 stature] statute *E* 13 arrant *so all* 30 nor] or *E rest*

and a good successe in loue. In complection of pure sanguine, in condition a right Sainte, seldome giuen to play, often to prayer, the first letter of whose name (for that also is necessary) is *Camilla*.

THis Lady I haue serued long, and often sued vnto, in-somuch that I haue melted like wax against the fire, and yet liued in the flame with the flye *Pyrausta*. O *Psellus* the tormentes sustained by hir presence, the griefes endured by hir absence, the pyning thoughtes in the daye, the pinching dreames in the night, the dying life, the liuing death, the ielousie at all times, and the dispaire at this instant, can neyther be vttered of me with-out fludes of teares, nor heard of thee with-out griefe.

No *Psellus* not the tortures of hell are eyther to be compared, or spoken of in the respect of my tormentes: for what they all had seuerally, all that and more do I feele ioyntly: In-somuch that with *Sysiphus* I rolle the stone euen to the toppe of the Hill, when it tumbleth both it selfe and me into the bottome of hell: yet neuer ceasing I attempt to renewe my labour, which was begunne in death, and can-not ende in life.

What dryer thirst could *Tantalus* endure then I, who haue almost euerye houre the drinke I dare not taste, and the meate I can-not? In-somuch that I am torne vpon the wheele with *Ixion*, my lyuer gnawne of the Vultures and Harpies: yea my soule troubled euen with the vnspeakeable paines of *Megæra*, *Tisiphone*, *Alecto*: whiche secrete sorrowes although it were more meete to enclose them in a Laborinth, then to sette them on a Hill: Yet where the minde is past hope, the face is past shame.

It fareth with me *Psellus* as with the *Austrich*, who pricketh none but hir selfe, which causeth hir to runne when she would rest: or as it doth with the *Pelicane*, who stricketh bloud out of hir owne bodye to do others good: or with the Wood Culuer, who plucketh of hir fethers in winter to keepe others from colde: or as with the Storke, who when she is least able, carrieth the greatest burthen. So I practise all thinges that may hurt mee to do hir good that neuer regardeth my paynes, so farre is shee from rewarding them.

For as it is impossible for the best *Adamant* to drawe yron vnto it if the *Diamond* be neere it, so is it not to bee looked for, that I with

1 of] a *E rest* 4 haue I *E rest* 10 fludds *A*: flouds *BG*: floods *E rest* 13 my] thy *B* 17 attempe *M* 23 Megera *B*: Megara *E rest* Tisiphon *E* 27 Ostrich *AB*: Ostiidge *GE rest* 30 hir] his *G* 34 she is *E rest*

all my seruice, suite, desartes, and what els so-euer that may draw a woemanne, should winne *Camilla*, as longe as *Surius*, a precious stone in hir eyes, and an eye sore in mine, bee present, who loueth hir I knowe too wel, and shee him I feare me, better, which loue wil breed betweene vs such a deadly hatred, that beeing dead, our bloud cannot bee mingled together like *Florus* and *Aegithus*, and beeing burnt, the flames shall parte like *Polinices* and *Eteocles*, such a mortall enmitie is kindled, that nothing can quench it but death: and yet death shall not ende it.

What counsell canne you giue me in this case? what comfort? what hope?

When *Acontius* coulde not perswade *Cydippe* to loue, he practised fraude. When *Tarquinius* coulde not winne *Lucretia* by prayer, hee vsed force.

When the Gods coulde not obtaine their desires by suite, they turned them-selues into newe shapes, leauing nothing vndonne, for feare, they should bee vndonne.

The desease of loue *Psellus*, is impatient, the desire extreame, whose assaultes neyther the wise can resist by pollicie, nor the valiaunt by strength.

Iulius Cæsar a noble Conquerour in warre, a graue Counsaylour in peace, after he had subdued *Fraunce*, *Germanie*, *Britaine*, *Spaine*, *Italy*, *Thesalay*, *Aegipt*, yea entered with no lesse puissaunce then good fortune into *Armenia*, into *Pontus*, into *Africa*, yeelded in his chiefest victories to loue *Psellus*, as a thing fit for *Cæsar*, who conquered all thinges sauing him-selfe, and a deeper wound did the small Arrowe of *Cupid* make, then all the speares of his enimies.

Hannibal not lesse valiaunt in armes, nor more fortunate in loue, hauing spoyled *Ticinum*, *Trebia*, *Trasmena* and *Cannas*, submitted him-selfe in *Apulia* to y^e^ loue of a woman, whose hate was a terrour to all men, and became so bewitched, that neyther the feare of death, nor the desire of glorye coulde remoue him from the lappe of his louer.

I omitte *Hercules*, who was constrained to vse a distaffe for the desire of his loue. *Leander*, who ventured to crosse the Seaes for *Hero*. *Iphis* that hanged him-selfe, *Pyramus* that killed him-selfe

2 should] would *E rest* 3 eye-sore *F rest* 8 yet *om. E rest* 9 it *om. M* 23 Thessalia *A rest* 27 all *om. E rest* 29 not] no *E rest* 30 Trasmena *so all* Ganna *E*: Canna *F rest* 37 Iphis] Hyphus *M*

and infinite more, which coulde not resist the hot skyrmishes of affection.

And so farre hath this humour crept into the minde, that *Biblis* loued hir Brother, *Myrra* hir Father, *Canace* hir nephew: In-somuch as ther is no reason to be giuen for so straung a griefe, nor no remedie so vnlawefull, but is to bee sought for so monstrous a desease. My desease is straung, I my selfe a straunger, and my suite no lesse straunge then my name, yet least I be tedious in a thing that requireth haste, giue eare to my tale.

I Haue hearde often-tymes that in Loue there are three thinges for to bee vsed, if time serue, violence, if wealth be great, golde, if necessitie compel, sorcerie.

But of these three but one can stand me in steede, the last, but not the least, whiche is able to worke the mindes of all woemen like wax, when the other can scarse wind them like with. Medicines there are that can bring it to passe, and men ther are that haue, some by potions, some by verses, some by dreames, all by deceite, the ensamples were tedious to recite, and you knowe them, the meanes I come to learne, and you can giue them, which is the onely cause of my comming, and may be the occasion of my pleasure, and certainlye the waye both for your prayse and profit.

Whether it be an enchaunted leafe, a verse of *Pythia*, a figure of *Amphion*, a Charecter of *Osthanes*, an Image of *Venus*, or a braunch of *Sybilla*, it skilleth not.

Let it be eyther the seedes of *Medea*, or the bloud of *Phillis*, let it come by Oracle of *Apollo*, or by Prophecie, of *Tyresias*, eyther by the intrayles of a Goat, or what els soeuer I care not, or by all these in one, to make sure incantation and spare not.

If I winne my loue, you shall not loose your labour, and whether it redound or no to my greater perill, I will not yet forget your paines.

Let this potion be of such force, that she may doat in hir desire, and I delight in hir distresse.

And if in this case you eyther reueale my suite or denye it, you shall soone perceyue that *Philautus* will dye as desperatelye in one minute, as he hath liued this three monethes carefully, and this your studie shall be my graue, if by your studye you ease not my griefe.

4 Myrrha *GE rest* 15 a *before* with *GE rest* 17 some by verses, *om. E rest* 18 receite *M* 23 Oschanes *all eds.* or *om. E rest* 24 Sibillo *E rest* 25 Media *H rest* 30 yet *om. E rest* 33 I *om. E rest* 36 this[1] *om. E rest*

When he had thus ended, he looked so sternly vpon *Psellus*, that he wished him farther off, yet taking him by the hande, and walking into his chamber, this good man began thus to aunswere him.

GEntleman, if the inward spirite be aunswerable to the outward speach, or the thoughtes of your heart agreeable to the words of your mouth, you shal breede to your selfe great discredite, and to me no small disquyet. Doe you thinke Gentleman that the minde being created of God, can be ruled by man, or that anye one can moue the heart, but he that made the heart? But such hath bene the superstition of olde women, & such the folly of young men, yᵗ there could be nothing so vayne but the one woulde inuent, nor anye thing so sencelesse but the other would beleeue: which then brought youth into a fooles Paradise, & hath now cast age into an open mockage.

What the force of loue is, I haue knowen, what the effects haue bene I haue heard, yet could I neuer learne that euer loue could be wonne, by the vertues of hearbes, stones or words. And though many there haue bene so wicked to seeke such meanes, yet was there neuer any so vnhappy to finde them.

Parrhasius painting *Hopplitides*, could neither make him that ranne to sweate, nor the other that put off his armour to breathe, adding this as it were for a note, *No further then colours*: meaning that to giue lyfe was not in his Pencill, but in the Gods.

And the like may be said of vs that giue our mindes to know the course of the Starres, the Plannets, the whole Globe of heauen, the Simples, the Compounds, the bowels of the Earth, that something we may gesse by the out-ward shape, some-thing by the natiuitie: but to wrest the will of man, or to wreath his heart to our humours, it is not in the compasse of Arte, but in the power of the most highest.

But for bicause there haue bene manye with-out doubt, that haue giuen credit to the vayne illusions of Witches, or the fonde inuentions of idle persons, I will set downe such reasons as I haue heard, and you wil laugh at, so I hope, I shal both satisfie your minde and make you a lyttle merry, for me thinketh there is nothing that can more delyght, then to heare the things which haue no weight, to be thought to haue wrought wonders.

9 made it *E rest* 17 vertue *F rest* 20 not *before* neither *F rest*

If you take Pepper, the seede of a Nettle, and a pretie quantitie of *Pyretum*, beaten or pounded altogether, and put into Wine of two yeares olde, whensoeuer you drinke to *Camilla*, if she loue you not, you loose your labour. The cost is small, but if your beliefe be constant you winne the goale, for this Receipt standeth in a strong conceipt.

Egges and Honnye, blended with the Nuts of a Pine tree, & laid to your left side, is of as great force when you looke vppon *Camilla* to bewitch the minde, as the *Quintessence* of Stocke-fish, is to nourish the body.

An hearbe there is, called *Anacamsoritis*, a strange name and doubtlesse of a straunge nature, for whosoeuer toucheth it, falleth in loue, with the person shee next seeth. It groweth not in *England*, but heere you shal haue that which is not halfe so good, that will do as much good, and yet truly no more.

The Hearbe *Carisium*, moystened with the bloude of a Lysarde, and hanged about your necke, will cause *Camilla* (for hir you loue best) to dreame of your seruices, suites, desires, desertes, and whatsoeuer you would wish hir to thinke of you, but beeing wakened she shall not remember what shee dreamed off. And this Hearbe is to be founde in a Lake neere *Bœ⟨o⟩tia*, of which water who so drinketh, shall bee caught in Loue, but neuer finde the Hearbe: And if hee drincke not, the Hearbe is of no force.

There is in the Frogges side, a bone called *Apocynon*, and in the heade of a young Colte, a bounch named *Hippomanes*, both so effectuall, for the obteining of loue, that who so getteth either of them, shall winne any that are willyng, but so iniuriouslye both crafte and Nature dealt with young Gentlemen that seeke to gaine good will by these meanes, that the one is lycked off before it can be gotten, the other breaketh as soone as it is touched. And yet vnlesse *Hippomanes* be lycked, it can-not worke, and except *Apocynon* be sound it is nothing worth.

I omit the Thistle *Eryngium*, the Hearbes *Catanance* and *Pityusa*, *Iuba* his *Charito blepharon*, and *Orpheus Staphilinus*, all of such vertue in cases of loue, that if *Camilla* shoulde but tast any

1 pretie] lyttle *A rest* 2 Pyretum *all eds.* 9 a *before* Stockfish *E rest* 11 Anacamforitis *A rest* 16 Carisum *E rest* 19 awaked *E rest* 21 Boetia *all eds.* (*but cf. p.* 90, *l.* 2) 24 Apocycon *M-G*: Apocyon *E rest* 25 bonch *E*: bunch *F rest* 27 hath *before* both *E rest* 31 Apocycon *M-GE*: Apocyon *H rest* 32 sound] found *E rest* 33 Catanenci *all eds.* 34 Pyteuma *M-G*: Pytuma *E rest* blæpheron *M-G*: blephæton *E*: blæpheton *F rest* Staphelinus *H rest*

one of them in hir mouthe, shee woulde neuer lette it goe downe hir throate, leaste shee shoulde bee poysoned, for well you knowe Gentleman, that Loue is a Poyson, and therefore by Poyson it must be mayntayned.

But I will not forgette as it were the Methridate of the Magitians, the Beast *Hiena*, of whom there is no parte so small, or so vyle, but it serueth for their purpose: Insomuch that they accompt *Hyena* their God that can doe al, and their Diuel that will doe all.

If you take seauen hayres of *Hyenas* lyppes, and carrye them sixe dayes in your teeth, or a peece of hir skinne nexte your bare hearte, or hir bellye girded to your left side, if *Camilla* suffer you not to obtaine your purpose, certeinely she can-not chuse, but thanke you for your paines.

And if you want medicines to winne women, I haue yet more, the lungs of a *Vultur*, the ashes of *Stellio*, the left stone of a Cocke, the tongue of a Goose, the brayne of a Cat, the last haire of a Wolues taile. Thinges easie to be hadde, and commonlye practised, so that I would not haue thee stande in doubte of thy loue, when either a young Swallow famished, or the shrowding sheete of a deere friend, or a waxen Taper that burnt at his feete, or the enchaunted Needle that *Medea* hid in *Iasons* sleeue, are able not onely to make them desire loue, but also dye for loue.

How doe you now feele your selfe *Philautus*? If the least of these charmes be not sufficient for thee, all exorcismes and coniurations in the world will not serue thee.

You see Gentleman, into what blynde and grose errours in olde time we were ledde, thinking euery olde wiues tale to be a truth, and euery merry word, a very witchcraft. When the *Aegyptians* fell from their God to their Priests of *Memphis*, and the *Grecians*, from their Morall questions, to their disputations of *Pirrhus*, and the *Romaines* from Religion, to polycie: then began all superstition to breede, and all impietie to blome, and to be so great, they haue both growen, that the one being then an Infant, is nowe an Elephant, and the other beeing then a Twigge, is now a Tree.

They inuented as many Enchauntments for loue, as they did for the Tooth-ach, but he that hath tryed both will say, that the best charme for a Toothe, is to pull it out, and the best remedie for Loue, to weare it out.

11 your] hir *MA* haue] are *E rest* 29 to the Priest Memphis *E rest* 32 bloome *GE rest* 37 for a tooth-ache is to pull out the tooth *E rest*

If incantations, or potions, or amorous sayings could haue preuailed, *Circes* would neuer haue lost *Vlysses*, nor *Phædra Hippolitus*, nor *Phillis Demophoon.*

If Coniurations, Characters, Circles, Figures, Fendes, or Furies might haue wrought anye thing in loue, *Medea* woulde not haue suffered *Iason* to alter his minde.

If the sirropes of *Macaonias*, or the Uerses of *Aeus*, or the *Satyren* of *Dipsas* were of force to moue the minde, they all three would not haue bene martired with the torments of loue.

No no *Philautus* thou maist well poyson *Camilla* with such drugges, but neuer perswade hir: For I confesse that such hearbes may alter the bodye from strength to weakenesse, but to thinke that they can moue the minde from vertue to vice, from chastitie to lust, I am not so simple to beleeue, neither would I haue thee so sinfull as to doubt it.

Lvcilia ministring an amorous potion vnto hir husband *Lucretius*, procured his death, whose life she onely desired.

Aristotle noteth one that beeing inflamed with the beautie of a faire Ladye, thought by medicine to procure his blisse, and wrought in the ende hir bane: So was *Caligula* slaine of *Cæsonia*, and *Lucius Lucullus* of *Calistine.*

Perswade thy selfe *Philautus* that to vse hearbes to winne loue will weaken the body, and to think that hearbes can further, doth hurt the soule: for as great force haue they in such cases, as noble men thought them to haue in the olde time. *Achimenis* the hearbe was of such force, that it was thought if it wer thrown into the battaile, it would make all the soldiers tremble: but where was it when the *Cimbri* and *Teutoni* were exiled by warre, wher grewe *Achimenis*, one of whose leaues would haue saued a thousand liues?

The Kinges of *Persia* gaue their souldiers the plant *Latace*, which who so hadde, shoulde haue plentye of meate and money, and men and al things: but why did the soldiers of *Cæsar* endure such famine in *Pharsalia*, if one hearbe might haue eased so many heartes.

2 Circes *all eds., except* Circis *H* Hippolitas *F rest* 4 If] It *E* Fiends *A rest, except* Friends 1623 5 not] neuer *E rest* 7 Micaonias *BE–H*: Micanios 1617 *rest* Aeus] Aeneas *A rest* Satyren *so all* 8 Dipsus 1623 11 drugges] dregges *E rest* 15 doubt] doe *A rest* 16 Lvcilla *all eds.* 18 beautie] loue *E rest* 20 hir] his *E rest* 23 the] thy *E rest* 25 Achimenius *A rest* 28 Humbri and Tentoni *all eds.* Achiminis *M–B*: Achimenius *GE rest* then, *after* Achimenius *E rest*

Where is *Balis* that *Iuba* so commendeth, the which coulde call the dead to lyfe, and yet hee himselfe dyed?

Democritus made a confection, that who-soeuer dranke it should haue a faire, a fortunate, and a good childe. Why did not the *Persian* Kinges swill this Nectar, hauing such deformed and vnhappy issue?

Cato was of that minde, that three enchaunted wordes coulde heale the eye-sight: and *Varro*, that a verse of *Sybilla* could ease the goute, yet the one was fayne to vse running water, which was but a colde medicine, the other patience, which was but a drye playster.

I would not haue thee thinke *Philautus* that loue is to bee obteined by such meanes, but onely by faith, vertue, and constancie.

Philip King of *Macedon* casting his eye vppon a fayre Uirgin became enamoured, which *Olympias* his wife perceiuing, thought him to bee enchaunted, and caused one of hir seruauntes to bring the Mayden vnto hir, whome shee thought to thrust both to exile and shame: but vieweing hir fayre face with-out blemyshe, hir chaste eyes with-out glauncinge, hir modest countenaunce, hir sober and woemanlye behauiour, finding also hir vertues to be no lesse then hir beautie, shee sayde, in thy selfe there are charmes, meaning that there was no greater enchauntment in loue, then temperaunce, wisdome, beautie & chastitie. Fond therefore is the opinion of those that thinke the minde to be tyed to Magick, and the practise of those filthy, that seeke those meanes.

Loue dwelleth in the minde, in the will, and in the hearts, which neyther Coniurer canne alter nor Phisicke. For as credible it is, that *Cupid* shooteth his Arowe and hytteth the heart, as that hearbes haue the force to bewitch the heart, onelye this difference there is, that the one was a fiction of poetrie, the other of superstition. The will is placed in the soule, and who canne enter there, but hee that created the soule?

No no Gentle-man what-soeuer you haue heard touching this, beleeue nothing: for they in myne opinion which imagine that the mynde is eyther by incantation or excantation to bee ruled, are as far from trueth, as the East from the West, and as neere impietie against God, as they are to shame among men, and so contrary is it to the profession of a Christian, as *Paganisme*.

Suffer not your selfe to bee lead with that vile conceypte, practise in your loue all kinde of loyaltie. Be not mute, nor full

19 thy] my *all eds.* 21 beautie *om. E rest* 24 dwellith *A* hart *E rest* 25 Coniurer nor Phisick can alter *E rest*

of bable, bee sober, but auoyde sollennesse, vse no kinde of ryotte eyther in banqueting, which procureth surfeites, nor in attyre, which hasteth beggerye.

If you thinke well of your witte, be alwayes pleasaunt, if yll bee often silent: in the one thy talke shal proue thee sharpe, in the other thy modestie, wise.

All fyshe are not caught with Flyes, all woemenne are not allured with personage. Frame letters, ditties, Musicke, and all meanes that honestie may allowe: For he wooeth well, that meaneth no yll, and hee speedeth sooner that speaketh what hee should, then he that vttereth what he will. Beleeue me *Philautus* I am nowe olde, yet haue I in my head a loue tooth, and in my minde there is nothing that more pearceth the heart of a beautifull Ladye, then writinge, where thou mayst so sette downe thy passions and hir perfection, as shee shall haue cause to thinke well of thee, and better of hir selfe: but yet so warilye, as neyther thou seeme to prayse hir too much, or debase thy selfe too lowelye: for if thou flatter them with-out meane they loath it, and if thou make of thy selfe aboue reason they laugh at it, temper thy wordes so well, and place euerye sentence so wiselye, as it maye bee harde for hir to iudge, whether thy loue be more faythfull, or hir beautie amiable.

Lions fawne when they are clawed, Tygers stoupe when they are tickled, *Bucephalus* lyeth downe when he is curryed, woemen yeelde when they are courted.

This is the poyson *Philautus*, the enchauntment, the potions that creepeth by sleight into the minde of a woeman, and catcheth hir by assuraunce, better then the fonde deuices of olde dreames, as an *Apple* with an *Aue Marie*, or a hasill wand of a yeare olde crossed with six Charactors, or the picture of *Venus* in Uirgin Wax, or the Image of *Camilla* vppon a Moulwarpes skinne.

It is not once mencioned in the Englishe Courte, nor so much as thought of in any ones conscience, that Loue canne bee procured by such meanes, or that anye canne imagine suche myschiefe, and yet I feare mee it is too common in our Countrey, where-by they incurre hate of euerye one, and loue of none.

Touching my cunning in any vile deuices of Magick it was neuer my studie, onely some delyght, I tooke in the Mathematicks which

2 in[1]] by *BE rest* 5 procure *E rest* 18 it *om. A rest* 26 potion *H rest* 29 Auie *AB* Maria *EF* old, Crosses *E*–1623

made me knowen of more then I would, and of more then thinke well of me, although I neuer did hurt any, nor hindred.

But be thou quiet *Philautus*, and vse those meanes that may winne thy loue, not those that may shorten hir lyfe, and if I can any wayes stande thee in steade, vse me as thy poore friend and countrey-man, harme I will doe thee none, good I cannot. My acquaintance in Court is small, and therefore my dealyngs about the Courte shall be fewe, for I loue to stande aloofe from *Ioue* and lyghtning. Fire giueth lyght to things farre off, and burneth that which is next to it. The Court shineth to me that come not there, but singeth those that dwell there. Onely my counsayle vse, that is in writing, and me thou shalt finde secret, wishing thee alwayes fortunate, and if thou make me pertaker of thy successe, it shall not tourne to thy griefe, but as much as in mee lyeth, I will further thee.

When he had finished his discourse, *Philautus* liked very well of it, and thus replyed.

WEll *Psellus*, thou hast wrought that in me, which thou wishest, for if the baites that are layde for beautie be so ridiculous, I thinke it of as great effect in loue, to vse a Plaister as a Potion.

I now vterly dissent from those that imagine Magicke to be the meanes, and consent with thee, that thinkest letters to be, which I will vse, and howe I speede I will tell thee, in the meane season pardon me, if I vse no longer aunswere, for well you know, that he that hath the fit of an Ague vpon him, hath no lust to talke but to tumble, and Loue pinching me I haue more desire to chew vpon melancholy, then to dispute vpon Magicke, but heereafter I will make repaire vnto you, and what I now giue you in thankes, I will then requite with amends.

Thus these two country-men parted with certeine *Italian* embracings and termes of courtesie, more then common. *Philautus* we shal finde in his lodging, *Psellus* we will leaue in his studie, the one musing of his loue, the other of his learning.

HEre Gentlewomen you may see, how iustly men seeke to entrap you, when scornefuly you goe about to reiect them, thinking it not vnlawfull to vse Arte, when they perciue you obstinate, their

2 neuer hurt or hindered any *E rest* 6 will I *E rest* 10 cingeth *H rest*
15 his] this *E rest* 25 list *E rest*

dealings I wil not allow, neither can I excuse yours, and yet what should be the cause of both, I can gesse.

When *Phydias* first paynted, they vsed no colours, but blacke, white, redde, and yeolow: *Zeuxis* added greene, and euery one inuented a new shadowing. At the last it came to this passe, that he in painting deserued most prayse, that could sette downe most coulours: wherby ther was more contention kindeled about the colour, then the counterfaite, & greater emulation for varietie in shew, then workmanship in substaunce.

In the lyke manner hath it fallen out in Loue, when *Adam* woed there was no pollycie, but playne dealyng, no colours but blacke and white. Affection was measured by faith, not by fancie: he was not curious, nor *Eue* cruell: he was not enamoured of hir beautie, nor she allured with his personage: and yet then was she the fairest woman in the worlde, and he the properest man. Since that time euery Louer hath put too a lynke, and made of a Ring, a Chaine, and an odde Corner, and framed of a playne Alley, a crooked knot, and of *Venus* Temple, *Dedalus* Laborinth. One curleth his hayre, thinking loue to be moued with faire lockes, an other layeth all his lyuing vppon his backe, iudging that women are wedded to brauerie, some vse discourses of Loue, to kindle affection, some ditties to allure the minde, some letters to stirre the appetite, diuers fighting to proue their manhoode, sundry sighing to shew their maladyes, many attempt with showes to please their Ladyes eyes, not few with Musicke to entice the eare: Insomuch that there is more strife now, who shal be the finest Louer, then who is the faithfullest.

This causeth you Gentlewomen, to picke out those that can court you, not those that loue you, and hee is accompted the best in your conceipts, that vseth most colours, not that sheweth greatest courtesie.

A playne tale of faith you laugh at, a picked discourse of fancie, you meruayle at, condempning the simplicitie of truth, and preferring the singularitie of deceipt, where-in you resemble those fishes that rather swallow a faire baite with a sharpe hooke, then a foule worme breeding in the mudde.

Heere-off it commeth that true louers receiuing a floute for their fayth, and a mocke for their good meaning, are enforced to seeke

4 Xeuxis *F rest* 5 this *om. H rest* 8 veritie *E rest* 11 no^{2}] in *E rest* 14 by *E rest* 18 curled *F*–1623 19 lookes *E rest* 20 to] in *E rest* 31 ye *AB* 33 the *om. E rest*

such meanes as might compell you, which you knowing impossible, maketh you the more disdainefull and them the more desperate. This then is my counsaile, that, you vse your louers lyke friends, and chuse them by their faith, not by the shew, but by the sound, neither by the waight, but by the touch, as you do golde: so shall you be praysed, as much for vertue as beautie. But retourne we againe to *Philautus* who thus beganne to debate with himselfe.

WHat hast thou done *Philautus*, in seeking to wounde hir that thou desirest to winne?

With what face canst thou looke on hir, whome thou soughtest to loose? Fye, fye *Philautus*, thou bringest thy good name into question, and hir lyfe into hazard, hauing neither care of thine owne credite, nor hir honour. Is this the loue thou pretendest which is worse then hate? Diddest not thou seeke to poyson hir, that neuer pinched thee?

But why doe I recount those thinges which are past, and I repent, I am now to consider what I must doe, not what I would haue done? Follyes past, shall be worne out with faith to come, and my death shal shew my desire. Write *Philautus*, what sayest thou? write, no, no thy rude stile wil bewray thy meane estate, and thy rash attempt, will purchase thine ouerthrow. *Venus* delyghteth to heare none but *Mercury*, *Pallas* wil be stolne of none but *Vlysses*, it must bee a smoothe tongue, and a sweete tale that can enchaunt *Vesta*.

Besides that I dare not trust a messenger to carye it, nor hir to reade it, least in shewing my letter shee disclose my loue, & then shall I be pointed at of those that hate me, and pitied of those that lyke me, of hir scorned, of all talked off. No *Philautus*, be not thou the bye word of the common people, rather suffer death by silence, then derision by writing.

I, but it is better to reueale thy loue, then conceale it, thou knowest not what bitter poyson lyeth in sweet words, remember *Psellus*, who by experience hath tryed, that in loue one letter is of more force, then a thousand lookes. If they lyke writings they read them often, if dislyke them runne them ouer once, and this is certeine that she that readeth suche toyes, will also aunswere them.

10 whome *om. E rest* 14 Doost not thou *E–H*: Dost now thou 1617: Doest thou now 1623 *rest* 20 thy meane] thine *E rest* 21 thy *E*–1631

Onely this be secret in conueyaunce, which is the thing they chieflyest desire. Then write *Philautus* write, he that feareth euery bush, must neuer goe a birding, he that casteth all doubts, shal neuer be resolued in any thing. And this assure thy selfe that be thy letter neuer so rude and barbarous, shee will reade it, and be it neuer so louing she will not shewe it, which were a thing contrary to hir honor, and the next way to call hir honestie into question. For thou hast heard, yea and thy selfe knowest, that Ladyes that vaunt of their Louers, or shewe their letters, are accompted in *Italy* counterfait, and in *England* they are not thought currant.

Thus *Philautus* determined, hab, nab, to sende his letters, flattering him-selfe with the successe which he to him-selfe faigned: and after long musing, he thus beganne to frame the minister of his loue.

¶ *To the fayrest, Camilla.*

HArd is the choyce fayre Ladye, when one is compelled eyther by silence to dye with griefe, or by writing to liue with shame: But so sweete is the desire of lyfe, and so sharpe are the passions of loue, that I am enforced to preferre an vnseemely suite, before an vntimely death. Loth I haue bin to speake, and in dispayre to speede, the one proceeding of mine own cowardise, the other of thy crueltie. If thou enquire my name, I am the same *Philautus*, which for thy sake of late came disguised in a Maske, pleading custome for a priuiledge, and curtesie for a pardon. The same *Philautus* which then in secret tearmes coloured his loue, and now with bitter teares bewrayes it. If thou nothing esteeme the brynish water that falleth from mine eyes, I would thou couldest see the warme bloud that droppeth from my heart. Oftentimes I haue beene in thy cõpany, where easily thou mightest haue perceiued my wanne cheekes, my holow eies, my scalding sighes, my trẽbling tongue, to forshew y^{t} then, which I cõfesse now. Then consider with thy self *Camilla*, the plight I am in by desire, and the perill I am like to fall into by deniall.

To recount the sorrowes I sustaine, or the seruice I haue vowed, would rather breede in thee an admiration, then a belief: only this I adde for the time, which the ende shall trye for a trueth, that if thy

1 chiefest *E*–1631: chiefly 1636 6 were] weare *M* 9 Louers, or shewe their *om. E rest* 11 hab, nab, *so all* 22 require *F rest* 25 my *E rest* 26 bewray *E rest*

aunswer be sharpe, my life wil be short, so farre loue hath wrought in my pyning and almost consumed bodye, that thou onely mayst breath into me a new life, or bereaue mee of the olde.

Thou art to weigh, not how long I haue loued thee, but how faythfully, neyther to examine the worthynesse of my persõn, but the extremitie of my passions: so preferring my desarts before the length of time, and my desease, before the greatnes of my byrth, thou wilt eyther yeelde with equitie, or deny with reason, of both the which, although the greatest be on my side, yet the least shall not dislike me: for y^t^ I haue alwayes found in thee a minde neyther repugnaunt to right, nor void of reson. If thou wouldst but permit me to talke with thee, or by writing suffer me at large to discourse w^t^ thee, I doubt not but y^t^, both the cause of my loue wold be beleeued, & the extremitie rewarded, both proceeding of thy beautie and vertue, the one able to allure, the other ready to pittie. Thou must thinke that God hath not bestowed those rare giftes vpon thee to kyll those that are caught, but to cure them. Those that are stunge with the Scorpion, are healed with the Scorpion, the fire that burneth, taketh away the heate of the burn, the Spider *Phalangium* that poysoneth, doth w^t^ hir skinne make a playster for poyson, and shall thy beautie which is of force to winne all with loue, be of the crueltie to wound any with death? No *Camilla*, I take no lesse delight in thy fayre face, then pleasure in thy good conditions, assuring my selfe that for affection with-out lust, thou wilt not render malyce with-out cause.

I commit my care to thy consideration, expecting thy Letter eyther as a Cullise to preserue, or as a sworde to destroy, eyther as *Antidotum*, or as *Aconitum*: If thou delude mee, thou shalt not long triumphe ouer mee lyuing, and small will thy glory be when I am dead. And I ende.

Thine euer, though he be neuer thine.
Philautus.

THis Letter beeing coyned, hee studyed how hee myght conueie it, knowing it to be no lesse perrilous to trust those hee knewe not in so weightye a case, then dyffycult for him-selfe to haue

1 hath loue *E rest* 6 extremities *GE rest* 16 not thinke that God hath *E rest* 18 with . . . with] of . . . of *E rest* 19 Phalangium *E rest*: *MAB turn the* n 22 with] to *E rest* take *om. E rest* 24 thou *om. H rest* wil 1617–23 26 commit] omit *GE rest* 28 Aconitum *E rest*: Auconitum *M–G* 33 coyned] ended *E rest* 33–4 how it might be conueyed *E rest*

opportunitie to delyuer it in so suspitious a company: At the last taking out of his closette a fayre Pomegranet, and pullyng all the kernelles out of it, hee wrapped his Letter in it, closing the toppe of it finely, that it could not be perceyued, whether nature agayne hadde knitte it of purpose to further him, or his arte hadde ouercome natures cunning. This Pomegranet hee tooke, beeing him-selfe both messenger of his Letter, and the mayster, and insinuating him-selfe into the companie of the Gentlewoemen, amonge whom was also *Camilla*, hee was welcommed as well for that he had beene long tyme absent, as for that hee was at all tymes pleasaunt, much good communication there was touching manye matters, which heere to insert were neyther conuenient, seeing it doth not concern the Hystorie, nor expedient, seeing it is nothing to the delyuerie of *Philautus* Letter. But this it fell out in the ende, *Camilla* whether longing for so faire a Pomegranet, or willed to aske it, yet loth to require it, she sodeinlye complayned of an old desease, wherwith shee manye times felt hir self grieued, which was an extreame heate in y^e^ stomack, which aduãtage *Philautus* marking, would not let slip, whẽ it was purposely spoken, that he should not giue them the slippe: and therefore as one gladde to haue so conuenient a time to offer both his duetie and his deuotion, he beganne thus.

I Haue heard *Camilla*, of Phisitions, that there is nothing eyther more comfortable, or more profitable for the stomack or enflamed liuer, then a Poungranet, which if it be true, I am glad that I came in so good tyme with a medicine, seeing you were in so ill a time supprised with your maladie: and verily this will I saye, that there is not one Kernell but is able both to ease your paine, and to double your pleasure, and with that he gaue it hir, desiring that as she felte the working of the potion, so shee would consider of the Phisition.

Camilla with a smyling countenaunce, neyther suspecting the craft, nor the conueyer, answered him with these thankes.

I thank you Gentleman as much for your counsell as your curtesie, and if your cunning be answerable to eyther of them, I will make you amendes for all of them: yet I wil not open so faire a fruite as this is, vntill I feele the payne that I so much feare. As you please quoth *Philautus*, yet if euery morning you take one kernell, it is the

10 at] as *B* 11 was there *E rest* 14 thus *F rest* 19 she should not giue him *E rest* 24 Pomgranet *A rest* 28 to *before* her *E rest*

way to preuent your disease, and me thinketh that you should be as carefull to worke meanes before it come, that you haue it not, as to vse meanes to expell it when you haue it.

I am content, aunswered *Camilla*, to trye your phisick, which as I know it can do me no great harme, so it may doe me much good.

In truth sayd one of the Gentlewomen then present, I perceiue this Gentleman is not onely cunning in Phisicke, but also very carefull for his Patient.

It behoueth, quoth *Philautus*, that he that ministreth to a Lady, be as desirous of hir health, as his owne credite, for that there redoundeth more prayse to the Phisition that hath a care to his charge, then to him that hath only a show of his Art. And I trust *Camilla* will better accept of the good will I haue to ridde hir of hir disease, then the gift, which must worke the effect.

Otherwise quoth *Camilla*, I were verye much to blame, knowing that in manye the behauiour of the man, hath wrought more then the force of the medicine. For I would alwayes haue my Phisition, of a cheerefull countenaunce, pleasauntlye conceipted, and well proportioned, that he might haue his sharpe Potions mixed with sweete counsayle, and his sower drugs mitigated with merry discourses.

And this is the cause, that in olde time, they paynted the God of Phisicke, not lyke *Saturne* but *Aesculapius*: of a good complection, fine witte, and excellent constitution.

For this I know by experience, though I be but young to learne, and haue not often bene sicke, that the sight of a pleasant and quicke witted Phisitian, hath remoued that from my heart with talke, that he could not with all his Triacle.

That might well be, aunswered *Philautus*, for the man that wrought the cure, did perchaunce cause the disease, and so secret might the griefe be, that none could heale you, but he that hurte you, neither was your heart to be eased by any in-ward potion, but by some outward perswasion: and then it is no meruaile if the ministring of a few wordes, were more auayleable then Methridate.

Wel Gentleman said *Camilla*, I wil neither dispute in Phisick, wherin I haue no skill, neither aunswere you, to your last surmise, which you seeme to leuell at, but thanking you once againe both for your gift & good will, we wil vse other communication, not forgetting

1 thinks *E rest* 28 Treacle *E rest* 32 by¹] with *E rest* 34 Mithridate *H rest* 36 least *E* surmises *GE rest*

to aske for your friend *Euphues*, who hath not long time bene, where he might haue bene welcommed at all times, & that he came not with you at this time, we both meruayle, and would faine know.

This question so earnestlye asked of *Camilla*, and so hardlye to bee aunswered of *Philautus*, nipped him in the head, notwithstanding least he shold seeme by long silence to incurre some suspition, he thought a bad excuse better then none at all, saying that *Euphues* now a dayes became so studious (or as he tearmed it, supersticious) that he could not himselfe so much, as haue his company.

Belike quoth *Camilla*, he hath either espyed some new faults in the women of *England*, where-by he seeketh to absent himselfe, or some olde haunt that will cause him to spoyle himselfe.

Not so sayd *Philautus*, and yet that it was sayd so I will tell him.

Thus after much conference, many questions, and long time spent, *Philautus* tooke his leaue, and beeing in his chamber, we will ther leaue him with such cogitations, as they commonly haue, that either attende the sentence of lyfe or death at the barre, or the aunswere of hope or dispaire of their loues, which none can set downe but he that hath them, for that they are not to be vttered by the coniecture of one that would imagine what they should be, but by him that knoweth what they are.

Camilla the next morning opened the Pomegranet, and saw the letter, which reading, pondering and perusing, she fell into a thousande contrarieties, whether it were best to aunswere it or not, at the last, inflamed with a kinde of cholar, for that she knew not what belonged to the perplexities of a louer, she requited his frawd and loue, with anger and hate, in these termes, or the lyke.

To Philautus.

I Did long time debate with my selfe *Philautus*, whether it might stand with mine honour to send thee an aunswere, for comparing my place with thy person, me thought thy boldnes more, then either good mãners in thee wold permit, or I with modestie could suffer. Yet at ye last, casting with my selfe, yt the heat of thy loue might clean be razed with ye coldnes of my letter, I thought it good to commit an inconuenience, yt I might preuent a mischiefe, chusing rather to cut thee off short by rigour, then to giue thee any iot of hope by silence. Greene sores are to be dressed roughly, least they

8 was now a daies become *E rest* 10 hath *om. E rest* 12 spoyle] soile *E rest* 13 sayd[1]] aunswered *E rest* 31 thy[1]] my *E rest* 34 raced *E rest* thy *E rest* 35 I] it *E rest* 37 by] of *H rest*

fester, tetars to be drawen in the beginning least they spread, ring wormes to be anoynted when they first appeare, least they compasse ye whole body, & the assalts of loue to be beaten back at ye first siege, least they vndermine at ye second. Fire is to be quenched in ye spark, weedes are to be rooted in ye bud, follyes in ye blossome. Thinking this morning to trye thy Phisick, I perceiued thy frawd, insomuch as the kernel yt shoulde haue cooled my stomack with moistnes, hath kindled it with cholar, making a flaming fire, wher it found but hot imbers, conuerting like the Spider a sweet floure into a bitter poyson. I am *Philautus* no *Italian* Lady, who commonly are woed with leasings, & won with lust, entangled with deceipt, & enioyed with delight, caught with sinne, and cast off with shame.

For mine owne part, I am too young to knowe the passions of a louer, and too wise to beleeue them, and so farre from trusting any, that I suspect all: not that ther is in euery one, a practise to deceiue, but that ther wanteth in me a capacitie to conceiue.

Seeke not then *Philautus* to make the tender twig crooked by Arte, which might haue growen streight by Nature. Corne is not to be gathered in the budde, but in the eare, nor fruite to be pulled from the tree when it is greene, but when it is mellow, nor Grapes to bee cut for the presse, when they first rise, but when they are full ripe: nor young Ladies to be sued vnto, that are fitter for a rodde then a husbande, and meeter to beare blowes then children.

You must not think of vs as of those in your own countrey, that no sooner are out of the cradell, but they are sent to the court, and woed some-times before they are weaned, which bringeth both the Nation and their names, not in question onely of dishonestie, but into obliquie.

This I would haue thee to take for a flat aunswere, that I neither meane to loue thee, nor heereafter if thou follow thy sute to heare thee. Thy first practise in the Masque I did not allow, the seconde by thy writing I mislyke, if thou attempt the third meanes, thou wilt enforce me to vtter that, which modestie now maketh me to conceale.

If thy good will be so great as thou tellest, seeke to mitigate it by reason or time, I thanke thee for it, but I can-not requit it, vnlesse either thou wert not *Philautus*, or I not *Camilla*. Thus pardoning

1 tettars *B rest* 6 thy[1]] my *E rest* 7 as] that *E rest* 9 embers *H rest* 10 I am not Philautus an *E rest* 11 leasing *F rest* 15 a *om. E rest* 16 that *om. E rest* 19 budde] blade *E rest* 28 oblique *AB*: obloquie *E rest* 37 either . . . wert] thou either were *E rest*

thy boldnes vppon condition, and resting thy friend if thou rest thy sute, I ende.

Neither thine, nor hir owne,
Camilla.

THis letter *Camilla* stitched into an *Italian Petrark* which she had, determining at the next cõming of *Philautus*, to deliuer it, vnder the pretence of asking some question, or the vnderstanding of some worde. *Philautus* attending hourelye y^e^ successe of his loue, made his repaire according to his accustomable vse, and finding the Gentlewomen sitting in an herbor, saluted them curteously, not forgetting to be inquisitiue how *Camilla* was eased by his Poungranet, which oftentimes asking of hir, she aunswered him thus.

In faith *Philautus*, it had a faire coat, but a rotten kernell, which so much offended my weake stomacke, that the very sight caused me to loth it, and the sent to throw it into the fire.

I am sory quoth *Philautus* (who spake no lesse then trueth) that the medicine could not worke that, which my mind wished, & with that stoode as one in a traunce, which *Camilla* perceiuing, thought best to rub no more on that gall, least the standers by should espy where *Philautus* shooe wronge him.

Well said *Camilla* let it goe, I must impute it to my ill fortune, that where I looked for a restoritie, I found a consumption: and with that she drew out hir petrarke, requesting him to conster hir a lesson, hoping his learning would be better for a scholemaister, then his lucke was for a Phisition. Thus walking in the ally, she listned to his construction, who turning the booke, found where the letter was enclosed, and dissembling that he suspected, he saide he would keepe hir *Petrark* vntill the morning, do you quoth *Camilla*. With y^t^ the Gentlewomen clustred about them both, eyther to hear how cunningly *Philautus* could conster, or how readily *Camilla* could conceiue. It fell out that they turned to such a place, as turned them all to a blanke, where it was reasoned, whether loue came at the sodeine viewe of beautie, or by long experience of vertue, a long disputation was like to ensue, had not *Camilla* cut it off before they could ioyne issue, as one not willing in y^e^ company of *Philautus* eyther to talke of loue, or thinke of loue, least eyther hee

5 in *E rest* Petrark *F rest*: petrack *MA*: Petracke *BGE* 10 Arbour *E rest* 20 that] the *E rest* 23 a^l^ *om. H rest* 24 petracke *AB*: Petracke *DE* 26 was *om. E rest* 29 Petrark *F rest*: petracke *M–E* 31 cunning *E rest*

should suspect she had beene wooed, or might be won, which was not done so closelye, but it was perceiued of *Philautus*, though dissembled. Thus after many words, they went to their dinner, where I omit their table talke, least I loose mine.

After their repast, *Surius* came in with a great train, which lightened *Camillas* hart, & was a dagger to *Philautus* breast, who taried no longer then he had leysure to take his leaue, eyther desirous to read his Ladyes aunswer, or not willing to enioy *Surius* his companie, whome also I will now forsake, and followe *Philautus*, to heare how his minde is quieted with *Camillas* curtesie.

Philautus no sooner entred his chamber, but he read hir letter, wich wrought such skirmishes in his minde, that he had almost forgot reason, falling into the olde vaine of his rage, in this manner.

Ah cruell *Camilla* and accursed *Philautus*, I see now that it fareth with thee, as it doth with the Harpey, which hauing made one astonied with hir fayre sight, turneth him into a stone with hir venemous sauor, and with me as it doth with those that view the *Basiliske*, whose eyes procure delight to the looker at the first glymse, and death at the second glaunce.

Is this the curtesie of *England* towardes straungers, to entreat them so dispightfullye? Is my good will not onely reiected without cause, but also disdained without coulour? I but *Philautus* prayse at the parting, if she had not liked thee, she would neuer haue aunswered thee. Knowest thou not that wher they loue much, they dissemble most, that as fayre weather commeth after a foule storme, so sweete tearmes succeede sowre taunts?

Assaye once againe *Philautus* by Letters to winne hir loue, and followe not the vnkinde hounde, who leaueth the sent bycause hee is rated, or the bastarde Spanyell, which beeing once rebuked, neuer retriueth his game. Let *Atlanta* runne neuer so swiftelye, shee will looke backe vpon *Hyppomanes*, let *Medea* bee as cruell as a fende to all Gentle-men, shee will at the last respect *Iason*. A denyall at the first is accompted a graunt, a gentle aunswere a mockerie. Ladyes vse their Louers as the Storke doth hir young ones, who pecketh them till they bleed with hir bill, and then healeth them with hir tongue. *Cupid* him-self must spend one arrowe, and

15 Harpey *E rest*: Hare Sea *MABD* 18 Basiliske *E rest*: Basilike *MAB* glymse] glance *E rest* 19 glaunce] sight *E rest* 23 the] thy *B rest* 26 after *before* sower *H rest* 31 Hyppomanes *so all* fiend *DE rest* 35 picketh *DEF* 1636: pricketh *H*–1631

thinkest thou to speede with one Letter? No no *Philautus*, he that looketh to haue cleere water must digge deepe, he that longeth for sweete Musicke, must set his stringes at the hyghest, hee that seeketh to win his loue must stretch his labor, and hasard his lyfe. *Venus* blisseth Lions in the fold, and Lambes in the chamber, Eagles at the assaulte, and Foxes in counsayle, so that thou must be hardy in the pursuit, and meeke in victory, venterous in obtaining, and wise in concealing, so that thou win that with prayse, which otherwise thou wilt loose with peeuishnesse. Faint hart *Philautus* neither winneth Castell nor Lady: therfore endure all thinges that shall happen with patience, and pursue with diligence, thy fortune is to be tryed, not by the accedents but by the end.

Thus Gentlewoemen, *Philautus* resembleth the Uiper, who beeing stricken with a reede lyeth as he were dead, but stricken the second tyme, recouereth his strẽgth: hauing his answer at the first in y^e^ masque, he was almost amased, and nowe againe denied, he is animated, presuming thus much vpon y^e^ good dispositiõ and kindnesse of woemen, that the higher they sit, the lower they looke, and the more they seeme at the first to loth, the more they loue at the last. Whose iudgement as I am not altogether to allow, so can I not in some respect mislike. For in this they resemble the Crocodile, who when one approcheth neere vnto him, gathereth vp him-self into the roundnesse of a ball, but running from him, stretcheth him-self into the length of a tree. The willing resistance of women was y^e^ cause y^t^ made *Arellius* (whose arte was only to draw women) to paynt *Venus Cnydia* catching at the ball with hir hand, which she seemed to spurn at with hir foote. And in this poynt they are not vnlike vnto the Mirre Tree, which being hewed, gathereth in his sappe, but not moued, poureth it out like sirrop. Woemen are neuer more coye then when they are beloued, yet in their mindes neuer lesse constant, seeming to tye themselus to the mast of the shippe with *Vlysses*, when they are wooed, with a strong Cable: which being well discerned is a twine threed: throwing a stone at the head of him, vnto whome they immediately cast out an aple, of which their gentle nature *Philautus* being perswaded, followed his suit againe in this manner.

5 blesseth *B rest* 6 in[1]] in in *M* 7 thy *E rest* 8 that[1]] shalt *E rest* 11 happen] sharpen *B* 12 accidents *GE rest* 14 he] it *E rest* 15 y^e^] a *GE rest* 23 the] a *E* 25 Arelius *M–E*: Aurelius *H rest* 27 feete *H rest* 28 Mirre] Mirt *M* hewen *E rest* 34 immediatly they *E rest* foorth *E rest*

Philautus to the faire, Camilla.

I Cannot tell (*Camilla*) whether thy ingratitude be greater, or my misfortune, for perusing the few lynes thou gauest me, I found as small hope of my loue as of thy courtesie. But so extreame are the passions of loue, that the more thou seekest to quench them by disdayne, the greater flame thou encreasest by desire. Not vnlyke vnto *Iupiters* Well, which extinguisheth a firie brande, and kindleth a wet sticke. And no lesse force, hath thy beautie ouer me, then the fire hath ouer *Naphtha* which leapeth into it, whersoeuer it seeth it.

I am not he *Camilla* that will leaue the Rose, bicause I pricked my finger, or forsake the golde that lyeth in the hot fire, for that I burnt my hande, or refuse the sweete Chesnut, for that it is couered with sharpe huskes. The minde of a faithfull louer, is neither to be daunted with despite, nor afrighted with daunger. For as the Load-stone, what winde soeuer blowe, tourneth alwayes to the North, or as *Aristotles Quadratus*, which way soeuer you tourne it, is alwayes constant: so the faith of *Philautus*, is euermore applyed to the loue of *Camilla*, neither to be remoued with any winde, or rolled with any force. But to thy letter.

Thou saist greene wounds are to be dressed roughly least they fester: certeinly thou speakest lyke a good Chyrurgian, but dealest lyke one vnskilfull, for making a great wound, thou puttest in a small tent, cutting the flesh that is sound, before thou cure the place that is sore: striking the veyne with a knife, which thou shouldest stop with lynt. And so hast thou drawn my tettar, (I vse thine owne terme) that in seeking to spoyle it in my chinne, thou hast spreade it ouer my body.

Thou addest thou art no *Italyan* Lady, I answer, would thou wert, not that I would haue thee wooed, as thou sayst they are, but that I might win thee as thou now art: and yet this I dare say, though not to excuse al, or to disgrace thee, y^t^ some there are in *Italy* too wise to be caught with leasings, and too honest to be entangled with lust, and as wary to eschue sinne, as they are willing

1 the *om. F rest* 5 quence *H* 1617 7 to *E rest* firie] fire *GE rest* 9 Naplytia *all eds.* 11 I[2]] it *GE rest* pricketh *F rest* 13 burne *AB* 16 windes *H rest* alway *E rest* 20 nor rolled by *E*: nor rolled with *F rest* my *E rest* 22 Surgion *E rest* 32 to[2] *om. E rest* 34 vnwilling *F rest*

to sustaine shame, so that what-soeuer the most be, I would not haue thee thinke ill of the best.

Thou alleadgest thy youth and allowest thy wisedome, the one not apt to know ye impressions of loue, the other suspitious not to beleeue them. Truely *Camilla* I haue heard, that young is the Goose yt wil eate no Oates, and a very ill Cocke that will not crow before he be olde, and no right Lyon, that will not feede on hard meat, before he tast sweet milke, and a tender Uirgin God knowes it must be, that measureth hir affections by hir age, when as naturally they are enclyned (which thou perticularly puttest to our countrey) to play the brides, before they be able to dresse their heades.

Many similytudes thou bringest in to excuse youth, thy twig, thy corne, thy fruit, thy grape, & I know not what, which are as easelye to be refelled, as they are to be repeated.

But my good *Camilla*, I am as vnwillyng to confute any thing thou speakest, as I am thou shouldst vtter it: insomuch as I would sweare the Crow were white, if thou shouldest but say it.

My good will is greater than I can expresse, and thy courtesie lesse then I deserue: thy counsayle to expell it with time and reason, of so lyttle force, that I haue neither the will to vse the meane, nor the wit to conceiue it. But this I say, that nothing can break off my loue but death, nor any thing hasten my death, but thy discourtesie. And so I attend thy finall sentence, & my fatall destenie.

Thine euer, though he
be neuer thine.
Philautus.

THis letter he thought by no meanes better to be conueyed, then in the same booke he receiued hirs, so omitting no time, least the yron should coole before he could strike, he presently went to *Camilla*, whome he founde in gathering of flowers, with diuers other Ladyes and Gentlewomen, which came aswell to recreate themselues for pleasure, as to visite *Camilla*, whom they all loued. *Philautus* somewhat boldened by acquaintaunce, courteous by nature, and courtly by countenance, saluted them al with such termes, as he thought meete for such personages, not forgetting to call *Camilla* his schollar, when she had schooled him being hir master.

14 easie *E rest* 21 is *before* of *F rest* 36 such²] their *E rest*

One of the Ladies who delighted much in mirth, seing *Philautus* behold *Camilla* so stedfastly, saide vnto him.

GEntleman, what floure like you best in all this border, heere be faire Roses, sweete Uiolets, fragrant primroses, heere wil be Iilly-floures, Carnations, sops in wine, sweet Iohns, and what may either please you for sight, or delight you with sauour: loth we are you should haue a Posie of all, yet willing to giue you one, not y^t^ which shal looke best, but such a one as you shal lyke best. *Philautus* omitting no opportunitie, y^t^ might either manifest his affection or commend his wit, aunswered hir thus.

Lady, of so many sweet floures to chuse the best, it is harde, seeing they be all so good, if I shoulde preferre the fairest before the sweetest you would happely imagine that either I were stopped in the nose, or wanton in the eyes, if the sweetnesse before the beautie, then would you gesse me either to lyue with sauours, or to haue no iudgement in colours, but to tell my minde (vpon correction be it spoken) of all flowers, I loue a faire woman.

In deede quoth *Flauia* (for so was she named) faire women are set thicke, but they come vp thinne, and when they begin to budde, they are gathered as though they wer blowne, of such men as you are Gentleman, who thinke greene grasse will neuer be drye Hay, but when y^e^ flower of their youth (being slipped too young) shall fade before they be olde, then I dare saye, you would chaunge your faire flower for a weede, and the woman you loued then, for the worst violet you refuse now.

Lady aunswered *Philautus*, it is a signe that beautie was no niggard of hir slippes in this gardein, and very enuious to other grounds, seing heere are so many in one Plot, as I shall neuer finde more in all *Italy*, whether the reason be the heate which killeth them, or the country that cannot beare them. As for plucking them vp soone, in y^t^ we shew the desire we haue to them, not the malyce. Where you coniecture, that men haue no respect to things when they be olde, I cannot consent to your saying for well doe they know that it fareth with women as it doth with the Mulbery tree, which the elder it is, the younger it seemeth, and therfore hath it growen to a Prouerb in *Italy*, whē one see-eth a woman striken in

13 happilie *E*–1623: haply 1630–36 15 sauour *E rest* 30 pulling *E rest* 31 to] vnto *H rest* 33 but *before* consent *E rest* they[2]] you *E rest* 36 one] on *M*

age to looke amiable, he saith she hath eaten a Snake: so that I must of force follow mine olde opinion, that I loue fresh flowers well, but faire women better.

Flauia would not so leaue him, but thus replyed to him.

YOu are very amorous Gentleman, otherwise you wold not take the defence of that thing which most men contemne, and women will not confesse. For where-as you goe about to currey fauour, you make a fault, either in praysing vs too much, which we accompt in *Englande* flatterye, or pleasing your selfe in your owne minde, which wise men esteeme as folly. For when you endeauour to proue that woemen the older they are, the fayrer they looke, you thinke them eyther very credulous to beleeue, or your talke verye effectuall to perswade. But as cunning as you are in your *Pater noster*, I will add one Article more to your *Crede*, that is, you may speak in matters of loue what you will, but women will beleeue but what they lyst, and in extolling their beauties, they giue more credit to their owne glasses, then mens gloses.

But you haue not yet aunswered my request touching what flower you most desire: for woemen doe not resemble flowers, neyther in shew nor sauour.

Philautus not shrinking for an Aprill showre, followed the chace in this manner.

Lady, I neither flatter you nor please my selfe (although it pleaseth you so to coniecture) for I haue alwayes obserued this, that to stand too much in mine owne conceite would gaine me little, and to claw those of whome I sought for no benefite, woulde profit me lesse: yet was I neuer so ill brought vp, but that I could when time and place should serue, giue euery one I lyked their iust commendation, vnlesse it were among those that were with-out comparison: offending in nothing but in this, that beeing too curious in praising my Lady, I was like to the Painter *Protogenes*, who could neuer leaue when his worke was well, which faulte is to be excused in him, bicause hee would make it better, and may be borne with in mee, for that I wish it excellent. Touching your first demaund which you seeme againe to vrge in your last discourse, I say of al flowers I loue the

2 colours *E rest* 11 elder *E rest* they¹] the *M* 12 credilous *E* 13 you] yru *A*: your *H* 14 will be bolde to adde *E rest* 15 speak] seeke *E rest* 16 but *om. E rest* 18 what] that *E rest* 25 but *before* little *A rest* 27 whā *A* 28 I lyked *om. A rest* 31 was] am *E rest* 32 is] was *E rest* 33 with *om. E rest. B reads* within *for* with in

Rose best, yet with this condition, bicause I wil not eate my word, I like a faire Lady well. Then quoth *Flauia* since you wil needes ioyne the flower with the woman, amonge all vs (& speake not partially) call hir your Rose y^t^ you most regarde, and if she deny that name, we will enioyne hir a penance for hir pride, & rewarde you with a violet for your paynes.

Philautus being driuen to this shift wished him selfe in his chamber, for this he thought that if he shoulde choose *Camilla* she woulde not accept it, if an other, she might iustly reiect him. If he shoulde discouer his loue, then woulde *Camilla* thinke him not to be secreate, if concele it, not to be feruent: besides all, the Ladyes woulde espie his loue and preuent it, or *Camilla* despise his offer, and not regarde it. While he was thus in a deepe meditation, *Flauia* wakened him saying, why Gentleman are you in a dreame, or is there none heere worthy to make choyce of, or are wee all so indifferent, that there is neuer a good.

Philautus seeing this Lady so curteous, and louing *Camilla* so earnestly, coulde not yet resolue with himselfe what to doe, but at the last, loue whiche neither regardeth what it speaketh, nor where, he replied thus at all aduentures.

LAdyes and Gentlewomen, I woulde I were so fortunate that I might choose euery one of you for a flower, and then would I boldely affirme that I coulde shewe the fayrest poesie in the worlde, but follye it is for me to wish that being a slaue, which none can hope for, that is an Emperour. If I make my choyse I shall speede so well as he that enioyeth all *Europe*. And with that gathering a rose he gaue it to *Camilla*, whose coulour so encreasd as one would haue iudged al hir face to haue been a Rose, had it not beene stayned with a naturall whitnesse, which made hir to excell the Rose.

Camilla with a smiling countenance as though nothing greeued, yet vexed inwardly to the heart, refused the gifte flatly, pretending a redy excuse, which was, that *Philautus* was either very much ouer seene to take hir before the Ladie *Flauia*, or els disposed to giue hir a mocke aboue the rest in the companie.

Well quoth *Flauia* to *Philautus*, (who nowe stoode like one that

5 enoyne *B* 7 this] his *E rest* 9 might] may *F rest* 11 besides, all the *A rest* 15 your *before* choise *E rest* 18 with *om. E rest* 19 neither] neuer *E rest* 20 he *om. E rest* 21 I[1] *om. E rest* 23 posie *ABE rest*

had beene besmered) there is no harme done, for I perceiue *Camilla* is otherwise spedde, and if I be not much deceiued, she is a flower for *Surius* wearing, the penance shee shall haue is to make you a Nosegay which shee shall not denye thee, vnlesse shee defie vs, and the rewarde thou shalt haue, is this, while you tarrie in Englande my neece shal be your Uiolet.

This Ladyes cousin was named *Frauncis*, a fayre Gentlewoman and a wise, young and of very good conditions, not much inferiour to *Camilla*, equall shee could not be.

Camilla who was loth to be accompted in any company coye, endeuoured in the presence of the Ladie *Flauia* to be very curteous, and gathered for *Philautus* a posie of all the finest flowers in the Garden, saying thus vnto him, I hope you will not be offended *Philautus* in that I coulde not be your Rose, but imputing the faulte rather to destinie then discurtesie.

Philautus plucking vp his spirits, gaue hir thanks for hir paynes, and immediately gathered a violet, which he gaue mistres *Frauncis*, which she curteously receiued, thus all partes were pleased for that time.

Philautus was inuited to dinner, so that he could no longer stay, but pulling out the booke wherein his letter was enclosed, he deliuered it to *Camilla*, taking his humble leaue of the Lady *Flauia* and the rest of the Gentlewomen.

When he was gone there fell much talke of him between the Gentlewomen, one commending his wit, an other his personage, some his fauour, all his good conditions insomuch that the Ladie *Flauia* bound it with an othe, that she thought him both wise and honest.

When the company was dissolued, *Camilla* not thinking to receiue an aunswere, but a lecture, went to hir Italian booke where shee founde the letter of *Philautus*, who without any further aduise, as one very much offended, or in a great heate, sent him this bone to gnawe vppon.

To Philautus.

SUfficed it not thee *Philautus* to bewraie thy follies & moue my pacience, but thou must also procure in me a minde to reuenge, & to thy selfe the meanes of a farther perill? Where

4 thee *om. E rest* 5 thou shalt] you shal *E rest* is] in *E* 9 sequall *M* 14 impute *E rest* 26 all] other *E rest* 33 on *F rest*

diddest thou learne that being forbidden to be bold, thou shouldest growe impudent? or being suffered to be familiar thou shouldest waxe haile fellowe? But to so malepert boldnes is the demeanor of young Gentlemen come, that where they haue bene once welcome for curtesie, they thinke themselues worthie to court any Lady by customes: wherin they imagine they vse singuler audacitie which we can no otherwise terme then saucinesse, thinking women are to be drawen by their coyned & counterfait conceipts, as the straw is by the *Aumber*, or the yron by ye Loadstone, or the gold by the minerall *Chrysocolla*.

But as there is no serpent that can breede in the Box tree for the hardnesse, nor wil build in the Cypres tree for the bitternesse, so is there no fond or poysoned louer that shall enter into my heart which is hardned like the Adamant, nor take delight in my words, which shalbe more bitter then Gall.

It fareth with thee *Philautus*, as with the droone, who hauing lost hir owne wings, seekes to spoile the Bees of theirs, & thou being clipped of thy libertie, goest about to bereaue me of mine, not farre differing from the natures of Dragons, who sucking bloud out of the Elephant, kill him, and with the same, poyson themselues: & it may be that by the same meanes that thou takest in hande to inueigle my minde, thou entrap thine owne: a iust reward, for so vniust dealing, and a fit reuenge for so vnkinde a regard.

But I trust thy purpose shall take no place, and that thy mallice shall want might, wherein thou shalt resemble the serpent *Porphirius*, who is full of poyson, but being toothlesse he hurteth none but himselfe, and I doubt not but thy minde is as ful of deceipt, as thy words are of flatterie, but hauing no toothe to bite, I haue no cause to feare.

I had not thought to haue vsed so sower words, but where a wande cannot rule the horse, a spurre must. When gentle medicines, haue no force to purge, wee must vse bitter potions: and where the sore is neither to be dissolued by plaister, nor to be broken, it is requisite, it should be launced.

Hearbes that are the worse for watering, are to be rooted out, trees that are lesse fertile for the lopping, are to be hewen downe.

3 wexe *EF* 4 welcommed *E rest* 6 custome *E rest* 9 Amber *E rest* 10 Chrysocholla *AB* 12 or *E rest* 13 fond] sound 1630–36 16 Drone *GE rest* 17 hir] his *A rest* 19 nature *E rest* 24 millice *B* 25 Prophirus *E rest* 28 teethe *A rest* 32 potion *H* 1617, 1630–31 36 fruitfull *E rest* be *om. M*

Hawkes that waxe haggard by manning, are to be cast off, & fonde louers, that encrease in their follyes when they be reiected, are to bee dispised.

But as to be without haire, amongst y^e^ *Mycanions*, is accõpted no shame, bicause they be al borne balde, so in *Italy* to lyue in loue, is thought no fault, for that there they are all giuen to lust, which maketh thee to coniecture, that we in *England* recken loue as y^e^ chiefest vertue, which we abhorre as y^e^ greatest vice, which groweth lyke the Iuie about the trees, and killeth them by cullyng them. Thou arte alwayes talking of Loue, and applying both thy witte and thy wealth in that idle trade: only for that thou thinkest thy selfe amiable, not vnlyke vnto the Hedgehogge, who euermore lodgeth in the thornes, bicause he himselfe is full of prickells.

But take this both for a warning & an aunswer, that if thou prosecute thy suite, thou shalt but vndoe thyselfe, for I am neither to be woed with thy passions, whilest thou liuest, nor to repent me of my rigor when thou art dead, which I wold not haue thee think to proceede of anye hate I beare thee, for I malyce none, but for loue to mine honour, which neither *Italian* shal violate, nor English man diminish. For as the precious stone *Chalazias*, being throwen into the fire keepeth stil his coldnesse, not to be warmed with any heate, so my heart although dented at with y^e^ arrowes of thy burning affections, and as it were enuironed with the fire of thy loue, shall alwayes keepe his hardnesse, & be so farre from being mollyfied, that thou shalt not perceiue it moued.

The Uiolet Ladie *Flauia* bestowed on thee, I wishe thee, and if thou lyke it, I will further thee, otherwise if thou persist in thine olde follyes, wherby to encrease my new griefes, I will neither come where thou art, nor shalt thou haue accesse to the place where I am. For as little agreement shal there be betweene vs, as is betwixt the Uine, and the Cabish, the Oke and the Olyue tree, the Serpent and the Ash tree, the yron and *Theamedes*.

And if euer thou diddest loue me, manifest it in this, that heereafter thou neuer write to mée, so shall I both be perswaded of thy faith, and eased of mine owne feare. But if thou attempt againe to wring water out of the Pommice, thou shalt but bewraye thy falshoode, and augment thy shame, and my seueritie.

4 Mycannions *H rest* 7 as y^e^] to be the *GE rest* 12 to *F rest* 13 in the] amongst *E rest* 20 Calazias *E rest* 22 dinted at *E rest* 27 thy *F rest* 28 my] thy *E rest* neither] neuer *B rest* 30 betwixt] betweene *E rest* 31 Cabbish *E rest* 32 Theamides *BE rest*

For this I sweare, by hir whose lyghts can neuer dye, *Vesta*, and by hir whose heasts are not to be broken, *Diana*, that I will neuer consent to loue him, whose sight (if I may so say with modestie) is more bitter vnto me then death.

If this aunswere wil not content thee, I wil shew thy letters, disclose thy loue, and make thee ashamed to vndertake that, which thou cannest neuer bring to passe. And so I ende, thine, if thou leaue to be mine.

Camilla.

Camilla dispatched this letter with speede, and sent it to *Philautus* by hir man, which *Philautus* hauing read, I commit the plyght he was in, to the consideration of you Gentlemen that haue ben in the like: he tare his haire, rent his clothes, and fell from the passions of a Louer to the panges of phrensie, but at the last callying his wittes to him, forgetting both the charge *Camilla* gaue him, and the contents of hir Letter, hee greeted hir immediately agayne, with an aunswere by hir owne Messenger in this manner.

To the cruell Camilla,
greeting.

IF I were as farre in thy bookes to be beleeued, as thou art in mine to be beloued, thou shouldest either soone be made a wife, or euer remaine a Uirgin, the one would ridde me of hope, the other acquit mee of feare.

But seeing there wanteth witte in mee to perswade, and will in thee to consent: I meane to manifest the beginning of my Loue, by the ende of my lyfe, the affects of the one shal appeare by the effects of the other.

When as neither solempne oath nor sound perswasion, nor any reason can worke in thee a remorse, I meane by death to shew my desire, the which the sooner it commeth, the sweeter it shalbe, and the shortnes of the force, shal abate the sharpnes of the sorrow. I cannot tel whether thou laugh at my folly, or lament my phrẽsie, but this I say, & with salt teares trickling down my cheekes, I swere, yᵗ thou neuer foundst more plesure in reiecting my loue, then thou shalt feele paine in remẽbring my losse, & as bitter shal lyfe be to

7 cannesse *B*: canst *E rest* 11 omit *E rest* 14 pangues *G* 15 wit *H rest* 16 immedialye *M* 26 effects *E*: affect 1623-36 33 sweare *A rest* 35 feele] finde *E rest*

thee, as death to me, and as sorrowfull shal my friends be to see thee prosper, as thine glad to see me perish.

Thou thinkest all I write, of course, and makest all I speake, of small accompt: but God who reuengeth the periuries of the dissembler, is witnesse of my truth, of whom I desire no longer to lyue, thē I meane simply to loue.

I will not vse many wordes, for if thou be wise, few are sufficient, if froward, superfluous: one lyne is inough, if thou be courteous, one word too much, if thou be cruell. Yet this I adde and that in bitternes of soule, that neither my hande dareth write that, which my heart intendeth, nor my tongue vtter that, which my hande shall execute. And so fare-well, vnto whom onely I wish well.

Thine euer, though
shortly neuer.
Philautus.

THis Letter beeing written in the extremitie of his rage, he sent by him that brought hirs. *Camilla* perceiuing a fresh reply, was not a little melancholy, but digesting it with company, & burning the letter, she determined neuer to write to him, nor after yᵗ to see him, so resolute was she in hir opinion, I dare not say obstinate least you gentlewomen shoulde take pepper in the nose, when I put but salt to your mouthes. But this I dare boldly affirme, that Ladies are to be woed with *Appelles* pencill, *Orpheus* Harpe, *Mercuries* tongue, *Adonis* beautie, *Crœsus* welth, or els neuer to be wone, for their bewties being blased, their eares tickled, their mindes moued, their eyes pleased, there appitite satisfied, their coffers filled, when they haue al thinges they shoulde haue and would haue, then men neede not to stande in doubt of their comming, but of their constancie.

But let me followe *Philautus*, who nowe both loathing his life and cursing his lucke, called to remembrance his old friend *Euphues*, whom he was wont to haue alwayes in mirth a pleasant companiō, in griefe a comforter, in al his life the only stay of his lybertie, the discurtesie which hee offered him so encreased his greefe, that he fell into these termes of rage, as one either in an extascie, or in a lunacie.

Nowe *Philautus* dispute no more with thy selfe of thy loue, but

4–5 of dissemblers *E rest* 22 to] in *AB* 24 to *om. E rest* wonne *A rest* 25 tickle *E*

be desparate to ende thy life, thou hast cast off thy friende, and thy Lady hath forsaken thee, thou destitute of both, canst neither haue comfort of *Camilla*, whom thou seest obstinate, nor counsaile of *Euphues*, whom thou hast made enuious.

Ah my good friende *Euphues*, I see nowe at length, though too late, yᵗ a true friend is of more price then a kingdome, and that the faith of thee is to be preferred, before the beautie of *Camilla*.

For as salfe being is it in the company of a trustie mate, as sleeping in the grasse Trifole, where there is no serpent so venemous that dare venture.

Thou wast euer carefull for my estate, & I carelesse for thine, thou diddest alwayes feare in me the fire of loue, I euer flattered my selfe with the bridle of wisedome, when thou wast earnest to giue me counsaile, I waxed angrie to heare it, if thou diddest suspect me vpō iust cause, I fel out with thee for euery light occasion, nowe now *Euphues*, I see what it is to want a friend, & what it is to loose one, thy wordes are come to passe which once I thought thou spakest in sport, but nowe I finde them as a prophecie, that I should be constrayned to stande at *Euphues* dore as the true owner.

What shal I do in this extremitie? which way shal I turne me? of whō shal I seeke remedie? *Euphues* wil reiect me, & why shoulde he not? *Camilla* hath reiected me, & why should she? the one I haue offended with too much griefe, the other I haue serued with too great good will, the one is lost wᵗ loue, the other wᵗ hate, he for that I cared not for him, she because I cared for hir. I but though *Camilla* be not to be moued, *Euphues* may be mollified. Trie him *Philautus*, sue to him, make friends, write to him, leaue nothing vndone that may either shew in thee a sorrowful heart, or moue in him a minde that is pitifull. Thou knowest he is of nature curteous, one that hateth none, that loueth thee, that is tractable in al things, Lions spare those yᵗ couch to thē, the Tygresse biteth not when shee is clawed, *Cerberus* barketh not if *Orpheus* pipe sweetly, assure thy self that if thou be penitent, he will bee pleased: and the old friendship wilbe better then the newe.

Thus *Philautus* ioying nowe in nothing but onely in the hope he had to recouer the friendship with repētance, which he had brokē off by rashnesse, determined to greet his friend *Euphues*, who al this

6–7 the . . . thee] thy faith *E rest* 8 safe *A rest* it is *E rest* 9 Trifoile *E*–1623: Trifolie 1630–36 14 heare] beare *H*–1631 15 nowe *om. E rest* 21 me] thee *B* 29 a pittifull mind *E rest* 36 the] yᵗ *B*

while lost no time at his booke in London, but howe he imployed it, he shall himselfe vtter, for that I am neither of his counsaile nor court, but what he hath done he will not conceale, for rather he wisheth to be wray his ignorance, then his ydlenes, and willinger you shall find him to make excuse of rudenesse then lasinesse.

But thus *Philautus* saluted him.

Philautus to Euphues.

THe sharpe Northeast winde (my good *Euphues*) doth neuer last three dayes, tempestes haue but a short time, and the more violent the thunder is, the lesse permanent it is. In the like maner it falleth out with ye iarres & crossings of friends which begun in a minuit, are ended in a moment.

Necessary it is that among frinds there should bee some ouerthwarting, but to cõtinue in anger not conuenient, the Camill first troubleth the water before he drinke, the Frankensence is burned before it smell, friendes are tryed before they are to be trusted, least shining like the Carbuncle as though they had fire, they be found being touched, to be without fire.

Friendshippe should be like the wine which *Homer* much commending, calleth *Maroneum*, whereof one pient being mingled wt fiue quartes of water, yet it keepeth his old strength & vertue, not to be qualified by any discurtesie. Where salt doth grow nothing els can breede, where friendship is built, no offence cã harbour.

Then good *Euphues* let the falling out of frinds be a renewing of affection, that in this we may resemble the bones of the Lyon, which lying stil & not moued begin to rot, but being striken one against another break out like fire, and wax greene.

The anger of friends is not vnlike vnto the phisitions *Cucurbitæ* which drawing al ye infectiõ in ye body into one place, doth purge al diseases: and the rages of friendes, reaping vp al the hiddẽ malices, or suspicions, or follyes that lay lurking in the minde, maketh the knot more durable: For as the bodie being purged of melancholy waxeth light and apt to all labour, so the minde as it were scoured of mistrust, becommeth fit euer after for beleefe.

But why doe I not confesse that which I haue cõmitted, or knowing

4 wished *E rest* 6 thus] mithus *H, i. e.* thus *mixed with* with this ('m' *for* 'w') 11 ye *om. E rest* 12 minute *A-F* 1623, 1636: minut *H* 1617, 1630–31 16 are to *om. A rest* 20 Maronium *F rest* pinte *A rest* 24 good *om. E rest* a] the *A rest* 29 the *after* al² *E rest* 30 rages] iarres *B rest* ripping *F rest* malice *H rest* 31 lie *E rest*

my selfe guilty, why vse I to glose, I haue vniustly my good *Euphues*, picked a quarrel against thee, forgetting the counsell thou gauest me, & despising that which I nowe desire. Which as often as I call to my minde, I cannot but blush to my selfe for shame, and fall out with my selfe for anger. For in falling out with thee, I haue done no otherwise then he that desiring to saile salfely killeth him at the helme, resembling him that hauing neede to alight spurreth his horse to make him stande still, or him that swimming vpon anothers backe, seeketh to stoppe his breath.

It was in thee *Euphues* that I put all my trust, & yet vppon thee that I powred out all my mallice, more cruel then the Crocadile, who suffereth the birde to breede in hir mouth, y^t^ scoureth hir teeth, & nothing so gentle as the princely Lyon, who saued his life, that helped his foote. But if either thy good nature can forget, that which my ill tongue doth repent, or thy accustomable kindnesse forgiue, that my vnbridled furie did commit, I will hereafter be as willing to be thy seruant, as I am now desirous to be thy friend, and as redie to take an iniurie, as I was to giue an offence.

What I haue done in thine absence I will certifie at thy comming, and yet I doubt not but thou cannest gesse by my conditiõ, yet this I add, that I am as ready to die as to liue, & were I not animated w^t^ the hope of thy good counsell, I would rather haue suffered the death I wish for, thẽ sustained the shame I sought for. But nowe in these extremities reposing both my life in thy hands, and my seruice at thy commaundement, I attend thine aunswere, and rest thine to vse more then his owne.

Philautus.

THis letter he dispatched by his boye, which *Euphues* reading, could not tell whether he shoulde more reioyce at his friends submission, or mistrust his subtiltie, therefore as one not resoluing himselfe to determine any thing, as yet, aunswered him thus immediately by his owne messenger.

2 giuest *BG* 6 desireth *G* safely *A rest* 12 tooth *H rest* 15 repeat *H rest* 19 thine] thy *E rest* 20 thereof *before* by *E rest* this] thus much *E rest* 23 sustaine *E rest* 24-5 seruice at] unfained seruice and good will for euer hereafter at *E rest* 28 This . . . boye] This Letter beeing ended, Philautus sent the same by his seruant *E rest* 28–9 reading, . . . whether] reading, stoode as one in a quandarie, not knowing whether *E rest* 30–2 therefore . . . messenger] *these two lines are thus developed in E rest*—therefore beeing as yet not fullie determined to any thing, hee presently departed into his chamber, and without further search of Philautus well meaning, sent him an aunswere by his owne messenger, in manner as heereafter followeth.

Euphues to him, that was his Philautus.

I Haue receiued thy letter, and know the man: I read it and perceiued the matter, which I am as farre from knowing how to aunswere, as I was from looking for such an errand.

Thou beginnest to inferre a necessitie that friends should fall out, when as I can-not allowe a conuenience. For if it be among such as are faithfull, there should be no cause of breach: if betweene dissemblers, no care of reconciliation.

The Camel saist thou, loueth water, when it is troubled, & I say, the Hart thirsteth for the cleare streame: & fitly diddest thou bring it in against thy selfe (though applyed it, I know not how aptlye for thy selfe) for such friendship doest thou lyke, where braules maye be stirred, not quietnesse sought.

The wine *Maroneum* which thou cõmendest, & the salt grouñd which thou inferrest, ye one is neither fit for thy drinking, nor the other for thy tast, for such strong Wines will ouercome such lyght wits, and so good salt cannot relysh in so vnsauory a mouth, neither as thou desirest to applye them, can they stande thee in steede. For often-times haue I found much water in thy deedes, but not one drop of such wine, & the ground where salte should grow, but neuer one corne that had sauour.

After many reasons to conclude, that iarres were requisit, thou fallest to a kinde of submission, which I meruayle at: For if I gaue no cause, why diddest thou picke a quarrell: if any, why shouldest thou craue a pardon? If thou canst defie thy best friend, what wilt thou doe to thine enemie? Certeinly this must needes ensue, that if thou canst not be constant to thy friend, when he doth thee good, thou wilt neuer beare wt him, when hee shall do thee harme: thou that seekest to spil the bloud of the innocent, canst shew small mercye to an offender: thou that treadest a Worme on ye taile, wilt crush a Waspe on the head: thou that art angry for no cause, wilt I thinke runne madde for a light occasion.

Truly *Philautus*, that once I loued thee, I can-not deny, that now I should againe doe so, I refuse: For smal confidence shal I repose in thee, when I am guiltie, that can finde no refuge in innocencie.

The malyce of a friend, is like the sting of an Aspe, which nothing

7 when as] when *E rest* an inconuenience *GE rest* 20 I haue *E rest* 26 a *om. E rest*

can remedie, for being pearced in the hande it must be cut off, and a friend thrust to the heart it must be pulled out.

I had as liefe *Philautus* haue a wound that inwardly might lyghtly grieue me, then a scar that outwardly should greatly shame me.

In that thou seemest so earnest to craue attonemẽt thou causest me yᵉ more to suspect thy truth: for either thou art cõpelled by necessitie, & then it is not worth thankes, or els disposed againe to abuse me, and then it deserueth reuenge. Eeles cannot be helde in a wet hande, yet are they stayed with a bitter Figge leafe, the Lamprey is not to be killed with a cudgel, yet is she spoiled with a cane, so friends that are so slipperie, and wauering in all their dealyngs are not to be kept with fayre and smooth talke, but with rough and sharp taunts: and contrariwise, those which with blowes, are not to be reformed, are oftentimes wonne with light perswasions.

Which way I should vse thee I know not, for now a sharpe word moued thee, when otherwhiles a sword wil not, then a friendly checke killeth thee, when a rasor cannot rase thee.

But to conclude *Philautus*, it fareth with me now, as with those, that haue bene once bitten with yᵉ Scorpion, who neuer after feele anye sting, either of the Waspe, or the Hornet, or the Bee, for I hauing bene pricked with thy falsehoode shall neuer I hope againe be touched with any other dissembler, flatterer, or fickle friend.

Touching thy lyfe in my absence, I feare me it hath bene too loose, but seeing my counsell is no more welcome vnto thee then water into a ship, I wil not wast winde to instruct him, that wasteth himselfe to destroy others.

Yet if I were as fully perswaded of thy conuersion, as thou wouldest haue mee of thy confession, I might happely doe that, which now I will not.

And so fare-well *Philautus*, and though thou lyttle esteeme my counsayle, yet haue respect to thine owne credite: So in working thine owne good, thou shalt keepe me from harme.

Thine once,
Euphues.

This letter pinched *Philautus* at the first, yet trusting much to yᵉ good dispositiõ of *Euphues*, he determined to perseuer both in his

1 for] but *E rest* 4 then] as *E rest* 19 feeleth *GE rest* 29 happily *E*–1623: haply 1630–36

sute & amendment, & therfore as one beating his yron that he might frame it while it were hoat, aunswered him in this manner.

To mine onely friend,
Euphues.

THere is no bone so hard but being laid in vineger, it may be wrought, nor Iuory so tough, but seasoned with *Zutho* it may be engrauen, nor Box so knottie, that dipped in oyle can-not be carued, and can ther be a heart in *Euphues*, which neither will yeelde to softnesse with gentle perswasions, nor true perseueraunce? What canst thou require at my hande, that I will deny thee? haue I broken the league of friendship? I confesse it, haue I misused thee in termes, I will not deny it. But being sorrowfull for either, why shouldest not thou forgiue both.

Water is praysed for that it sauoureth of nothing, Fire, for that it yeeldeth to nothing: & such should the nature of a true friend be, that it should not sauour of any rigour, and such the effect, that it may not be conquered with any offence: Otherwise, faith put into the breast that beareth grudges, or contracted with him that can remember griefes, is not vnlyke vnto Wine poured into Firre vessels, which is present death to the drinker.

Friends must be vsed, as the Musitians tune their strings, who finding them in a discorde, doe not breake them, but either by intention or remission, frame them to a pleasant consent: or as Riders handle their young Coltes, who finding them wilde & vntractable, bring them to a good pace, with a gentle rayne, not with a sharp spurre, or as the *Scithians* ruled their slaues not with cruell weapons, but with the shewe of small whippes. Then *Euphues* consider with thy selfe what I may be, not what I haue beene, and forsake me not for that I deceiued thee, if thou doe, thy discurtesie wil breede my destruction.

For as there is no beast that toucheth the hearbe whereon the Beare hath brethed, so there is no man that will come neere him, vpon whom the suspicion of deceipt is fastened.

Concerning my life passed, I conceale it, though to thee I meane hereafter to confesse it: yet hath it not beene so wicked yᵗ thou shouldest be ashamed, though so infortunate, that I am greeued. Consider we are in England, where our demeanour will be narrowly

9 nor] or *H rest* 19 vnto *om. E rest* 22 a *om. E rest* 29 deceiue *E rest* 36 ashamed] shamed *E rest*

marked if we treade a wrie, and our follyes mocked if vse wrangling, I thinke thou art willing that no such thing shoulde happen, and I knowe thou art wise to preuent it.

I was of late in the company of diuers gentlewomen, among whom *Camilla* was present, who meruailed not a little, that thou soughtest either to absent thy selfe of some conceiued iniurie, where there was none giuen, or of set purpose, bicause thou wouldest giue one.

I thinke it requisite as well to auoyd the suspicion of malice, as to shunne ye note of ingratitude, that thou repayre thither, both to purge thy selfe of the opinion, may be conceiued, and to giue thanks for the benefits receiued.

Thus assuring my selfe thou wilt aunswere my expectation, and renue our olde amitie, I ende, thine assured to commaunde.

Philautus.

PHilautus did not sleepe about his busines, but presẽtly sent this letter, thinking that if once he could fasten friendshippe againe vppon *Euphues*, that by his meanes he should compasse his loue with *Camilla*, and yet this I durst affirme, that *Philautus* was both willing to haue *Euphues*, and sorrowfull that he lost him by his owne lauishnes.

Euphues perused this letter oftentimes being in a mammering what to aunswere, at the last he determined once againe to lie a loofe, thinking that if *Philautus* meant faithfully, he woulde not desist from his suite, and therefore he returned salutations in this manner.

Euphues to Philautus.

THere is an hearbe in India *Philautus* of plesaunt smell, but who so cõmeth to it feeleth present smart, for that there breede in it a number of small serpents. And it may be that though thy letter be full of sweete words, there breed in thy heart many bitter thoughts, so that in giuing credite to thy letters, I may be deceiued with thy leasings.

The Box tree is alwayes greene, but the seede is poyson: *Tilia* hath a sweete rinde & a pleasant leafe, but ye fruite so bitter that no beast wil bite it, a dissembler hath euer-more Honnye in his mouth,

1 a wrie] awrye *A rest* we *before* vse *A rest* 16 this] his *A rest* salutation *E rest* 33 leasing *H rest* 34 Tila *E rest*

and Gall in his minde, whiche maketh me to suspecte their wiles, though I cannot euer preuent them.

Thou settest downe the office of a friend, which if thou couldst as well performe as thou canst describe, I woulde be as willing to confirme our olde league, as I am to beleeue thy newe lawes. Water that sauoureth nothing (as thou sayest) may bee heated and scald thee, and fire whiche yealdeth to nothing may be quenched, when thou wouldest warme thee.

So the friende in whome there was no intent to offende, may thorowe the sinister dealings of his fellowe bee turned to heate, beeing before colde, and the faith which wrought like a flame in him, be quenched and haue no sparke.

The powring of Wine into Firre vessels serueth thee to no purpose, for if it be good Wine, there is no man so foolish to put into Firre, if bad, who woulde power into better then Firre.

Mustie Caskes are fitte for rotten Grapes, a barrel of poysoned Iuie is good ynough for a tunne of stinking Oyle, and crueltie too milde a medicine for crafte

Howe Musitions tune their instruments I knowe, but how a man should temper his friend I cannot tel, yet oftentimes the string breaketh that the Musition seeketh to tune, & the friend cracketh which good counsell shoulde tame, such coltes are to be ridden with a sharpe snafle, not with a pleasant bitte, and little will the Sithian whippe be regarded, where the sharpnes of the sword is derided.

If thy lucke haue beene infortunate, it is a signe thy liuing hath not beene Godly, for commonly there commeth an yll ende where there was a naughtie beginning.

But learne *Philautus* to liue hereafter as though thou shouldest not liue at all, be constant to them that trust thee, & trust them that thou hast tried, dissemble not with thy friend, either for feare to displease him, or for malice to deceiue him, know this y^t^ the best simples are very simple, if the phisition could not applie them, that precious stones were no better then Pebbles, if Lapidaries did not knowe them, that the best friende is worse then a foe, if a man doe not vse him.

Methridate must be taken inwardly, not spread on plaisters, purgations must be vsed like drink, not like bathes, the counsaile of

12 quenthed *M* 14 it *before* into *A rest* 15 powre *ABH rest*: poure *GEF* 26 haue] hath *E* 35 that] and *E rest* 37 on] in *E rest*

a friend must be fastened to the minde, not to the eare, followed, not praysed, employed in good liuing, not talked off in good meaning.

I know *Philautus* we are in Englãd, but I would we wer not, not yᵗ the place is too base, but that we are too bad, & God graunt thou haue done nothing which may turne thee to discredite, or me to displeasure. Thou sayest thou werte of late with *Camilla*, I feare me too late, and yet perhaps too soone, I haue alwayes tolde thee, that she was too high for thee to clymb, & too faire for others to catch, and too vertuous for any to inueigle.

But wilde horses breake high hedges, though they cannot leap ouer thẽ, eager Wolues bark at yᵉ Moone though they cannot reach it, and *Mercurie* whisteleth for *Vesta*, though he cannot winne hir.

For absenting my selfe, I hope they can take no cause of offence, neither that I knowe have I giuen any. I loue not to be bold, yet would I be welcome, but gestes and fish say we in *Athens* are euer stale within three dayes, shortly I will visite them, and excuse my selfe, in the meane season I thinke so well of them, as it is possible for a man to thinke of women, and how well that is, I appeale to thee who alwayes madest them no worse then sancts in heauen, and shrines in no worse place then thy heart.

For aunswering thy suite I am not yet so hastie, for accepting thy seruice I am not so imperious, for in friendeship there must be an equalitie of estates, & be that may bee in vs, also a similitude of manners, and that cannot, vnlesse thou learne a newe lesson, and leaue the olde, vntill which time I leaue thee, wishing thee well as to my selfe.

Euphues.

THis Letter was written in hast, sent with speed, & aunswered againe in post. For *Philautus* seeing so good counsaile could not proceede of any ill conceipt, thought once againe to sollicite his friend, and that in such tearmes as he might be most agreeable to *Euphues* tune. In this manner.

1 to² *om. E rest* 12 thẽ] him *B* 17 guestes *A rest, except* guesses 1623 19 it *om. E rest* 21 Saints *E rest* 22 shrines *so all* 24 so *om. AB* 25 be *om. A rest, E rest placing colon after* in vs 26 diuers *before* manners *GE rest* that *om. GE rest* 32 any] an *E rest* 33 he might *om. E rest* 34 tune] time *E rest*

To Euphues health in body,
and quietnesse in minde.

IN Musicke there are many discords, before there can be framed a *Diapason*, and in contracting of good will, many iarres before there be established a friendship, but by these meanes, the Musicke is more sweet, and the amitie more sound. I haue receiued thy letter, where-in there is as much good counsaile conteined as either I would wish, or thou thy selfe couldest giue: but euer thou harpest on that string, which long since was out of tune, but now is broken, my inconstancie.

Certes my good *Euphues*, as I can-not but commend thy wisedome in making a staye of reconciliation, (for that thou findest so lyttle stay in me) so can I not but meruayle at thy incredulytie in not beleeuing me, since that thou seest a reformation in me.

But it maye be thou dealest with me, as the Philosopher did with his knife, who being many yeares in making of it, alwayes dealyng by the obseruation of the starres, caused it at the last to cut the hard whet-stone, saying that it skilled not how long things were a doing, but how well they were done.

And thou holdest me off with many delayes, vsing I knowe not what obseruations, thinking thereby to make me a friend at the last, that shall laste: I prayse thy good meaning, but I mislyke thy rigour.

Me, thou shalt vse in what thou wilt, and doe that with a slender twist, that none can doe with a tough wyth. As for my being with *Camilla*, good *Euphues*, rubbe there no more, least I winch, for deny I wil not that I am wroung on the withers.

This one thing touching my selfe I saye, and before him that seeth all things I sweare, that heereafter I wil neither dissemble to delude thee, nor pick quarrells to fall out with thee, thou shalt finde me constãt to one, faithlesse to none, in prayer deuout, in mãners reformed, in lyfe chast, in words modest: not framing my fancie to the humour of loue, but my deedes to the rule of zeale: And such a man as heere-tofore merilye thou saidest I was, but now truly thou shalt see I am, and as I know thou art.

Then *Euphues* appoint the place where we maye meete, and

5 but by these] and by this *E rest* 9–10 broken by *E rest* 13 can *twice M* 15 did] doth *E rest* 18 skilleth *E rest* 21 the *om. A rest* 22 but *om. E rest* 26 wince 1623 27 am wrong *AB*: haue wroong *E*: haue wrung *F rest* weathers *E* 29 to] nor *E rest* 34 man] one *E rest*

reconcile the mindes, which I confesse by mine owne follies were seuered. And if euer after this, I shall seeme iealous ouer thee, or blynded towards my selfe, vse me as I deserue, shamefully.

Thus attending thy speedy aunswere, for that delayes are perillous, especially as my case now standeth. I ende thine euer to vse as thine owne.

Philautus.

EVphues seeing such speedye retourne of an other aunswere, thought *Philautus* to be very sharp set, for to recouer him, and weighing with himselfe, that often in mariages, ther haue fallen out braules, wher the chiefest loue should be, and yet againe reconciliations, that none ought at any time so to loue, that he should finde in his heart, at any time to hate: Furthermore, casting in his minde the good he might doe to *Philautus* by his friendship, and the mischiefe that might ensue by his fellowes follye, aunswered him thus agayne speedely, aswell to preuent the course hee might otherwise take, as also to prescribe what way he should take.

Euphues to his friend,
Philautus.

NEttels *Philautus* haue no prickells, yet they sting, and wordes haue no points, yet they pearce: though out-wardlye thou protest great amendement, yet often-times the softnesse of Wooll, which the *Seres* sende sticketh so fast to the skinne, that when one looketh it shold keepe him warme, it fetcheth bloud, and thy smooth talke, thy sweete promises, may when I shal thinke to haue them perfourmed to delight me, be a corrosiue to destroy me.

But I wil not cast beyonde the Moone, for that in all things I know there must be a meane.

Thou swearest nowe that thy lyfe shall be leade by my lyne, that thou wilt giue no cause of offence, by thy disorders, nor take anye by my good meaning, which if it bee so, I am as willyng to bee thy friend, as I am to be mine owne.

But this take for a warning, if euer thou iarre, when thou shouldest iest, or follow thine owne will, when thou art to heare my counsayle, then will I depart from thee, and so display thee, as none that is wise shall trust thee, nor any that is honest shall lyue with thee.

6 thine] his *GE rest* 13 in[1] *om. H rest* 20 prickells] pricks *E rest* 21 thou] they *E rest* 26 corasiue *E rest* 27 wil] wll *M* 31 my *om. E rest* 34 counsayle] counsels *H rest* 36 or *E rest*

I now am resolued by thy letter, of that which I was almost perswaded off, by mine owne coniecture, touching *Camilla*.

Why *Philautus* art thou so mad without acquaintaunce of thy part, or familiaritie of hirs, to attempt a thing which will not onely be a disgrace to thee, but also a discredite to hir? Thinkest thou thy selfe either worthy to wooe hir, or she willyng to wedde thee? either thou able to frame thy tale to hir content, or shee ready to giue eare to thy conclusions?

No, no *Philautus*, thou art to young to wooe in *England*, though olde inough to winne in *Italy*, for heere they measure more the man by the qualyties of his minde, then the proportion of his body. They are too experte in loue, hauing learned in this time of their long peace, euery wrinckle that is to be seene or imagined.

It is neither an ill tale wel tolde, nor a good history made better, neither inuention of new fables, nor the reciting of olde, that can eyther allure in them an appetite to loue, or almost an attention to heare.

It fareth not with them as it doth with those in *Italy*, who preferre a sharpe wit, before sound wisdome, or a proper man before a perfect minde: they lyue not by shaddowes, nor feede of the ayre, nor luste after winde. Their loue is not tyed to Art but reason, not to the precepts of *Ouid*, but to the perswasions of honestie.

But I cannot but meruayle at thy audacitie, that thou diddest once dare to moue hir to loue, whom I alwayes feared to sollicite in questioning, aswel doubting to be grauelled by hir quicke and readye witte, as to bee confuted, by hir graue and wyse aunsweres.

But thou wilt saye, she was of no great birth, of meaner parentage then thy selfe. I but *Philautus* they be most noble who are commended more for their perfection, then their petegree, and let this suffice thee that hir honour consisted in vertue, bewtie, witte, not bloode, auncestors, antiquitie. But more of this at our next meeting, where I thinke I shal bee merry to heere the discourse of thy madnesse, for I imagine to my selfe that shee handled thee verye hardely, considering both the place shee serued in, and the person that serued hir. And sure I am shee did not hang for thy mowing.

A *Phœnix* is no foode for *Philautus*, that dayntie toothe of thine must bee pulled out, els wilt thou surfette with desire, and that

1 thy] the *B* Letters *E rest* 4 or] and *E rest* 11 his[1]] the *GE rest* 13 to be *om. GE rest* 16 to[1]] in *E rest* attention] intention *GE rest* 21 to[1]] by *E rest* 25 questtoning *M* 29 pedigree *E–H* 1636: pedegree 1617–31 37 surfecte *M*

Eagles eye pecked out, els wilt bee daseled with delyght. My counsaile must rule thy conceipte, least thou confounde vs both.

I will this euening come to thy lodging, where wee will conferre. And till then, I commende mee to thee.

Thine euer to vse, if thou be thine owne.
Euphues.

THis letter was so thankefully receiued of *Philautus*, that he almost ranne beyonde himselfe for ioye, preparing all thinges necessary for the entertainement of his friende, who at the houre appointed fayled not.

Many embracings there were, much straunge curtesie, many pretie glaunces, being almost for the time but straungers bicause of their long absence.

But growing to questioning one with another, they fell to the whole discourse of *Philautus* loue, who left out nothing that before I put in, which I must omitte, least I set before you, Colewortes twise sodden, whiche will both offende your eares which I seeke to delight and trouble my hande which I couet to ease.

But this I am sure that *Euphues* conclusion was this, betweene waking and winking, that our English Ladies and Gentlewomen were so cunning in loue, that the labour were more easie in *Italie* to wed one and burie hir, then heere to wooe one and marrie hir. And thus they with long talking waxed wearie, wher I leaue them, not willing to talke any longer, but to sleepe their fills till morning.

Now Gentlewomen I appeale in this controuersie to your consciences, whether there be in you an art to loue, as *Euphues* thinketh, or whether it breede in you as it doth in men: by sight, if one bee bewtifull, by hearing, if one be wittie, by desertes if one be curteous, by desire, if one be vertuous, which I woulde not knowe, to this intent that I might bee instructed howe to winne any of you, but to the ende I might wonder at you all: For if there be in loue an arte, then doe I not meruaile to see men that euerie way are to bee beloued, so oftentimes to be reiected. But so secreate is this matter, that perteyning nothing to our sex, I will not farther enquire of it, least happily in gessing what art woemen vse in loue, I should

1 picked *A rest* wilt] wil it *A rest* 13 biause *B* 15 questoning *M* 23 one[2] *om. E rest* 27 there be] it breede *E rest* 35 that *om. A rest* 36 happely *AB*: haply 1630–36

minister an art they neuer before knewe: And so in thinking to bewray the bayte that hath caught one, I giue them a nette to drawe many, putting a sworde into the hande, where there is but a sheath, teaching them to strike, that put vs to our tryings by warding, whiche woulde double our perrill, who without art cannot allure them, and encrease their tyrany, who with-out they torment will come to no parley.

But this I admonish you, that as your owne bewties make you not couetous of your almes towardes true louers, so other mens flatterie make you not prodigall of your honours towardes dissemblers. Let not them that speake fairest be beleeued soonest, for true loue lacketh a tongue, and is tryed by the eyes, whiche in a hearte that meaneth well, are as farre from wanton glaunces, as the minde is from idle thoughts.

And this art I will giue you, which we men doe commonly practise, if you beholde any one that either your curtesie hath allured, or your beautie, or both, triumph not ouer him, but the more earnest you see him, the more redie be to followe him, & when he thinketh himselfe neerest, let him be farthest off: Then if he take that with patience, assure your selfe he cannot be faithlesse.

He that Angleth plucketh the bayte away when he is neere a byte, to the ende the fish may be more eager to swallowe the hooke, birds are trayned with a sweet call, but caught with a broade nette: and louers come with fayre lookes, but are entangled with disdainfull eyes.

The Spaniel that fawneth when he is beaten, will neuer forsake his maister, the man that doteth when he is disdained, will neuer forgoe his mistres.

But too much of this string which sowndeth too much out of square, and returne we to *Euphues* and *Philautus*.

The next morning when they were rysen they went into a gallerie, where *Euphues*, who perceiued *Philautus* grieuously perplexed for the loue of *Camilla*, beganne thus betweene iest and earnest to talke with him.

P*Hilautus* I haue well nigh all this night beene disputing w^t^ my selfe of thy distresse, yet can I resolue my selfe in nothing that either may content mee, or quiet thee.

1 knewe before *E rest* 2 one] me *H rest* 10 flatteries *E rest* 12 It *before* is *E rest*: it is is *H* 13 are] is *E rest* 15 doe *om. E rest* 24 come *om. E rest* 30 we *om. E*–1623: . We returne 1630–36

What mettall art thou made of *Philautus* that thinkest of nothing but loue, and art rewarded with nothing lesse then loue: *Lucilla* was too badde, yet diddest thou court hir, thy sweete heart now in *Naples* is none of the best, yet diddest thou follow hir; *Camilla* exceeding all, where thou wast to haue least hope, thou hast woed not without great hazard to thy person, and griefe to mine.

I haue perused hir letters which in my simple iudgment are so far from alowing thy suit, that they seeme to loath thy seruice. I wil not flatter thee in thy follies, she is no match for thee, nor thou for hir, the one wanting liuing to mainteine a wife, the other birth to aduance an husbande. *Surius* whome I remember thou diddest name in thy discourse, I remember in the court a man of great byrth and noble blood, singuler witte, & rare personage, if he go about to get credite, I muse what hope thou couldest conceiue to haue a good countenaunce. Well *Philautus* to set downe precepts against thy loue, will nothing preuaile, to perswade thee to go forward, were very perillous, for I know in the one loue will regarde no lawes, and in the other perswasions can purchase no libertie. Thou art too heddie to enter in where no heed can helpe one out.

Theseus woulde not goe into the Laborinth without a threede that might shew him the way out, neither any wise man enter into the crooked corners of loue, vnlesse he knew by what meanes he might get out. Loue which should continue for euer, should not be begon in an houre, but slowly be taken in hande, and by length of time finished: resemblyng *Zeuxis*, that wise Painter, who in things that he would haue last long, tooke greatest leasure.

I haue not forgotten one Mistres *Frauncis*, which the Ladye *Flauia* gaue thee for a Uiolet, and by thy discription, though she be not equall with *Camilla*, yet is she fitter for *Philautus*. If thy humour be such that nothing can feede it but loue, cast thy minde on hir, conferre the impossibilytie thou hast to winne *Camilla*, with the lykelyhoode thou mayst haue to enioy thy Uiolet: and in this I will endeauour both my wit and my good will, so that nothing shall want in mee, that may work ease in thee. Thy violet if she be honest, is worthy of thee, beautiful thou sayst she is, & therfore too worthy: Hoat fire is not onely quenched by y^e^ cleere Fountaine, nor loue onely satisfied by the faire face. Therefore in this tell me thy

2 are *H*-1623 11 an] her *F*: a *H rest* 15 preceps *M* 18 no] to *B* 19 heady *A rest* 25 Xeuxis *H rest* 33 I will] will I *E rest* 34 Thy] The *E rest* 37 sanctified *E rest*

minde, yᵗ either we may proceede in that matter, or seeke a newe medicine. *Philautus* thus replyed.

OH my good *Euphues*, I haue neither the power to forsake mine owne *Camilla*, nor the heart to deny thy counsaile, it is easie to fall into a Nette, but hard to get out. Notwithstanding I will goe against the haire in all things, so I may please thee in anye thing, O my *Camilla*. With that *Euphues* stayed him saying.

HE that hath sore eyes must not behold the candle, nor he that would leaue his Loue, fall to the remembring of his Lady, yᵉ one causeth the eye to smart, the other the heart to bleede, wel quoth *Philautus*, I am content to haue the wounde searched, yet vnwilling to haue it cured, but sithens that sicke men are not to prescribe diets but to keepe them, I am redie to take potions, and if welth serue to paye thee for them, yet one thing maketh to feare, that in running after two Hares, I catch neither.

And certeinelye quoth *Euphues*, I knowe manye good Hunters, that take more delyght to haue the Hare on foote, and neuer catch it, then to haue no crye and yet kill in the Fourme: where-by I gesse, there commeth greater delyght in the hunting, then in the eating. It may be sayd *Philautus*, but I were then verye vnfit for such pastimes, for what sporte soeuer I haue all the day, I loue to haue the game in my dish at night.

And trulye aunswered *Euphues*, you are worse made for a hound then a hunter, for you marre your sent with carren, before you start your game, which maketh you hunt oftentimes counter, wher-as if you had kept it pure, you might ere this time haue tourned the Hare you winded, and caught the game you coursed. Why then I perceiue quoth *Philautus*, that to talke with Gentlewomen, touching the discourses of loue, to eate with them, to conferre with them, to laugh with them, is as great pleasure as to enioye them, to the which thou mayst by some fallacie driue me, but neuer perswade me: For then were it as pleasaunt to behold fruit, as to eate them, or to see fayre bread, as to tast it. Thou errest *Philautus*, sayd *Euphues*, if thou be not of that minde, for he that cõmeth into fine gardens, is as much recreated to smell the flower, as to gather it. And many we see more delyghted with pictures, then desirous to

9 the *om. E rest* 12 that] the *E rest* 14 me *before* to² *A rest* 24 carrion 1636 26 tourned] tour- *M* 35 flowers *GE rest* it] them *E rest*

be Painters: the effect of loue is faith, not lust, delightfull conference, not detestable concupiscence, which beginneth with folly and endeth with repentaunce. For mine owne part I would wish nothing, if againe I should fall into that vaine, then to haue the company of hir in common conference that I best loued, to heare hir sober talke, hir wise aunsweres, to behold hir sharpe capacitie, and to bee perswaded of hir constancie: & in these things do we only differ from brute beasts, who haue no pleasure, but in sensuall appetite. You preach Heresie, quoth *Philautus*, and besides so repugnant to the text you haue taken, that I am more ready to pull thee out of thy Pulpit, than to beleeue thy gloses.

I loue the company of women well, yet to haue them in lawfull Matrimony, I lyke much better, if thy reasons should goe as currant, then were Loue no torment, for hardlye doeth it fall out with him, that is denyed the sighte and talke of his Ladye.

Hungry stomackes are not to be fed with sayings against surfettings, nor thirst to be quenched with sentences against drunkennesse. To loue women & neuer enioy them, is as much as to loue wine, & neuer tast it, or to be delighted with faire apparel, & neuer weare it. An idle loue is that, and fit for him that hath nothing but eares, that is satisfied to heare hir speak, not desirous to haue himselfe speede. Why then *Euphues*, to haue the picture of his Lady, is as much, as to enjoy hir presence, and to reade hir letters of as great force as to heare hir aunsweres: which if it be, my suite in loue should be as much to the painter to draw hir with an amyable face, as to my Lady to write an amorous letter, both which, with little suite being obteined, I may lyue with loue, and neuer wet my foot, nor breake my sleepes, nor wast my money, nor torment my minde.

But this worketh as much delyght in the minde of a louer, as the Apples that hang at *Tantalus* nose, or the Riuer that runneth close by his chinne.

And in one word, it would doe me no more good, to see my Lady and not embrace hir, in the heate of my desire, then to see fire, and not warme me in the extremitie of my colde.

No, no *Euphues*, thou makest Loue nothing but a continual wooing, if thou barre it of the effect, and then is it infinite, or if thou

6 to *om. E rest* 11 glosses *F rest* 20 An] And *AE rest* 21 satified *M* 1623 25 to[1]] as *GE* 26 to[1] *om. H rest* 34 to *before* embrace *A rest* 37 is it] it is *E rest* or *om. BE rest*

allow it, and yet forbid it, a perpetuall warfare, and then is it intollerable.

From this opinion no man shall with-drawe mee, that the ende of fishing is catching, not anglying: of birding, taking, not whistlyng: of loue, wedding, not wooing. Other-wise it is no better then hanging.

Euphues smilyng to see *Philautus* so earnest, vrged him againe, in this manner.

WHy *Philautus*, what harme were it in loue, if the heart should yeelde his right to the eye, or the fancie his force to the eare. I haue read of many, & some I know, betweene whom there was as feruent affection as might be, that neuer desired any thing, but sweete talke, and continuall company at bankets, at playes, and other assemblyes, as *Phrigius* and *Pieria*, whose constant faith was such, that there was neuer word nor thought of any vncleannesse. *Pigmalion* loued his Iuory Image, being enamoured onely by the sight, & why should not the chast loue of others, be builded rather in agreeing in heuenly meditations, then temporall actions. Beleeue me *Philautus*, if thou knewest what it were to loue, thou wouldest bee as farre from the opinion thou holdest, as I am.

Philautus thinking no greater absurditie to be held in the world then this, replyed before the other coulde ende, as followeth.

IN deede *Euphues*, if the King would resigne his right to his Legate, then were it not amisse for the heart to yeelde to the eyes. Thou knowest *Euphues* that the eye is the messenger of loue, not the Master, that the eare is the caryer of newes, the hearte the disgester. Besides this suppose one haue neither eares to heare his Ladie speake, nor eyes to see hir beautie, shall he not therefore be subiect to the impression of loue. If thou aunswere no, I can alledge diuers both deafe and blinde that haue beene wounded, if thou graunt it, then confesse the heart must haue his hope, which is neither seeing nor hearing, and what is the thirde?

Touching *Phrigius* & *Pieria*, thinke them both fooles in this, for he that keepeth a Hen in his house to cackle and not lay, or a Cocke to crowe and not to treade, is not vnlike vnto him that hauing sowen his wheat neuer reapeth it, or reaping it neuer threasheth it, taking

3 should *E rest* 9 it *om. E rest* 10 the²] his *E rest* 12 desired] desire *E* 26 Master, . . . is the] Maister: the eare a *E rest* the⁵] a *E rest* 29 impressions *E rest* 33 Pieria *E rest*: Peria *M–G*

more pleasure to see faire corne, then to eate fine bread: *Pigmalion* maketh against this, for Uenus seeing him so earnestly to loue, & so effectually to pray, graunted him his request, which had he not by importunate suit obtained, I doubt not but he would rather haue hewed hir in peeces then honoured hir wt passions, & set hir vp in some Temple for an image, not kept hir in his house for a wife. He that desireth onely to talke and viewe without any farther suit, is not farre different from him, that liketh to see a paynted rose better then to smell to a perfect Uiolet, or to heare a birde singe in a bush, rather then to haue hir at home in his owne cage.

This will I followe, that to pleade for loue and request nothing but lookes, and to deserue workes, and liue only by words, is as one should plowe his ground & neuer sowe it, grinde his coulours and neuer paint, saddle his horse and neuer ryde.

As they were thus cõmuning there came from the Ladie *Flauia* a Gentleman who inuited them both that night to supper, which they with humble thankes giuen promised to doe so, and till supper time I leaue them debating their question.

Nowe Gentlewomen in this matter I woulde I knewe your mindes, and yet I can somewhat gesse at your meaninges, if any of you shoulde loue a Gentleman of such perfection as you can wish, woulde it content you onely to heare him, to see him daunce, to marke his personage, to delight in his witte, to wonder at all his qualities, and desire no other solace? If you like to heare his pleasant voyce to sing, his fine fingers to play, his proper personage to vndertake any exployt, woulde you couet no more of your loue? As good it were to be silent and thinke no, as to blushe and say I.

I must needes conclude with *Philautus*, though I shoulde cauill with *Euphues*, that the ende of loue is the full fruition of the partie beloued, at all times and in all places. For it cannot followe in reason, that bicause the sauce is good which shoulde prouoke myne appetite, therefore I shoulde for-sake the meate for which it was made. Beleeue me the qualities of the minde, the bewtie of the bodie, either in man or woman, are but the sauce to whette our stomakes, not the meate to fill them. For they that liue by the vew of beautie stil looke very leane, and they that feede onely vpon vertue at boorde, will goe with an hungry belly to bedde.

2 him] them *E* 10 to *om. E rest* cage] *trs. in M with first line of next paragraph* 17 so *om. E rest* 23 all *om. E rest* 27 for you *before* to[1] *E rest* 34 the *om. BE rest* 35 the[1] *om. BE rest* view *A rest* 37 an] a *E rest*

But I will not craue herein your resolute aunswere, bicause betweene them it was not determined, but euery one as he lyketh, and then—!

Euphues and *Philautus* being nowe againe sent for to the Lady *Flauia* hir house, they came presently, where they founde the worthy Gentleman *Surius*, *Camilla*, Mistres *Frauncis*, with many other Gentlemen and Gentlewomen.

At their first entrance doing their duetie, they saluted all the companie, and were welcommed.

The Lady *Flauia* entertayned them both very louingly, thanking *Philautus* for his last company, saying be merry Gentleman, at this time of the yeare a Uiolette is better then a Rose, and so shee arose and went hir way, leauing *Philautus* in a muse at hir wordes, who before was in a maze at *Camillas* lookes. *Camilla* came to *Euphues* in this manner.

I am sory *Euphues* that we haue no greene Rushes, considering you haue beene so great a straunger, you make me almost to thinke that of you which commõly I am not accustomed to iudge of any, that either you thought your selfe too good, or our cheere too badde, other cause of absence I cannot imagine, vnlesse seing vs very idle, you sought meanes to be well imployed, but I pray you hereafter be bolde, and those thinges which were amisse shall be redressed, for we will haue Quailes to amende your commons, and some questions to sharpen your wittes, so that you shall neither finde faulte with your dyot for the grosenesse, nor with your exercise for the easinesse. As for your fellowe and friende *Philautus* we are bounde to him, for he would oftentimes see vs, but seldome eate wᵗ vs, which made vs thinke that he cared more for our company, then our meat.

Euphues as one that knewe his good, aunswered hir in this wise.

Fayre Ladye, it were vnseemely to strewe grene rushes for his comming, whose companie is not worth a strawe, or to accompt him a straunger whose boldenesse hath bin straunge to all those that knew him to be a straunger.

The smal abilitie in me to requite, compared wᵗ the great cheere I receiued, might happlie make me refraine which is contrary to your coniecture: Neither was I euer so busied in any weightie affaires, whiche I accompted not as lost time in respect of the exercise

2–3 lyketh and then. *all previous eds.* 8 the] his *E rest* 11–2 Gentleman at . . . yeare, a *MB* 19 our] your *E rest* 25 the² *om. BE rest* 35 happely *B*: happily *E*–1623: haply 1630–36 36 Neither *GE rest*: Whether *MAB*

I alwayes founde in your company, whiche maketh me thinke that your latter obiection proceeded rather to conuince mee for a treuant, then to manyfest a trueth.

As for the Quailes you promise me, I can be content with beefe, and for the questions they must be easie, els shall I not answere thē, for my wit will shew with what grosse diot I haue beene brought vp, so that conferring my rude replyes with my base birth, you will thinke that meane cheare will serue me, and resonable questions deceiue me, so that I shall neither finde fault for my repast, nor fauour for my reasons. *Philautus* in deede taketh as much delight in good companie as in good cates, who shall answere for him-selfe, with that *Philautus* saide.

Truely *Camilla* where I thinke my selfe welcome I loue to bee bolde, and when my stomake is filled I care for no meat, so that I hope you will not blame if I came often and eate little.

I doe not blame you by my faith quoth *Camilla*, you mistake mee, for the oftener you come the better welcome, and the lesse you eate, the more is saued.

Much talke passed which being onely as it were a repetition of former thinges, I omitte as superfluous, but this I must note, that *Camilla* earnestly desired *Surius* to be acquainted with *Euphues*, who very willingly accomplished hir request, desiring *Euphues* for the good report he had harde of him, that he woulde be as bolde with him, as with any one in Englande, *Euphues* humbly shewing his duetie, promised also as occasion should serue, to trye him.

It now grew toward Supper time, when the table being couered, and the meate serued in, Ladye *Flauia* placed *Surius* ouer against *Camilla* and *Philautus* next Mistres *Frauncis*, she tooke *Euphues* and the rest, & placed thē in such order, as she thought best. What cheere they had I know not, what talke they vsed, I heard not: but Supper being ended, they sate still, the Lady *Flauia* speaking as followeth.

GEntlemen and Gentlewomen these Lenten Euenings be long, and a shame it were to goe to bedde: colde they are, and therefore follye it were to walke abroad: to play at Cardes is common, at Chestes tedious, at Dice vnseemely, with Christmasse games, vntimely. In my opinion therefore, to passe awaye these long nights,

15 me, *before* if *A rest* come *A rest* 17 the[2] *om. E* 23 heard *A rest* 36 Chesse *F rest*

I would haue some pastime that might be pleasaunt, but not vnprofitable, rare, but not without reasoning: so shall we all accompt the Euening well spent, be it neuer so long, which other-wise would be tedious, were it neuer so short.

Surius the best in the companye, and therefore best worthy to aunswere, and the wisest, and therefore best able, replyed in this manner.

GOod Madame, you haue preuẽted my request with your owne, for as the case now standeth, there can be nothing either more agreeable to my humour, or these Gentlewomens desires, then to vse some discourse, aswell to renue olde traditions, which haue bene heertofore vsed, as to encrease friendship, which hath bene by the meanes of certeine odde persons defaced. Euery one gaue his consent with *Surius*, yeelding the choyce of that nights pastime, to the discretion of the Ladie *Flauia* who thus proposed hir minde.

Your taske *Surius* shall be to dispute wyth *Camilla*, and chose your owne argumente, *Philautus* shall argue with mistresse *Frauncis*, *Martius* wyth my selfe. And all hauing finished their discourses, *Euphues* shal be as iudge, who hath done best, and whatsoeuer he shal allot eyther for reward, to the worthiest, or for penance to the worst, shal be presently accomplished. This liked them all exceedingly. And thus *Surius* with a good greace, and pleasaunt speache, beganne to enter the listes with *Camilla.*

FAire Ladie, you knowe I flatter not, I haue reade that the sting of an Aspe were incurable, had not nature giuen them dimme eyes, & the beautie of a woman no lesse infectious, had not nature bestowed vpon them gentle hearts, which maketh me ground my reason vpon this cõmon place, that beautiful women are euer mercifull, if mercifull, vertuous, if vertuous constant, if constant, though no more than goddesses, yet no lesse than Saintes, all these things graunted, I vrge my question without condition.

If *Camilla*, one wounded with your beautie (for vnder that name I comprehende all other vertues) shold sue to open his affection, serue to trie it, and driue you to so narrow a point, that were you neuer so incredulous, he should proue it, yea so farre to be from suspition of deceite, that you would confesse he were cleare from

10 humour] honor *E rest* then *om. M-G* 20 to[2]] vnto *E rest* 25 vncurable *E rest* 26 of women *H rest* 27 on *F rest*

distrust, what aunsweare woulde you make, if you gaue your consent, or what excuse if you deny hys curtesie.

Camilla who desired nothing more than to be questioning with *Surius*, with a modest countenaunce, yet somewhat bashefull (which added more commendation to hir speache then disgrace) replyed in thys manner.

THough ther be no cause noble gentleman to suspect an iniurie where a good turne hath bene receyued, yet is it wisdome to be carefull, what aunswere bee made, where the question is difficult.

I haue hearde that the Torteise in *India* when the Sunne shineth, swimmeth aboue the water wyth hyr back, and being delighted with the faire weather, forgetteth hir selfe vntill the heate of the Sunne so harden hir shell, that she cannot sincke when she woulde, whereby she is caught. And so maye it fare with me, that in this good companye, displaying my minde, hauing more regarde to my delight in talkyng, then to the eares of the hearers, I forget what I speake and so be taken in some thing, I shoulde not vtter, whiche happilye the itchyng eares of young gentlemen woulde so canuas, that when I woulde call it in, I cannot, and so be caughte with the Torteise, when I would not.

Therefore if any thing be spoken eyther vnwares or vniustly, I am to craue pardon for both: hauyng but a weake memorie, and a worse witte, which you can not denye me, for that we saye, women are to be borne withall if they offende againste theyr wylles, and not muche to be blamed, if they trip with theyr willes, the one proceeding of forgetfulnesse, the other, of their natural weakenesse, but to the matter.

IF my beautie (whiche God knowes how simple it is) shoulde entangle anye wyth desyre, then shold I thus thinke, yᵗ either he were enflamed wᵗ lust rather then loue (for yᵗ he is moued by my countenance not enquiring of my conditions,) or els that I gaue some occasion of lightnesse, bicause he gathereth a hope to speede, where he neuer had the heart to speake. But if at the last I should perceiue, that his faith were tried lyke golde in the fire, that his affection proceeded from a minde to please, not from a mouth to delude, then would I either aunswer his loue with lyking, or weane

2 hys] your *E rest* 3 who desiring *E* 8 it is *E* 10 Tortoise *F rest* 17 I would *G*: the which I would *E rest* 19 Tortoise *F rest*

him from it by reason. For I hope sir you will not thinke this, but that there should be in a woman aswell a tongue to deny, as in a man to desire, that as men haue reason to lyke for beautie, where they loue, so women haue wit to refuse for sundry causes, where they loue not.

Other-wise were we bounde to such an inconuenience, that whosoeuer serued vs, we should aunswere his suite, when in euery respect we mislyke his conditions, so that Nature might be sayd to frame vs for others humours not for our owne appetites. Wherein to some we should be thought very courteous, but to the most scarce honest. For mine owne part if ther be any thing in me to be lyked of any, I thinke it reason to bestow on such a one, as hath also somewhat to content me, so that where I knowe my selfe loued, and doe loue againe, I woulde vppon iust tryall of his constancie, take him.

Surius with-out any stoppe or long pause, replyed presently.

LAdy if the Torteyse you spake off in *India*, wer as cunning in swimming, as you are in speaking, hee would neither feare the heate of the Sunne, nor the ginne of the Fisher. But that excuse was brought in, rather to shewe what you could say, then to craue pardon, for that you haue sayd. But to your aunswere.

What your beautie is, I will not heere dispute, least either your modest eares shoulde glowe to heare your owne prayses, or my smoth tongue trippe in being curious to your perfection, so that what I cannot commende sufficiently, I will not cease continually to meruaile at. You wander in one thing out of the way, where you say that many are enflamed with the countenance, not enquiring of the conditions, when this position was before grounded, that there was none beautifull, but she was also mercifull, and so drawing by the face of hir bewtie all other morrall vertues, for as one ring being touched with the Loadstone draweth another, and that his fellow, til it come to a chaine, so a Lady endewed with bewtie, pulleth on curtesie, curtesie mercy, and one vertue linkes it selfe to another, vntill there be a rare perfection.

Besides touching your owne lightnesse, you must not imagine that loue breedeth in the heart of man by your lookes, but by his owne

4 Euen *before* so *E rest* 9 appetite *E rest* 10 to (*bis*)] *cf. p.* 84, *l.* 27 13 to . . . me] tontent to me *A* 17 Tortoise *F rest* speake *E rest* 21 our *E rest* 30 face *so all. Qy. ?* force *cf. vol. i. p.* 265, *l.* 32 ring] thing *GE*–1631 : linke 1636

eyes, neyther by your wordes when you speake wittily, but by his owne eares, which conceiue aptly. So that were you dumbe and coulde not speak, or blinde and coulde not see, yet shoulde you be beloued, which argueth plainely, that the eye of the man is the arrow, the bewtie of the woman the white, which shooteth not, but receiueth, being the patient, not the agent: vppon triall you confesse you woulde trust, but what triall you require you conceale, whiche maketh me suspect that either you woulde haue a triall without, meane, or without end, either not to bee sustained being impossible, or not to be fynished being infinite. Wherein you would haue one runne in a circle, where there is no way out, or builde in the ayre, where there is no meanes howe.

This triall *Camilla* must be sifted to narrower pointes, least in seeking to trie your louer like a Ienet, you tyre him like a Iade.

Then you require this libertie (which truely I can not denie you) that you may haue the choyce as well to refuse, as the man hath to offer, requiring by that reason some quallities in the person you would bestow your loue on: yet craftily hyding what properties eyther please you best, or like woemen well: where-in againe you moue a doubt, whether personage, or welth, or witte, or all are to be required: so that what with the close tryall of his fayth, and the subtill wishinge of his quallities, you make eyther your Louer so holy, that for fayth hee must be made all of trueth, or so exquisite that for shape hee must be framed in wax: which if it be your opinion, the beautie you haue will be withered before you be wedded, and your wooers good old Gentlemen before they be speeders.

Camilla not permitting *Surius* to leape ouer the hedge, which she set for to keepe him in, with a smiling countenaunce shaped him this aunswer.

IF your position be graunted, that where beautie is, there is also vertue, then myght you adde that where a fayre flower is, there is also a sweete sauour, which how repugnant it is to our common experience, there is none but knoweth, and how contrary the other is to trueth, there is none but seeth. Why then do you not set downe this for a rule which is as agreeable to reason, that *Rhodope* beeing beautifull (if a good complection and fayre fauour be tearmed beautie) was also vertuous? that *Lais* excelling was also honest? that

8 to *before* suspect *E rest* 13 narrow *E rest* 14 try *EH*–1631: tire *F* 35 Rodophe *E rest*

Phrine surpassing them both in beautie, was also curteous? But it is a reason among your Philosophers, that the disposition of the minde, followeth the composition of the body, how true in arguing it maye bee, I knowe not, how false in tryall it is, who knoweth not? Beautie, though it bee amiable, worketh many things contrarye to hir fayre shewe, not vnlyke vnto Syluer, which beeing white, draweth blacke lynes, or resembling the tall trees in *Ida* which allured many to rest in them vnder their shadow, and then infected them with their sent.

Nowe where-as you sette downe, that loue commeth not from the eyes of the woeman, but from the glaunces of the man (vnder correction be it spoken) it is as farre from the trueth, as the head from the toe. For were a Lady blinde, in what can she be beautifull? if dumbe, in what manifest hir witte? when as the eye hath euer bene thought the Pearle of the face, and the tongue the Ambassadour of the heart? If ther were such a Ladie in this company *Surius*, that should wincke with both eyes when you would haue hir see your amorous lookes, or be no blabbe of hir tongue, when you would haue aunswere of your questions, I can-not thinke, that eyther hir vertuous conditions, or hir white and read complection coulde moue you to loue.

Although this might somwhat procure your liking, that doing what you lyst shee will not see it, and speaking what you would, she will not vtter it, two notable vertues and rare in our sex, patience and silence.

But why talke I about Ladyes that haue no eies, when there is no manne that will loue them if hee him-selfe haue eyes. More reason there is to wooe one that is doumbe, for that she can-not deny your suite, and yet hauing eares to heare, she may as well giue an answer with a signe, as a sentence. But to the purpose.

Loue commeth not from him that loueth, but from the partie loued, els must hee make his loue vppon no cause, and then it is lust, or thinke him-selfe the cause, and then it is no loue. Then must you conclude thus, if there bee not in woemen the occasion, they are fooles to trust men that praise them, if the cause bee in them, then are not men wise to arrogate it to themselues.

It is the eye of the women that is made of Adamant, the heart

2 amongst *E rest* 8 in *om. E rest* 17 her *before* eyes *E rest* would] should *F rest* 19 hir *before* answere *ABE rest* to *BE rest* 20 conditions *M* red *B rest* 28 dumbe *A rest* 32 take *ABE rest* 37 woman *E rest*

of the man that is framed of yron, and I cannot thinke you wil say that the vertue attractiue is in the yron which is drawen by force, but in the Adamant that searcheth it perforce.

And this is the reason that many men haue beene entangled against their wills with loue, and kept in it with their wills.

You knowe *Surius* that the fire is in the flinte that is striken, not in the steele that striketh, the light in the Sunne that lendeth, not in the Moone that boroweth, the loue in the woman that is serued, not in the man that sueth.

The similitude you brought in of the arrowe, flewe nothing right to beautie, wherefore I must shute that shafte at your owne brest. For if the eye of man be the arrow, & beautie the white (a faire mark for him that draweth in cupids bow) then must it necessarily ensue, that the archer desireth with an ayme to hitte the white, not the white the arrowe, that the marke allureth the archer, not the shooter the marke, and therfore is *Venus* saide in one eye to haue two Apples, which is cõmonly applied to those that witch with the eyes, not to those that wooe with their eyes.

Touching tryall, I am neither so foolish to desire thinges impossible, nor so frowarde to request yᵗ which hath no ende. But wordes shall neuer make me beeleeue without workes, least in following a faire shadowe, I loose the firme substance, and in one worde to set downe the onely triall that a Ladie requireth of hir louer, it is this, that he performe as much as he sware, that euery othe be a deede, euery gloase a gospell, promising nothing in his talke, that he performe not in his triall.

The qualities that are required of the minde are good conditions, as temperance not to exceede in dyot, chastitie not to sinne in desire, constancie not to couet chaunge, witte to delight, wisdome to instruct, myrth to please without offence, and modestie to gouerne without presisenes.

Concerning the body, as there is no Gentlewoman so curious to haue him in print, so is there no one so careles to haue him a wretch, onlye his right shape to shew him a man, his Christẽdom to proue his faith, indifferent wealth to maintaine his family, expecting al things necessary, nothing superfluous. And to conclude with you *Surius*, vnlesse I might haue such a one, I had as leaue be buried

3 serceth *M* 18 and not to those *A*: and not those *B*: not those *E rest* 22 to *om. M–E* 25 glospell *M* 33 there is the *E rest* *E rest*

as maried, wishing rather to haue no beautie and dye a chast virgin, then no ioy and liue a cursed wife.

Surius as one daunted hauing little to aunswere, yet delighted to heare hir speak, with a short speech vttered these words.

I Perceiue *Camilla*, that be your cloath neuer so badde it will take some colour, & your cause neuer so false, it will beare some shew of probabilytie, wherein you manifest the right nature of a woman, who hauing no way to winne, thinketh to ouercome with words. This I gather by your aunswere, that beautie may haue faire leaues, & foule fruite, y^t^ al that are amiable are not honest, that loue proceedeth of the womans perfection, and the mans follies, that the triall loked for, is to performe whatsoeuer they promise, that in minde he be vertuous, in bodye comelye, suche a husband in my opinion is to be wished for, but not looked for. Take heede *Camilla*, that seeking al the Woode for a streight sticke you chuse not at the last a crooked staffe, or prescribing a good counsaile to others, thou thy selfe follow the worst: much lyke to *Chius*, who selling the best wine to others, drank him selfe of the lees.

Truly quoth *Camilla*, my Wooll was blacke, and therefore it could take no other colour, and my cause good, and therefore admitteth no cauill: as for the rules I set downe of loue, they were not coyned of me, but learned, and being so true, beleeued. If my fortune bee so yll that serching for a wande, I gather a camocke, or selling wine to other, I drinke vineger my selfe, I must be content, that of y^e^ worst poore helpe patience, which by so much the more is to be borne, by howe much the more it is perforce.

As *Surius* was speaking, the Ladie *Flauia* preuented him, saying, it is time that you breake off your speach, least we haue nothing to speak, for should you wade anye farther, you woulde both waste the night and leaue vs no time, and take our reasons, and leaue vs no matter, that euery one therefore may say some what, we commaunde you to cease, that you haue both sayd so well, we giue you thankes. Thus letting *Surius* and *Camilla* to whisper by themselues (whose talke we wil not heare) the Lady began in this manner to greet *Martius*.

We see *Martius* that where young folkes are they treat of loue, when souldiers meete they conferre of warre, painters of their

10 not *before* amiable *E* 16 describing *B rest* 17 not *before* the *E rest* 18 of *om. E rest* 20 admitted *E rest* 22 true beleeued *M* 24–5 that . . . helpe] *so all. Qy.?* that poore helpe of y^e^ worst, *but cf. note* 35 Matius *M*

coulours. Musitians of their crochets, and euery one talketh of that most he liketh best. Which seeing it is so, it behoueth vs yᵗ haue more yeres, to haue more wisdome, not to measure our talk by the affections we haue had, but by those we should haue.

In this therefore I woulde know thy minde whether it be conuenient for women to haunt such places where Gentlemen are, or for men to haue accesse to gentlewomen, which me thinketh in reason cannot be tollerable, knowing yᵗ there is nothing more pernicious to either, then loue, & that loue breedeth by nothing sooner then lookes. They that feare water will come neere no wells, they that stande in dreade of burning flye from the fire: and ought not they that woulde not be entangled with desire to refraine company? If loue haue yᵉ panges which the passionate set downe, why do they not abstaine from the cause? if it be pleasant why doe they dispraise it.

We shunne the place of pestilence for feare of infection, the eyes of *Catoblepas*, bicause of diseases, the sight of the *Basilisk*, for dreade of death, and shall wee not eschewe the companie of them that may entrappe vs in loue, which is more bitter then any distruction?

If we flye theeues that steale our goods, shall wee followe murtherers yᵗ cut our throates? If we be heedie to come where Waspes be, least we be stong, shal wee hazarde to runne where *Cupid* is, where we shall bee stifeled? Truely *Martius* in my opinion there is nothing either more repugnant to reason, or abhorring from nature, then to seeke that we shoulde shunne, leauing the cleare streame to drinke of the muddye ditch, or in the extremitie of heate to lye in the parching Sunne, when he may sleepe in the colde shadow or being free from fancy, to seeke after loue, which is as much as to coole a hott Liuer with strong wine, or to cure a weake stomake with raw flesh. In this I would heare thy sentence, induced yᵉ rather to this discourse, for that *Surius* and *Camilla* haue begunne it, then that I like it: Loue in mee hath neither power to commaunde, nor perswasion to entreate. Which how idle a thing it is, and how pestilent to youth, I partly knowe, and you I am sure can gesse.

Martius not very young to discourse of these matters, yet desirous

10 bookes *A* 17 Catoblepas] *doubtfully emending* Cathritiuss *M*: Catherismes *ABG*: Catharismes *E rest* 18 feare *E rest* 21 stale *B* 22 heedie *so all* 28 we *E rest* 32 haue] hath *E* 33 neuer *E rest* 37 those *H*

to vtter his minde, whether it were to flatter *Surius* in his will, or to make triall of the Ladies witte: Began thus to frame his aunswere.

MAdame, ther is in *Chio* the Image of *Diana*, which to those that enter seemeth sharpe and sower, but returning after their suites made, loketh with a merrie and pleasaunt countenaunce. And it maye bee that at the entraunce of my discourse yee will bende your browes as one displeased, but hearing my proofe be delighted and satisfied.

The question you moue, is whether it be requisite, that Gentlemen and Gentlewomen should meete. Truly among Louers it is conuenient to augment desire, amõgst those that are firme, necessary to maintaine societie. For to take away all meeting for feare of loue, were to kindle amongst all, the fire of hate. There is greater daunger Madame, by absence, which breedeth melancholy, then by presence, which engendreth affection.

If the sight be so perillous, that the company shold be barred, why then admit you those to see banquets, that may there-by surfet, or suffer them to eate their meate by a candle that haue sore eyes? To be seperated from one I loue, would make me more constant, and to keepe company with hir I loue not, would not kindle desire. Loue commeth as well in at the eares, by the report of good conditions, as in at the eyes by the amiable countenaunce, which is the cause, that diuers haue loued those they neuer saw, & seene those they neuer loued.

You alleadge that those that feare drowning, come neere no wells, nor they that dread burning, neere no fire. Why then let them stand in doubt also to washe their handes in a shallow brooke, for that *Serapus* fallying into a channell was drowned: & let him that is colde neuer warme his hands, for that a sparke fell into the eyes of *Actina*, whereoff she dyed. Let none come into the companye of women, for that diuers haue bene allured to loue, and being refused, haue vsed vyolence to them-selues.

Let this be set downe for a law, that none walke abroad in the daye but men, least meeting a beautifull woman, he fall in loue, and loose his lybertie.

I thinke Madam you will not be so precise, to cut off al conferrence, bicause loue commeth by often communication, which if you

witte *om. E rest* 5 seeme *G* 14 among *E rest* 26 that[1]] all *E rest*

do, let vs all now presentlye departe, least in seeing the beautie which daseleth our eies, and hearing the wisdom which tickleth our ears, we be enflamed with loue.

But you shall neuer beate the Flye from the Candell though he burne, nor the Quaile from Hemlocke though it bee poyson, nor the Louer from the companye of his Lady though it be perillous.

It falleth out sundry tymes, that company is the cause to shake off loue, working the effects of the roote *Rubarbe*, which beeinge full of choler, purgeth choler, or of the Scorpions sting, which being full of poyson, is a remedy for poyson.

But this I conclude, that to barre one that is in loue of the companye of his lady, maketh him rather madde, then mortified, for him to refraine that neuer knewe loue, is eyther to suspect him of folly with-out cause, or the next way for him to fall into folly when he knoweth the cause.

A Louer is like y^e^ hearb *Heliotropium*, which alwaies enclyneth to that place where the Sunne shineth, and being depriued of the Sunne, dieth. For as *Lunaris* hearbe, as long as the Moone waxeth, bringeth forth leaues, and in the waining shaketh them of: so a Louer whilst he is in the company of his Lady, wher al ioyes encrease, vttereth manye pleasaunt conceites, but banyshed from the sight of his Mistris, where all mirth decreaseth, eyther lyueth in Melancholie, or dieth with desperation.

The Lady *Flauia* speaking in his cast, proceeded in this manner.

TRuely *Martius* I had not thought that as yet your coltes tooth stucke in your mouth, or that so olde a trewant in loue, could hether-to remember his lesson. You seeme not to inferre that it is requisite they should meete, but being in loue that it is conuenient, least falling into a mad moode, they pine in their owne peuishnesse. Why then let it follow, that the Drunckarde which surfeiteth with wine be alwayes quaffing, bicause hee liketh it, or the *Epicure* which glutteth him-selfe with meate be euer eating, for that it contenteth him, not seeking at any time the meanes to redresse their vices, but to renue them. But it fareth with the Louer as it doth with him that powreth in much wine, who is euer more thirstie, then he that drinketh moderately, for hauing once tasted the delightes of loue, he

2 wisedomes *E rest* 4 she *E rest, except* we 1617 5 y^e^ *before* Hemlock *A rest* 8 effect *E rest* of *before* Rubarbe *E rest* 9 who *E rest* 16 Helitropium, *E rest* 33 not] nor *H rest*

desireth most the thing that hurteth him most, not laying a playster to the wounde, but a corasiue.

I am of this minde, that if it bee daungerous, to laye Flaxe to the fyre, Salte to the eyes, *Sulphure* to the nose, that then it can-not bee but perillous to let one Louer come in presence of the other. *Surius* ouer-hearing the Lady, and seeing hir so earnest, although hee were more earnest in his suite to *Camilla*, cut hir off with these wordes.

GOod Madame giue mee leaue eyther to departe, or to speake, for in trueth you gall me more with these tearmes, then you wist, in seeming to inueigh so bitterly against the meeting of Louers, which is the onelye Marrow of loue, and though I doubt not but that *Martius* is sufficiently armed to aunswere you, yet would I not haue those reasons refelled, which I loath to haue repeated. It maye be you vtter them not of malice you beare to loue, but only to moue controuersie where ther is no question: For if thou enuie to haue Louers meete, why did you graunt vs, if allow it, why seeke you to seperate vs?

The good Lady could not refraine from laughter, when she saw *Surius* so angry, who in the middest of his own tale, was troubled with hirs, whome she thus againe aunswered.

I crye you mercie Gentleman, I had not thought to haue catched you, when I fished for an other, but I perceiue now that with one beane it is easie to gette two Pigions, and with one baight to haue diuers bites. I see that others maye gesse where the shooe wringes, besides him that weares it. Madame quoth *Surius* you haue caught a Frog, if I be not deceiued, and therfore as good it were not to hurt him, as not to eate him, but if all this while you angled to haue a bytte at a Louer, you should haue vsed no bitter medicines, but pleasaunt baightes.

I can-not tell answered *Flauia*, whether my baight were bytter or not, but sure I am I haue the fishe by the gill, that doth mee good. *Camilla* not thinking to be silent, put in hir spoke as she thought into the best wheele, saying.

1 the thing most *F rest* 3 Besides, *before* I *E rest* 5 in the presence *E rest* Surius] *in M–G the name is preceded by* For. *It may be, as Prof. Arber thinks, a slip of the pen, or may point to the accidental omission of something which preceded it in the original MS.* 10 wish *E*: wisse *F rest* 15 thou] you *E rest* 23 gette] catch *E rest* Pigeons *A–G* 1623, 1636: Pidgions *E*–1617, 1630–31 24 bits *MAB* 27 you] your Ladiship *E rest* 28 byt *A*: bit *B*: bite *E rest* 29 baytes *A*: baites *BF*–1623: baits *E* 1630–36 32 thinking] willing *E rest* 33 into] in *E rest* saying] and began in this manner *E rest*

Lady your cunning maye deceiue you in fishing with an Angle, therfore to catch him you would haue, you were best to vse a net. A net quoth *Flauia*, I neede none, for my fishe playeth in a net already, with that *Surius* beganne to winche, replying immediately, so doth manye a fishe good Ladye that slyppeth out, when the Fysher thinketh him fast in, and it may be, that eyther your nette is too weake to houlde him, or your hand too wette. A wette hande quoth *Flauia* will holde a dead Hearing: I quoth *Surius*, but Eeles are no Hearinges, but Louers are, sayde *Flauia*.

Surius not willing to haue the grasse mowne, where-of hee meant to make his haye, beganne thus to conclude.

GOod Lady leaue off fishing for this time, & though it bee Lent, rather breake a statute which is but penall, then sew a pond that maye be perpetuall. I am content quoth *Flauia* rather to fast for once, then to want a pleasure for euer: yet *Surius* betwixte vs two, I will at large proue, that there is nothinge in loue more venemous then meeting, which filleth the mind with grief & the body with deseases: for hauing the one, hee can-not fayle of the other. But now *Philautus* and Neece *Frauncis*, since I am cut off, beginne you: but be shorte, bicause the time is short, and that I was more short then I would.

Frauncis who was euer of witte quicke, and of nature pleasaunt, seeing *Philautus* all this while to be in his dumpes, beganne thus to playe with him.

GEntleman either you are musing who shal be your seconde wife, or who shall father your first childe, els would you not all this while hang your head, neither attending to the discourses that you haue hard, nor regarding the company you are in: or it may be (which of both coniectures is likeliest) that hearing so much talke of loue, you are either driuen to the remembrãce of the Italian Ladyes which once you serued, or els to the seruice of those in Englande which you haue since your comming seene, for as *Andromache* when so euer she saw the Tombe of *Hector* coulde not refraine from weeping, or as *Laodamia* could neuer beholde the picture of *Protesilaus* in wax, but she alwayes fainted, so louers when-soeuer they viewe the image of their Ladies, though not the same substance,

8 Herring *GE rest* 9 Herrings *GE rest* 12 Lady] Madame *E rest* 13 sue a Pond *EF*: sue a Bond *H rest* 19, 22 Fraunces *E*: Francis 1623–31: Frances 1636 32 for] or *E rest* 34 Laodomia *E rest*

yet the similitude in shadow, they are so benummed in their ioints, and so bereft of their wittes, that they haue neither the power to moue their bodies to shew life, nor their tongues to make aunswere, so yt I thinking that with your other sences, you had also lost your smelling, thought rather to be a thorne whose point might make you feele somewhat, then a Uiolet whose sauour could cause you to smell nothing.

Philautus seing this Gentlewoman so pleasantly disposed, replyed in this manner.

GEntlewoman, to studie for a seconde wife before I knowe my first, were to resemble the good Huswife in *Naples*, who tooke thought to bring forth hir chikens before she had Hens to lay Egs, & to muse who should father my first childe, wer to doubt when the cowe is mine, who should owe the calfe. But I will neither be so hastie to beate my braines about two wiues, before I knowe where to get one, nor so ielous to mistrust hir fidelitie when I haue one. Touching the view of Ladies or the remembrance of my loues, me thinketh it should rather sharpe the poynt in me then abate the edge. My sences are not lost though my labour bee, and therefore my good Uiolet, pricke not him forwarde with sharpenesse, whom thou shouldest rather comfort with sauours. But to put you out of doubt that my witts were not al this while a wol-gathering, I was debating with my selfe, whether in loue it were better to be constant, bewraying all the counsailes, or secreat being ready euery hour to flinch: And so many reasons came to confirme either, that I coulde not be resolued of any. To be constant what thing more requisite in loue, when it shall alwayes be greene like the Iuie, though the Sun parch it, that shal euer be hard like ye true Diamõd, though the hammer beate it, that still groweth with the good vine, though the knife cut it. Constancy is like vnto the *Storke*, who wheresoeuer she flye commeth into no neast but hir owne, or the Lapwinge, whom nothing can driue from hir young ones, but death: But to reueale the secreats of loue, the counsailes, the conclusions, what greater dispite to his Ladie, or more shamefull discredite to himselfe, can be immagined, when there shall no letter passe but it shalbee disclosed, no talke vttered but it shall bee againe repeated, nothing done but it shall be reuealed: Which

8 perceiuing *E rest* replyed] with a merry countenaunce and quick wit, beganne to make aunswere *E rest* 15 braine *E rest* 18 loue *E rest* 20 him not *E rest* 26 of] in *B rest*

when I considered, mee thought it better to haue one that shoulde be secreate though fickle, then a blab though constant.

For what is there in the worlde that more deliteth a louer then secrecie, whiche is voyde of feare, without suspition, free from enuie: the onely hope a woeman hath to builde both hir honour and honestie vppon.

The tongue of a louer should be like the poynt in the Diall, which though it go, none can see it going, or a young tree which though it growe, none can perceiue it growing, hauing alwayes the stone in their mouth which the Cranes vse when they flye ouer mountaines, least they make a noyse. But to bee sylent, and lyghtly to esteeme of his Ladye, to shake hir off though he be secreat, to chaunge for euerything though he bewray nothing, is the onely thing that cutteth the heart in peeces of a true and constant louer, which deepely waying with my selfe, I preferred him that woulde neuer remoue, though he reueiled all, before him that woulde conceale all, and euer bee slyding. Thus wafting to and fro, I appeale to you my good Uiolet, whether in loue be more required secrecie, or constancy.

Frauncis with hir accustomable boldnes, yet modestly, replyed as followeth.

GEntleman if I shoulde aske you whether in the making of a good sworde, yron were more to bee required, or steele, sure I am you woulde aunswere that both were necessarie: Or if I shoulde be so curious to demaunde whether in a tale tolde to your Ladyes, disposition or inuention be most conuenient, I cannot thinke but you woulde iudge them both expedient, for as one mettall is to be tempored with another in fashioning a good blade, least either, being all of steele it quickly breake, or all of yron it neuer cutte, so fareth it in speach, which if it be not seasoned as well with witte to moue delight, as with art, to manifest cunning, there is no eloquence, and in no other manner standeth it with loue, for to be secreate and not constant, or constant and not

4 feare,] *comma om. ME* 7 the^{3}] a *E rest* 10 their] his *E rest* 11 the *before* mountaines *E rest* 12 shee *E rest* 15 preferred] presented *E* 16 reueale *B rest* 17 wafting *E rest*: wasting *M–G* 20 Frauncs *E*: Francis 1630–31: Frances 1636 24 that *before* you *E rest* 26 Ladyes *M–E without comma, M–G placing one at* disposition: Ladie, *FH* 1630–36: Lady 1617–23 inuention *F rest*: mention *M–E* (the 'be' is in *l.* 26) be *om. M–G* 28 tempered *A rest* blade,] *the comma at* fashioning *M*

secret, were to builde a house of morter without stones, or a wall of stones without morter.

There is no liuely picture drawen with one colour, no curious Image wrought with one toole, no perfect Musike played with one string, and wouldest thou haue loue, the patterne of eternitie, couloured either with constancie alone, or onely secrecie?

There must in euery triangle be three lines, the first beginneth, the seconde augmenteth, the third concludeth it a figure. So in loue three vertues, affection which draweth the heart, secrecie which increaseth the hope, constancie, which finish the worke: without any of these lynes there can be no triangle, without any of these vertues, no loue.

There is no man that runneth with one legge, no birde that flyeth with one winge, no loue that lasteth with one lym. Loue is likened to the *Emerald* which cracketh rather then consenteth to any disloyaltie, and can there be any greater villany then being secreat, not to be constant or being constant not to be secret. But it falleth out with those that being constant are yet full of bable, as it doth with the serpent Iaculus & the Uiper, who burst with their owne brood, as these are torne with their owne tongues.

It is no question *Philautus* to aske which is best, when being not ioyned there is neuer a good. If thou make a question where there is no doubt, thou must take an aunswere where there is no reason. Why then also doest thou not enquire whether it were better for a horse to want his foreleggs or his hinder, when hauing not all he cannot trauell: why art thou not inquisitiue, whether it were more conuenient for the wrastlers in the games of *Olympia* to be without armes or without feete, or for trees to want rootes or lacke tops when either is impossible? Ther is no true louer beleeue me *Philautus*, sence telleth me so, not triall, that hath not faith, secrecie, and constancie. If thou want either it is lust, no loue, and that thou hast not them all, thy profound question assureth me: which if thou diddest aske to trie my wit, thou thoughtest me very dull, if thou resolue thy selfe of a doubt, I cannot thinke thee very sharpe.

Philautus that perceiued hir to be so sharp, thought once againe

3 with one *GE–H* 1630–36: without *MAB*: with ode 1617: with od 1623 10 finisheth *GE rest* 11 lynes] rules *E rest* 14 limme *G*: lim *E*–1631: limb 1636 15 linked *E* Emrold *E*: Emeraud *F rest* 18 being] be *E rest* are] and *all eds.* babble *GE rest* 20 as] and *GE rest* 25 betber *M* 26 trauaile *GEF* 31 no] not *E rest* 34 thou] to *E rest*

like a whetston to make hir sharper, and in these wordes returned his aunswere.

MY sweete violet, you are not vnlike vnto those, who hauing gotten the startte in a race, thinke none to bee neere their heeles, bicause they be formost: For hauing the tale in your mouth, you imagine it is all trueth, and that none can controll it.

Frauncis who was not willing to heare him goe forward in so fond an argument, cut him off before he should come to his conclusion.

GEntle-man, the faster you runne after me, the farther you are from me: therefore I would wish you to take heede, y^t^ in seeking to strik at my heeles, you trippe not vp your owne. You would faine with your witte cast a white vpon blacke, where-in you are not vnlike vnto those, that seing their shadow very short in the Sunne, thinke to touch their head with their heele, and putting forth their legge are farther from it, then when they stoode still. In my opinion it were better to sit on the ground with little ease, then to ryse and fall with great daunger.

Philautus beeing in a maze to what end this talke should tende, thought that eyther *Camilla* had made hir priuie to his loue, or that she meant by suspition to entrappe him: Therfore meaning to leaue his former question, and to aunswere hir speach proceeded thus.

MIstris *Frauncis*, you resemble in your sayings the Painter *Tamantes*, in whose pictures there was euer more vnderstoode then painted: for with a glose you seeme to shadow y^t^, which in coulours you wil not shewe. It can-not be, my violet, that the faster I run after you, the farther I shoulde bee from you, vnlesse that eyther you haue wings tyed to your heeles, or I thornes thrust into mine. The last dogge oftentimes catcheth the Hare, though the fleetest turne him, the slow Snaile clymeth the tower at last, though the swift Swallowe mount it, the lasiest winneth the gole, somtimes, though the lightest be neere it. In hunting I had as liefe stand at the receite, as at the loosing, in running rather endure long with an easie amble, then leaue off being out of winde, with a swifte gallop: Especially when I runne as *Hippomanes* did with *Atlanta*,

4 to bee] too *E rest* 7 was very much vnwilling *E rest* . 8 in this manner. *after* conclusion, *E rest* 10 to *om. H rest* 16 a *before* little *E rest* 18 this] his *H rest* 23 Tamantes *so all, for* Timanthes 29 climbeth *G*: climeth to *E rest* 32 the[1] *om. E–H* 34 Hippomenes *F rest*

who was last in the course, but first at the crowne: So that I gesse that woemen are eyther easie to be out stripped, or willing.

I seeke not to trippe at you, bicause I might so hynder you and hurt my self: for in letting your course by striking at your shorte heeles, you woulde when I should craue pardon, shew me a high instep.

As for my shadowe, I neuer go about to reach it, but when the Sunne is at the highest, for then is my shadowe at the shortest, so that it is not difficult to touch my head with my heele, when it lyeth almoste vnder my heele.

You say it is better to sit still then to aryse and fall, and I saye hee that neuer clymbeth for feare of falling, is like vnto him that neuer drincketh for feare of surfeting.

If you thinke eyther the ground so slipperie, wherin I runne, that I must needes fall, or my feete so chill that I must needes founder, it maye be I will chaunge my course here-after, but I meane to ende it now: for I had rather fall out of a lowe window to the ground, then hang in midde way by a bryer.

Frauncis who tooke no little pleasure to heare *Philautus* talke, began to come on roundly in these tearmes.

IT is a signe Gentleman that your footemanship is better then your stomacke: for what-soeuer you say, me thinketh you had rather be held in a slippe, then let slippe, where-in you resemble the graye-hounde, that seeing his game, leapeth vpon him that holdeth him, not running after that he is held for: or the Hawke which being cast off at a Partridge, taketh a stand to prune hir fethers, when she should take hir flight. For it seemeth you beare good will to the game you can-not play at, or will not, or dare not, where-in you imitate the Cat that leaueth the Mouse, to follow the milk-pan: for I perceiue that you let the Hare go by, to hunt the Badger.

Philautus astonied at this speache, knew not which way to frame his aunswere, thinking now that shee perceiued his tale to be adressed to hir, though his loue were fixed on *Camilla*: But to rydde hir of suspition, though loth that *Camilla* should conceue any inckling, he played fast and loose in this manner.

Gentlewoman you mistake me very much, for I haue beene better

2 either are *E*–1631 out tripped *GE* 5 an *E rest* 14 eyther . . . so] the ground eyther too *E rest* whereon *GE rest* 18 the *before* midde *ABE rest* 19 talke *om. E rest* 22–3 had rather] hather *H*: rather 1617 *rest* 25 he] shee *G* 27 it seemeth you *A rest*: you seeme you *M* 30 to] and *F rest* 33 was *E rest* 36 Gentleman *MH*

taught then fedde, and therefore I knowe how to follow my game, if it be for my gaine: For wer there two Hares to runne at, I would endeauor not to catch the first that I followed, but the last that I started: yet so as the firste shoulde not scape, nor the last be caught.

You speake contraries, quoth *Frauncis*, and you wil worke wonders, but take heede your cunning in hunting, make you not to loose both.

Both said *Philautus*, why I seeke but for one, and yet of two quoth *Frauncis*, you can-not tell which to follow, one runneth so fast you wil neuer catch hir, the other is so at the squat, you can neuer finde hir.

The Ladie *Flauia*, whether desirous to sleepe, or loth these iests should be too broad as moderater commaunded them both to silence, willing *Euphues* as vmper in these matters, briefly to speake his minde. *Camilla* and *Surius* are yet talking, *Frauncis* and *Philautus* are not idle, yet all attentiue to heare *Euphues*, as well for the expectation they had of his wit, as to knowe the drift of theyr discourses, who thus began the conclusion of all their speaches.

IT was a lawe among the *Persians*, that the Musitian should not iudge of the Painter, nor anye one meddle in that handy craft, where-in hee was not expert, which maketh me meruaile good Madam y^t^ you should appoynt him to be an vmper in loue, who neuer yet had skill in his lawes. For although I seemed to consent by my silence before I knewe the argument where-of you would dispute, yet hearing nothing but reasons for loue, I must eyther call backe my promyse, or call in your discourses, and better it were in my opinion not to haue your reasons concluded, then to haue them confuted. But sure I am that neyther a good excuse will serue, where authority is rigorous, nor a bad one be hard, where necessitie compelleth. But least I be longer in breaking a web then the Spider is in weauing it, Your pardons obteyned, if I offend in sharpnesse, and your patience graunted, if molest in length, I thus beginne to conclude against you all, not as one singuler in his owne conceite, but to be tryed by your gentle constructions.

4 escape *F rest* 15 vmpire 1617 *rest* 19 theyr] his *E rest* 22 of *om. A rest* 23 expert] perfect *E rest* 24 vmpier 1623: vmpire 1636 31 heard *A rest*

SVrius beginneth with loue, which procedeth by beautie (vnder the whiche hee comprehendeth all other vertues) Ladye *Flauia* moueth a question, whether the meeting of Louers be tollerable. *Philautus* commeth in with two braunches in his hande, as though there were no more leaues on that tree, asking whether constancie or secrecie be most to be required, great holde there hath beene who shoulde proue his loue best, when in my opinion there is none good. But such is the vanitie of youth, that it thinketh nothing worthie either of commendation or conference, but onely loue, whereof they sowe much and reape little, wherein they spende all and gaine nothing, where-by they runne into daungers before they wist, and repent their desires before they woulde. I doe not discommende honest affection, which is grounded vppon vertue as the meane, but disordinate fancie whiche is builded vppon lust as an extremitie: and lust I must tearme that which is begunne in an houre and ended in a minuit, the common loue in this our age, where Ladyes are courted for beautye, not for vertue, men loued for proportion in bodie, not perfection in minde.

It fareth with louers as with those that drinke of the ryuer *Gallus* in *Phrigia*, whereof sipping moderately is a medecine, but swilling with excesse it breedeth madnesse.

Lycurgus set it downe for a lawe, that where men were commonly dronken, the vynes shoulde bee destroyed, and I am of that minde, that where youth is giuen to loue, the meanes shoulde be remoued. For as the earth wherein the Mynes of Siluer and golde are hidden is profitable for no other thing but mettalles, so the heart wherein loue is harboured, receiueth no other seede but affection. Louers seeke not those thinges which are most profitable, but most pleasant, resembling those that make garlands, who choose the fayrest flowers, not the holsomest, and beeing once entangled with desire, they alwayes haue ye disease, not vnlike vnto the Goat, who is neuer without an aigue, then beeing once in, they followe the note of the Nightingale, which is saide with continual strayning to singe, to perishe in hir sweete layes, as they doe in their sugred liues: where is it possible either to eate or drinke, or walke but he shal heare some question of loue? in somuch that loue is become so common, that there is no artificer of so base a crafte, no clowne so simple, no

5 on] of *ABE rest* 9 conference, *E rest*: *the comma at* commendation *M, at neither AB* 11 danger *E rest* 12 his *before* honest *E rest* which] that *E rest* 15 minute *A–F* 1636: minut 1617–31 17 for *before* perfection *E rest* 18 Gallus] Iellus *all eds.* 23 is] are *B rest* 24–5 is hidden, are *E rest* 29 wholsomest *A rest* 31 Ague *A rest*

begger so poore, but either talketh of loue, or liueth in loue, when they neither know the meanes to come by it, nor the wisedome to encrease it: And what can be the cause of these louing wormes, but onely idlenesse?

But to set downe as a moderator the true perfection of loue, not like an enemie to talke of the infection, (whiche is neither the part of my office, nor pleasaunt to your eares,) this is my iudgement.

True and vertuous loue is to be grounded vppon Time, Reason, Fauour & Uertue. Time to make trial, not at the first glaunce so to settle his minde, as though he were willing to be caught, when he might escape, but so by obseruation and experience, to builde and augment his desires, that he be not deceaued with beautie, but perswaded with cõstancie. Reason, that all his doings and proceedings seeme not to flowe from a minde enflamed with lust, but a true hart kindled with loue. Fauour, to delight his eyes, which are the first messengers of affection, Uertue to allure the soule, for the which all thinges are to be desired.

The arguments of faith in a man, are constancie not to be remoued, secrecie not to vtter, securitie not to mistrust, credulitie to beleeue: in a woman patience to endure, ielousie to suspect, liberalitie to bestowe, feruency, faithfulnes, one of the which braunches if either the man want, or the woman, it may be a lyking betweene them for the time, but no loue to continue for euer. Touching *Surius* his questiõ whether loue come from the man or the woman, it is manifest that it beginneth in both, els can it not ende in both.

To the Lady *Flauias* demaunde concerning companie, it is requisite they shoulde meete, and though they be hindered by diuers meanes, yet is it impossible but that they will meete.

Philautus must this thinke, that constancie without secrecie auaileth little, and secrecie without constancie profiteth lesse.

Thus haue I good maddame according to my simple skill in loue set downe my iudgement, which you may at your Ladishippes pleasure correcte, for hee that neuer tooke the oare in hand must not think scorne to be taught. Well quoth the Lady, you can say more if you list, but either you feare to offende our eares, or to bewray your owne follies, one may easily perceiue y^{t} you haue bene of late

6 like as an *BEH* 1617, 1630-36: like as as *F* 11 so by] by his *E rest* 12 y^{t} *before* that *A* 14 enflame *A* 15 true *om. A rest* with] with with *A* 29 it is *E rest* 30 this] thus *A rest* 34 the *om. GE rest*

in the painters shop, by ye colours that sticke in your coate, but at this time I will vrge nothing though I suspect somewhat.

Surius gaue *Euphues* thanks, allowing his iudgmẽt in the description of loue, especially in this, yt he would haue a woman if she were faithfull to be also ielious, which is as necessary to be required in them as constancie.

Camilla smiling saide that *Euphues* was deceiued, for he would haue saide that men should haue bene ielious, and yet that had bene but superfluous, for they are neuer otherwise.

Philautus thinking *Camilla* to vse that speach to girde him, for that all that night he vewed hir with a suspitious eye, answered that ielousie in a man was to be pardoned, bicause there is no difference in the looke of a louer, that can distinguish a ielious eye, from a louing.

Frauncis who thought hir part not to be the least, saide that in all thinges *Euphues* spake gospel sauing in that he bounde a woman to patience, which is to make them fooles.

Thus euery one gaue his verdit, and so with thanks to the Lady *Flauia*, they all tooke their leaue for that night. *Surius* went to his lodging, *Euphues* and *Philautus* to theirs, *Camilla* accompaned with hir women and hir wayting maide, departed to hir home, whome I meane to bring to hir chamber, leauing all the rest to their rest.

Camilla no sooner had entred in hir chamber, but she began in straunge tearmes to vtter this straunge tale, hir doore being cloose shutte, and hir chamber voyded.

AH *Camilla*, ah wretched wench *Camilla*, I perceiue nowe, that when the Hoppe groweth high it must haue a pole, whẽ ye Iuie spreadeth, it cleaueth to ye flint, when the Uine riseth it wretheth about ye Elme, whẽ virgins wax in yeares, they follow that which belongeth to their appetites, loue,—loue? Yea loue *Camilla*, the force whereof thou knowest not, and yet must endure the furie. Where is that precious herbe *Panace* which cureth all diseases? Or that herbe *Nepenthes* that procureth all delights? No no *Camilla*: loue is not to bee cured by herbes which commeth by fancy, neither can plaisters take away the griefe, which is growen so great by perswasions. For as the stone *Draconites* can by no meanes be

1 your] you *H* 5, 17 is] was *GE rest* 10 such *E rest* 21 woman *GE rest* 23 in *om. GE rest* 24 cloose *om. E rest* 29 wreatheth *AB*: draweth *E rest* 30 appeties *M* loue, loue! *MAB*: loue, loue. *E-H*: loue, loue, 1617–23: loue, loue; 1630–36 32 Panace *so all* 33 Nepenthe *E rest*

polished vnlesse the Lapidarie burne it, so the mind of *Camilla* can by no meanes be cured except *Surius* ease it.

I see that loue is not vnlike vnto the stone *Pansura*, which draweth all other stones, be they neuer so heauy, hauing in it the three rootes which they attribut to Musicke, Mirth, Melancholie, Madnesse.

I but *Camilla* dissemble thy loue, though it shorten thy lyfe, for better it were to dye with griefe, then lyue with shame. The Spunge is full of water, yet is it not seene, the hearbe *Adyaton* though it be wet, looketh alwayes drye, and a wise Louer be she neuer so much tormented, behaueth hir selfe as though shee were not touched. I but fire can-not be hydden in the flaxe with-out smoake, nor Muske in the bosome with-out smell, nor loue in the breast with-out suspition: Why then confesse thy loue to *Surius*, *Camilla*, who is ready to ask before thou graunt. But it fareth in loue, as it doth wᵗ the roote of yᵉ Reede, which being put vnto the ferne taketh away all his strength, and likewise the Roote of the Ferne put to the Reede, depriueth it of all his force: so the lookes of *Surius* hauing taken all freedome from the eyes of *Camilla*, it may be the glaunces of *Camilla* haue bereaued *Surius* of all libertie, which if it wer so, how happy shouldest thou be, and that it is so, why shouldest not thou hope. I but *Surius* is noble, I but loue regardeth no byrth, I but his friendes will not consent, I but loue knoweth no kindred, I but he is not willing to loue, nor thou worthy to bee wooed, I but loue maketh the proudest to stoupe, and to court the poorest.

Whylst she was thus debating, one of hir Maidens chaunced to knocke, which she hearing left off that, which al you Gentlewomẽ would gladly heare, for no doubt she determined to make a long sermon, had not she beene interrupted: But by the preamble you may gesse to what purpose the drift tended. This I note, that they that are most wise, most vertuous, most beautiful, are not free from the impressions of Fancy: For who would haue thought that *Camilla*, who seemed to disdaine loue, should so soone be entangled. But as yᵉ straightest wands are to be bent when they be small, so the presisest Uirgins are to be won when they be young. But I will leaue *Camilla*, with whose loue I haue nothing to meddle, for that it maketh nothing to my matter. And returne we to *Euphues*, who must play the last parte.

1 of Camilla *B rest*: of *om. MA*: *qy.?* thy mind Camilla 2 cursed *M* 3 Pantura *all eds.* 4 heauy] hauie *M* 8 is it] it is *E rest* Aditon *E rest* 15 vnto] into *E rest* 19 all] his *E rest* 20–1 thou not *E rest* 34 precisest *A rest*

Euphues bestowing his time in the Courte, began to marke diligentlye the men, and their manners, not as one curious to misconster, but desirous to be instructed. Manye dayes hee vsed speach with the Ladyes, sundrye tymes with the Gentle-women, with all became so familyar, that he was of all earnestly beloued.

Philautus had taken such a smacke in the good entertainment of the Ladie *Flauia*, that he beganne to looke askew vppon *Camilla*, driuing out the remembrance of his olde loue, with the recording of the new. Who now but his violet, who but Mistris *Frauncis*, whom if once euery day he had not seene, he wold haue beene so solen, that no man should haue seene him.

Euphues who watched his friend, demaunded how his loue proceded with *Camilla*, vnto whom *Philautus* gaue no aunswere but a smile, by the which *Euphues* thought his affection but small. At the last thinking it both contrary to his oth and his honestie to conceale anye thinge from *Euphues*, he confessed, that his minde was chaunged from *Camilla* to *Frauncis*. Loue quoth *Euphues* will neuer make thee mad, for it commeth by fits, not like a quotidian, but a tertian.

In deede quoth *Philautus*, if euer I kill my selfe for loue, it shall be with a sigh, not with a sworde.

Thus they passed the time many dayes in *England*, *Euphues* commonlye in the court to learne fashions, *Philautus* euer in the countrey to loue *Frauncis*: so sweete a violet to his nose, that he could hardly suffer it to be an houre from his nose.

But nowe came the tyme, that *Euphues* was to trye *Philautus* trueth, for it happened that letters were directed from *Athens* to *London*, concerning serious and waightie affayres of his owne, which incited him to hasten his departure, the contentes of the which when he had imparted to *Philautus*, and requested his company, his friende was so fast tyed by the eyes, that he found thornes in his heele, which *Euphues* knewe to be thoughtes in his heart, and by no meanes hee could perswade him to goe into *Italy*, so sweete was the very smoke of *England*.

Euphues knowing the tyde would tarrye for no man, and seeing his businesse to require such speede, beeing for his great preferment, determined sodeinly to departe, yet not with-out taking of his leaue curteouslye, and giuing thankes to all those which since his comming had vsed him friendlye: Which that it myght be done with one

breath, hee desired the Merchaunt with whome all this while he soiourned to inuite a great number to dynner, some of great calling, manye of good credit, amonge the which *Surius* as chiefe, the Ladie *Flauia*, *Camilla* and Mistris *Frauncis* were not forgotten.

The time being come of meeting, he saluted them all in this manner.

I was neuer more desirous to come into *England* then I am loth to departe, such curtesie haue I found, which I looked not for, and such qualities as I could not looke for, which I speake not to flatter any, when in trueth it is knowne to you all. But now the time is come that *Euphues* must packe from those, whome he best loueth, and go to the Seas, which he hardlye brooketh.

But I would Fortune had delt so fauourable with a poore *Grecian*, that he might haue eyther beene borne heere, or able to liue heere: which seeing the one is past and can-not be, the other vnlikly, and therfore not easie to be, I must endure the crueltie of the one, and with patience beare the necessitie of the other.

Yet this I earnestly craue of you all, that you wil in steede of a recompence accept thankes, & of him that is able to giue nothing, take prayer for payment. What my good minde is to you all, my tongue can-not vtter, what my true meaning is, your heartes can-not conceiue: yet as occasion shall serue, I will shewe that I haue not forgotten any, though I may not requit one. *Philautus* not wiser then I in this, though bolder, is determined to tarry behinde: for hee sayth that he had as liefe be buried in *England*, as married in *Italy*: so holy doth he thinke the ground heere, or so homely the women ther, whome although I would gladly haue with me, yet seeing I can-not, I am most earnestlye to request you all, not for my sake, who ought to desire nothing, nor for his sake who is able to deserue little, but for the curtesies sake of *England*, that you vse him not so well as you haue done, which wold make him proud, but no worse then I wish him, which wil make him pure: for thogh I speak before his face, you shall finde true behinde his backe, that he is yet but wax, which must be wrought whilest the water is warme, and yron which being hot, is apt either to make a key or a locke.

It may be Ladies and Gentlewoemen all, that though *England* be not for *Euphues* to dwell in, yet it is for *Euphues* to send to.

2 soiourned *B rest* 10 But] For *E rest* 13 fauorably *E rest* 23 one] on *M* 25 buried] burned *GE rest* 33 it *before* true 1623 34 while *E rest* 36 all *om. E rest* although *E rest*

When he had thus sayd, he could scarse speake for weeping, all the companye were sorye to forgoe him, some proffered him mony, some lands, some houses, but he refused them all, telling them that not the necessitie of lacke caused him not to departe, but of importance.

This done they sate downe all to dinner, but *Euphues* could not be merry, for y^t^ he should so soone depart, y^e^ feast being ended, which was very sumptuous, as Merchaunts neuer spare for cost, whē they haue ful coffers, they al heartely tooke their leaues of *Euphues, Camilla* who liked verie well of his company, taking him by the hande, desired him that being in *Athens*, he woulde not forget his friends in Englande, and the rather for your sake quoth she, your friende shalbe better welcome, yea, & to me for his owne sake quoth *Flauia*, where at *Philautus* reioyced and *Frauncis* was not sorie, who began a little to listen to the lure of loue.

Euphues hauing all thinges in a redinesse went immediately toward Douer, whether *Philautus* also accompanied him, yet not forgetting by the way to visite the good olde father *Fidus*, whose curtesie they receaued at their comming. *Fidus* glade to see them, made them great cheare according to his abilitie, which had it beene lesse, woulde haue bene aunswerable to either desires. Much communication they had of the court, but *Euphues* cryed quittance, for he saide thinges that are commonly knowne it were folly to repeat, and secretes, it were against mine honestie to vtter.

The next morning they went to Douer where *Euphues* being readie to take ship, he first tooke his farewell of *Philautus* in these wordes.

PHilautus the care that I haue had of thee, from time to time, hath beene tried by the counsaile I haue alwayes giuen thee, which if thou haue forgotten, I meane no more to write in water, if thou remember imprint it still. But seeing my departure from thee is as it were my death, for that I knowe not whether euer I shall see thee, take this as my last testament of good will.

Bee humble to thy superiours, gentle to thy equalls, to thy inferiours fauourable, enuie not thy betters, iustle not thy fellowes, oppresse not the poore.

The stipende that is allowed to maintaine thee vse wisely, be

2 promised *E rest* 4 not^s^ *om. A rest* 21 either] their *B rest* 31
still] in steele *E rest* departing *E rest* 33 my *before* good *H rest*

neither prodigall to spende all, nor couetous to keepe all, cut thy coat according to thy cloth, and thinke it better to bee accompted thriftie among the wise, then a good companion among the riotous.

For thy studie or trade of life, vse thy booke in the morning, thy bowe after dinner or what other exercise shall please thee best, but alwayes haue an eye to the mayne, what soeuer thou art chaunced at the buy.

Let thy practise be lawe, for the practise of Phisike is too base for so fyne a stomacke as thine, and diuinitie too curious for so fickle a heade as thou hast.

Touching thy proceedings in loue, be constant to one, and trie but one, otherwise thou shalt bring thy credite into question, and thy loue into derision.

Weane thy selfe from *Camilla*, deale wisely with *Frauncis*, for in Englande thou shalt finde those that will decypher thy dealings be they neuer so politique, be secret to thy selfe, and trust none in matters of loue as thou louest thy life.

Certifie me of thy proceedings by thy letters, and thinke that *Euphues* cannot forget *Philautus*, who is as deare to mee as my selfe. Commende me to all my friendes: And so farewell good *Philautus*, and well shalt thou fare if thou followe the counsell of *Euphues*.

PHilautus the water standing in his eyes, not able to aunswere one worde, vntill he had well wepte, replyed at the last as it were in one worde, saying, that his counsaile shoulde bee engrauen in his heart, and hee woulde followe euerie thing that was prescribed him, certifying him of his successe as either occasion, or opportunitie should serue.

But when friendes at departing woulde vtter most, then teares hinder most, whiche brake off both his aunswere, and stayde *Euphues* replye, so after many millions of embracinges, at the last they departed. *Philautus* to London where I leaue him, *Euphues* to *Athens* where I meane to followe him, for hee it is that I am to goe with, not *Philautus*.

THere was nothing that happened on the Seas worthie the writing, but within fewe dayes *Euphues* hauing a merrye winde arryued at *Athens*, where after hee had visited his friendes, and set

5 other *om. H rest* 7 the buy] to buy *E*: the by *F*: the bye *H rest* 18 thy[1]] the *M* proceeding *E rest* (*except* 1623) 19 vnto *E rest* 23 the *om. E rest* 28 parting *GE rest* 29 breake *all eds.* (*aural error*) 34 vpon *E rest*

an order in his affayres, he began to addresse his letters to *Liuia* touching the state of Englande in this manner.

Liuia I salute thee in the Lorde, &c. I am at length returned out of Englande, a place in my opinion (if any such may be in the earth) not inferiour to a Paradise.

I haue here inclosed sent thee the discription, the manners, the conditions, the gouernement and entertainement of that countrie.

I haue thought it good to dedicate it to the Ladies of *Italy*, if thou thinke it worthy, as thou cannest not otherwise, cause it to be imprinted, that the praise of such an Isle, may cause those y^t^ dwell els where, both to commende it, and maruell at it.

Philautus I haue left behinde me, who like an olde dogge followeth his olde sent, loue, wiser he is then he was woont, but as yet nothing more fortunate. I am in helth, and that thou art so, I heare nothing to the contrarie, but I knowe not howe it fareth with me, for I cannot as yet brooke mine owne countrie, I am so delighted with another.

Aduertise me by letters what estate thou art in, also howe thou likest the state of Englande, which I haue sent thee. And so farewell.

Thine to vse Euphues.

To the Ladyes and Gentlewomen of Italy: Euphues wisheth helth and honour.

IF I had brought (Ladyes) little dogges from *Malta*, or straunge stones from *India*, or fine carpets from *Turkie*, I am sure that either you woulde haue woed me to haue them, or wished to see them.

But I am come out of Englande with a Glasse, wherein you shall behold the things which you neuer sawe, and maruel at the sightes when you haue seene. Not a Glasse to make you beautiful, but to make you blush, yet not at your vices, but others vertues, not a Glasse to dresse your haires but to redresse your harmes, by the which if you euery morning correcte your manners, being as carefull to amend faultes in your hearts, as you are curious to finde

5 a *om. E rest* 23 Italy] England *E rest* 30 when] which *B rest* seene] here 1630–36

faults in your heads, you shall in short time be as much commended for vertue of the wise, as for beautie of the wanton.

Yet at the first sight if you seeme deformed by looking in this glasse, you must not thinke that the fault is in the glasse, but in your mãners, not resembling *Lauia*, who seeing hir beautie in a true glasse to be but deformitie, washed hir face, and broke the glasse.

Heere shall you see beautie accompanyed with virginitie, temperaunce, mercie, iustice, magnanimitie, and all other vertues whatsoeuer, rare in your sex, and but one, and rarer then the *Phœnix* where I thinke there is not one.

In this glasse shall you see that the glasses which you carrye in your fannes of fethers, shewe you to be lyghter then fethers, that the Glasses wher-in you carouse your wine, make you to be more wanton then *Bacchus*, that the new found glasse Cheynes that you weare about your neckes, argue you to be more brittle then glasse. But your eyes being too olde to iudge of so rare a spectacle, my counsell is that you looke with spectacles: for ill can you abyde the beames of the cleere Sunne, being skant able to view the blase of a dymme candell. The spectacles I would haue you vse, are for the one eie iudgment with-out flattering your selues, for the other eye, beliefe with-out mistrusting of mee.

And then I doubte not but you shall both thanke mee for this Glasse (which I sende also into all places of *Europe*) and thinke worse of your garyshe Glasses, which maketh you of no more price then broken Glasses.

Thus fayre Ladyes, hoping you will be as willing to prye in this Glasse for amendement of manners, as you are to prancke your selues in a lookinge Glasse, for commendation of menne, I wishe you as much beautie as you would haue, so as you woulde endeuor to haue as much vertue as you should haue. And so farewell.

Euphues.

3 if *om. M* 5 Liuia *E rest* 8 you shall *BE rest* 9–10 whatsouer *M* 11 where] wherof *F rest* one] two *E rest* 13 your *om. E rest* 19 beame *E rest* 25 makes *E*: make *F rest* 28 Glasse] glasses *H*

¶ *Euphues Glasse for Europe.*

THere is an Isle lying in the *Ocean* Sea, directly against that part of *Fraunce*, which containeth *Picardie* and *Normandie*, called now *England*, heeretofore named *Britaine*, it hath *Ireland* vpon the West side, on the North the maine Sea, on the East side, the *Germaine Ocean*. This Islande is in circuit 1720. myles, in forme like vnto a Triangle, beeing broadest in the South part, and gathering narrower and narrower till it come to the farthest poynt of Cathnesse, Northward, wher it is narrowest, and ther endeth in manner of a Promonterie. To repeate the auncient manner of this Island, or what sundry nations haue inhabited there, to set downe the Giauntes, which in bygnesse of bone haue passed the common sise, and almost common creditte, to rehearse what diuersities of Languages haue beene vsed, into how many kyngdomes it hath beene deuided, what Religions haue beene followed before the comming of Christ, although it would breede great delight to your eares, yet might it happily seeme tedious: For that honnie taken excessiuelye cloyeth the stomacke though it be honnie.

But my minde is briefly to touch such things as at my being there I gathered by myne owne studie and enquirie, not meaning to write a Chronocle, but to set downe in a word what I heard by conference.

It hath in it twentie and sixe Cities, of the which the chiefest is named *London*, a place both for the beautie of buyldinge, infinite riches, varietie of all things, that excelleth all the Cities in the world: insomuch that it maye be called the Store-house and Marte of all *Europe*. Close by this Citie runneth the famous Ryuer called the Theames, which from the head wher it ryseth named *Isis*, vnto the fall Middway it is thought to be an hundred and forescore myles. What can there be in anye place vnder the heauens, that is not in this noble Citie eyther to be bought or borrowed?

It hath diuers Hospitals for the relieuing of the poore, six-score fayre Churches for diuine seruice, a gloryous Burse which they call the Ryoll Exchaung, for the meeting of Merchants of all countries

6 vpon] on *E rest* side[2] *om. E rest* 7 Germaine *ABG*: Germanie *ME*: Germany *FH* 1617: German 1623: Germane 1630–31 Islade *M* 10 Cathnesse *so all* 13 bygnesse] highnesse *BG* 17 eyes *GE rest* 22 Chronicle *ABE rest*: Cronicle *G* 28 Thames *BGE rest* 29 fall middway *MAB*: full middway *GE rest* (*cf. note*) an] one *E rest* 34 Royall Exchange *A rest*

where anye traffique is to be had. And among al the straung and beautifull showes, mee thinketh there is none so notable, as the Bridge which crosseth the Theames, which is in manner of a continuall streete, well replenyshed with large and stately houses on both sides, and situate vpon twentie Arches, where-of each one is made of excellent free stone squared, euerye one of them being three-score foote in hight, and full twentie in distaunce one from an other.

To this place the whole Realme hath his recourse, wher-by it seemeth so populous, that one would scarse think so many people to be in the whole Island, as he shall see somtymes in *London*.

This maketh Gentlemen braue, and Merchaunts rich, Citisens to purchase, and soiourns to morgage, so that it is to be thought, that the greatest wealth and substaunce of the whole Realme is couched with-in the walles of *London*, where they that be rich keepe it from those that be ryotous, not deteining it from the lustie youthes of *England* by rigor, but encreasing it vntill young men shall sauor of reason, wherein they shew them-selues Tresurers for others, not horders for thē-selues, yet although it be sure enough, woulde they had it, in my opinion, it were better to be in the Gentle-mans purse, then in the Merchants handes.

There are in this Isle two and twentie Byshops, which are as it wer superentēdaunts ouer the church, men of great zeale, and deepe knowledge, diligent Preachers of the worde, earnest followers of theyr doctrine, carefull watchmenne that the Woulfe deuoure not the Sheepe, in ciuil gouernment politique, in ruling the spirituall sworde (as farre as to them vnder their Prince apperteineth) iust, cutting of those members from the Church by rigor, that are obstinate in their herisies, and instructing those that are ignoraunt, appoynting godlye and learned Ministers in euery of their Seas, that in their absence maye bee lightes to such as are in darkenesse, salt to those that are vnsauorie, leauen to such as are not seasoned.

Uisitations are holden oftentymes, where-by abuses and disorders, eyther in the laitie for negligence, or in the clergie for superstition, or in al for wicked liuing there are punyshements, by due execution wherof the diuine seruice of God is honoured with more puritie, and followed with greater sinceritie.

2 thinkes *E rest* 3 Thames *GE rest* in a manner *E*: in y^e^ manner *F rest* 6 stones *E rest* 12 soiourners *GF rest*: soiournours *E* 15 them *E rest* 21 Iland *E rest* 25 in ciuil] the Ciuil *EF*: in the Ciuill *H rest* sprituall *M* 26 to] in *GE rest* 27 their] the *E rest* 29 Sees *E rest* 31 are unseasoned *E rest* 34 al] al, *MAB* there] three *M*

There are also in this Islande two famous Uniuersities, the one *Oxforde*, the other *Cambridge*, both for the profession of all sciences, for Diuinitie, phisicke, Lawe, and all kinde of learning, excelling all the Uniuersities in Christendome.

I was my selfe in either of them, & like them both so well, that I meane not in the way of controuersie to preferre any for the better in Englande, but both for the best in the world, sauing this, that Colledges in *Oxenford* are much more stately for the building, and *Cambridge* much more sumptuous for the houses in the towne, but the learning neither lyeth in the free stones of the one, nor the fine streates of the other, for out of them both do dayly proceede men of great wisedome, to rule in the common welth, of learning to instruct the common people, of all singuler kinde of professions to do good to all. And let this suffice, not to enquire which of them is the superiour, but that neither of them haue their equall, neither to aske which of them is the most auncient, but whether any other bee so famous.

But to proceede in Englande, their buildings are not very stately vnlesse it be the houses of noble men and here & there, the place of a Gentleman, but much amended, as they report y^t^ haue told me. For their munition they haue not onely great stoore, but also great cunning to vse thē, and courage to practise them, there armour is not vnlike vnto that which in other countries they vse, as Corselets, Almaine Riuetts, shirts of male, iacks quilted and couered ouer with Leather, Fustion, or Canuas, ouer thicke plates of yron that are sowed in the same.

The ordinaunce they haue is great, and thereof great store.

Their nauie is deuided as it were into three sorts, of the which the one serueth for warres, the other for burthen, the thirde for fishermen. And some vessels there be (I knowe not by experience, and yet I beleeue by circumstance) that will saile nyne hundered myles in a weeke, when I should scarce thinke that a birde could flye foure hundred.

Touching other commodities, they haue foure bathes, the first called Saint *Vincents*: the seconde, *Hallie well*, the third *Buxton*, the fourth (as in olde time they reade) *Cair Bledud*, but nowe taking his name of a town neere adioyning it, is called the *Bath*.

5 like] like of *E rest* 7 that] y^t^ *B*: the *E rest* 8 Oxford *E rest* 13 of[2] *om. E rest, except* 1623 14 to all] withall *E rest* 15 neither[2]] nor *E rest* 22 their *A rest* 24 iacks *G* 1630–36: Iackts 1623 26 in] to *GE rest* 29 burden *AB* thirde] other *E rest* 30 I[2] *om. E rest* 32 could] will *E rest* 33 other] their *E rest* 35 they] we *E rest*

Besides this many wonders there are to be found in this Island, which I will not repeat bicause I my selfe neuer sawe them, and you haue hearde of greater.

Concerning their dyot, in number of dishes and chaūg of meate, ye nobilitie of England do exceed most, hauing all things yt either may be bought for money, or gotten for the season: Gentlemen and merchaunts feede very finely, & a poore man it is that dineth with one dish, and yet so content with a little, that hauing halfe dyned, they say as it were in a prouerbe, yt they are as well satisfied as the Lorde Maior of London whom they think to fare best, though he eate not most.

In their meales there is great silence and grauitie, vsing wine rather to ease the stomacke, then to load it, not like vnto other nations, who neuer thinke yt they haue dyned till they be dronken.

The attire they vse is rather ledde by the imitation of others, then their owne inuention, so that there is nothing in Englande more constant, then the inconstancie of attire, nowe vsing the French fashion, nowe the Spanish, then the Morisco gownes, thē one thing, then another, insomuch that in drawing of an English man ye paynter setteth him downe naked, hauing in ye one hande a payre of sheares, in the other a peece of cloath, who hauing cut his collar after the french guise is readie to make his sleeue after the Barbarian māner. And although this were the greatest enormitie that I coulde see in Englande, yet is it to be excused, for they that cannot maintaine this pride must leaue of necessitie, and they that be able, will leaue when they see the vanitie.

The lawes they vse are different from ours for although the Common and Ciuil lawe be not abolished, yet are they not had in so greate reputation as their owne common lawes which they tearme the lawes of the Crowne.

The regiment that they haue dependeth vppon statute lawe, & that is by Parlament which is the highest court, consisting of three seueral sortes of people, the Nobilitie, Clergie, & Commons of the Realme, so as whatsoeuer be among them enacted, the Queene striketh the stroke, allowing such things as to hir maiesty seemeth best. Then vpon common law, which standeth vpon Maximes and principles,

1 Besides . . . Island] Besides, in this Iland are many wonders to be founde *E rest* 2 you] I *E rest* 5 of *before* all *H rest* 14 vntill *E rest* 20 ye *om. E rest* 21 peech *H* collar *E rest*: choler *MA*: cholar *BG* 23 were] weare *E* 24 it is *A* 28 Common *all eds.*: *qy. ?* Canon 29 tearmes 1617 34 King *H* (1609) *rest* 35 his *H rest*

yeares & tearmes, the cases in this lawe are called plees, or actions, and they are either criminall or ciuil, y^e^ meane to determine are writts, some originall, some iudiciall: Their trials & recoueries are either by verdect, or demur, confession or default, wherin if any fault haue beene committed, either in processe or forme, matter or iudgement, the partie greeued may haue a write of errour.

Then vpon customable law, which consisteth vppon laudable customes, vsed in some priuate countrie.

Last of all vppon prescription, whiche is a certeine custome continued time out of minde, but it is more particuler then their customary lawe.

Murtherers & theeues are hanged, witches burnt, al other villanies that deserue death punished w^t^ death, insomuch that there are very fewe haynous offences practised in respecte of those that in other countries are commonly vsed.

Of sauage beastes and vermyn they haue no great store, nor any that are noysome, the cattell they keepe for profite, are Oxen, Horses, Sheepe, Goats, and Swine, and such like, whereof they haue abundance, wildfole and fish they want none, nor any thing that either may serue for pleasure or profite.

They haue more store of pasture then tillage, their meddowes better then their corne field, which maketh more grasiors then Cornemungers, yet sufficient store of both.

They excel for one thing, there dogges of al sorts, spanels, hounds, maistiffes, and diuers such, the one they keepe for hunting and hawking, the other for necessarie vses about their houses, as to drawe water, to watch theeues, &c. and there-of they deriue the worde mastiffe of Mase and thiefe.

There is in that Isle Salt made, & Saffron, there are great quarries of stone for building, sundrie minerals of Quicksiluer, Antimony, Sulphur, blacke Lead and Orpiment redde and yellowe. Also there groweth y^e^ finest Alum y^t^ is, Uermilion, Bittament, Chrisocolla, Coporus, the mineral stone whereof Petreolum is made, and that which is most straunge, the minerall pearle, which as they are for greatnesse and coulour most excellent, so are they digged out of the maine lande, in places farre distant from the shoare.

1 Pleas *E rest* 3 triall *E rest* 4 verdit *A rest, except* verdict *F* 6 writ *B rest* 9 vppon *om. E rest* 10 customable *E rest* 17 and[1] *om. F rest* 18 wildefoule *A–F*: Wilde fowle *H*–1636 21 fields *B rest* 23 their *A rest* Spaniels *B rest* 24 maistifts *A*: mastifs *B*: Mastifes *EF*: Maistifes *H*: Mastiffes 1617 *rest* for] of *E* 27 Mastife *BE–H* 29 stones *BG* buildings *E rest* 31 Allum *AB*: Allom *E rest* Bittamen *E rest* 32 Coperus *G*: Coporas *F rest* Petrolium *E rest*

Besides these, though not straunge, yet necessarie, they haue Cole mines, salt Peter for ordinance, Salt Sode for Glasse.

They want no Tinne nor Leade, there groweth Yron, Steele and Copper, and what not, so hath God blessed that countrie, as it shoulde seeme not onely to haue sufficient to serue their owne turnes, but also others necessities, whereof there was an olde saying, all countries stande in neede of *Britaine*, and *Britaine* of none.

Their Aire is very wholsome and pleasant, their ciuilitie not inferiour to those that deserue best, their wittes very sharpe and quicke, although I haue heard that the *Italian* and the *French-man* have accompted them but grose and dull pated, which I think came not to passe by the proofe they made of their wits, but by the Englishmans reporte.

For this is straunge (and yet how true it is there is none that euer trauailed thether but can reporte) that it is alwayes incident to an English-man, to thinke worst of his owne nation, eyther in learning, experience, commõ reason, or wit, preferring alwaies a straunger rather for the name, then the wisdome. I for mine owne parte thinke, that in all *Europe* there are not Lawyers more learned, Diuines more profound, Phisitions more expert, then are in *England*.

But that which most allureth a straunger is their curtesie, their ciuilitie, & good entertainment. I speake this by experience, that I found more curtesie in *England* among those I neuer knewe, in one yeare, then I haue done in *Athens* or *Italy* among those I euer loued, in twentie.

But hauing entreated sufficiently of the countrey and their conditions, let me come to the Glasse I promised being the court, where although I should as order requireth beginne with the chiefest, yet I am enforced with the Painter, to reserue my best coulors to end *Venus*, and to laie the ground with the basest.

First then I must tell you of the graue and wise Counsailors, whose foresight in peace warranteth saftie in warre, whose prouision in plentie, maketh sufficient in dearth, whose care in health is as it were a preparatiue against sicknesse, how great their wisdom hath beene in all things, the twentie two yeares peace doth both shew and proue. For what subtilty hath ther bin wrought so closly, what priuy attempts so craftily, what rebellions stirred vp so disorderly,

3 no] neither *E rest* 4 that] the *F rest* 9 vnto *E rest* 11 pated] paced *E* 16 worse *E rest* 25 yeeres *after* twentie *E rest* 27 in *before* the² *E rest* 29 forced *E rest* 35 both] best *E rest*

but they haue by policie bewrayed, preuented by wisdome, repressed by iustice? What conspiracies abroad, what confederacies at home, what iniuries in anye place hath there beene contriued, the which they haue not eyther fore-seene before they could kindle, or quenched before they could flame?

If anye wilye *Vlysses* should faine maddnesse, there was amonge them alwayes some *Palamedes* to reueale him, if any *Thetis* went about to keepe hir sonne from the doing of his countrey seruice, there was also a wise *Vlysses* in the courte to bewraye it: If *Sinon* came with a smoothe tale to bringe in the horse into *Troye*, there hath beene alwayes some couragious *Laocoon* to throwe his speare agaynst the bowelles, whiche beeing not bewitched with *Laocoon*, hath vnfoulded that, which *Laocoon* suspected.

If *Argus* with his hundred eyes went prying to vndermine *Iupiter*, yet met he with *Mercurie*, who whiselled all his eyes out: in-somuch as ther coulde neuer yet any craft preuaile against their policie, or any chalenge against their courage. There hath alwayes beene *Achilles* at home, to buckle with *Hector* abroad, *Nestors* grauitie to counteruaile *Priams* counsail, *Vlisses* subtilties to mach with *Antenors* policies. *England* hath al those, y^t^ can and haue wrestled with al others, wher-of we can require no greater proofe then experience.

Besides they haue al a zelous care for the encreasing of true religiõ, whose faiths for the most part hath bin tried through the fire, which they had felt, had not they fledde ouer the water. More-ouer the great studie they bend towards schooles of learning, doth sufficiently declare, that they are not onely furtherers of learning, but fathers of the learned. O thrise happy *England* where such Counsaylours are, where such people liue, where such vertue springeth.

Amonge these shall you finde *Zopirus* that will mangle him-selfe to do his country good, *Achates* that will neuer start an ynch from his Prince *Aeneas*, *Nausicaa* that neuer wanted a shift in extremitie, *Cato* that euer counsayled to the best, *Ptolomeus Philadelphus* that alwaies maintained learning. Among the number of all

3 hath there] hath at any time *E*: haue at any time *F rest* 4, 5 they] it *E rest* 7 alwayes *om. E rest* 8 his] her *E rest* 9 Vylisses *A* 11, 12, 13 Lacaon *all eds.* 11 thrust *E rest* 15 whisteled *GE rest* 18 Achillis *M* 19 match *A rest* 20 al[2] *om. E rest* 23 hath] haue *F rest* 24 not they] they not *E rest* 30 Zophirus *F rest* 31 Atchates *AB* 32 Nausicla *all eds.* his *after* in *E rest* 33 vnto *E rest* Ptholomeus *AB rest* Philodelphus *E rest, except* 1623

which noble and wise counsailors, (I can-not but for his honors sake remember) the most prudent & right honourable ye Lorde *Burgleigh*, high Treasurer of that Realme, no lesse reuerenced for his wisdome, than renowmed for his office, more loued at home then feared abroade, and yet more feared for his counsayle amonge other nations, then swoṛde or fyre, in whome the saying of *Agamemnon* may be verified, who rather wished for one such as *Nestor*, then many such as *Aiax*.

This noble man I found so ready being but a straunger, to do me good, that neyther I ought to forget him, neyther cease to pray for him, that as he hath the wisdome of *Nestor*, so he may haue the age, that hauing the policies of *Vlysses*, he may haue his honor, worthye to lyue long, by whome so manye lyue in quiet, and not vnworthy to be aduaunced, by whose care so many haue beene preferred.

Is not this a Glasse fayre Ladyes for all other countrie to beholde, wher there is not only an agreement in fayth, religion, and counsayle, but in friend-shyppe, brother-hoode and lyuing? By whose good endeuours vice is punyshed, vertue rewarded, peace establyshed, forren broyles repressed, domesticall cares appeased? what nation can of Counsailors desire more? what Dominion, yt excepted, hath so much? whē neither courage can preuaile against their chiualrie, nor craft take place agaynst their counsayle, nor both ioynde in one be of force to vndermine their country, when you haue daseled your eies with this Glasse, behold here an other. It was my fortune to be acquaîted with certaine English Gentlemen, which brought mee to the court, wher when I came, I was driuen into a maze to behold the lusty & braue gallants, the beutiful & chast Ladies, ye rare & godly orders, so as I could not tel whether I should most cōmend vertue or brauery. At the last cōming oftner thether, then it beseemed one of my degree, yet not so often as they desired my company, I began to prye after theyr manners, natures, and lyues, and that which followeth I saw, where-of who so dǒubteth, I will sweare.

The Ladyes spend the morning in deuout prayer, not resembling the Gentlewoemen in *Greece* & *Italy*, who begin their morning at midnoone, and make their euening at midnight, vsing sonets for psalmes, & pastymes for prayers, reading ye Epistle of a Louer,

1 which . . . wise] wise, noble, and which *E rest, except* wise noble, and with 1623 9 neyther I] I neither *F rest, except* I neuer 1623 15 other *om. E rest* countrys *A rest* 21 Chiualries *H rest* 28 goodly *E rest* 31 manners . . . lyues] manners, and natures, *E rest*

when they should peruse the Gospell of our Lorde, drawing wanton lynes when death is before their face, as *Archimedes* did triangles & circles when the enimy was at his backe. Behold Ladies in this glasse, that the seruice of God is to be preferred before all things, imitat the Englysh Damoselles, who haue theyr bookes tyed to theyr gyrdles, not fethers, who are as cunning in ye scriptures, as you are in *Ariosto* or *Petrarck* or anye booke that lyketh you best, and becommeth you worst.

For brauery I cannot say that you exceede them, for certainly it is ye most gorgious court that euer I haue seene, read, or heard of, but yet do they not vse theyr apperell so nicelye as you in *Italy*, who thinke scorn to kneele at seruice, for feare of wrinckles in your silks, who dare not lift vp your head to heauē, for feare of rūpling ye rufs in your neck, yet your hāds I cōfesse are holden vp, rather I thinke to shewe your ringes, then to manifest your righteousnesse. The brauerie they vse is for the honour of their Prince, the attyre you weare for the alluring of your pray, the ritch apparell maketh their beautie more seene, your disguising causeth your faces to be more suspected, they resemble in their rayment the *Estrich* who being gased on, closeth hir winges and hideth hir fethers, you in your robes are not vnlike the pecocke, who being praysed spreadeth hir tayle, and bewrayeth hir pride. Ueluetts and Silkes in them are like golde about a pure Diamond, in you like a greene hedge, about a filthy dunghill. Thinke not Ladies that bicause you are decked with golde, you are endued with grace, imagine not that shining like the Sunne in earth, yea shall climbe the Sunne in heauen, looke diligently into this English glasse, and then shall you see that the more costly your apparell is, the greater your curtesie should be, that you ought to be as farre from pride, as you are from pouertie, and as neere to princes in beautie, as you are in brightnes. Bicause you are braue, disdaine not those that are base, thinke with your selues that russet coates haue their Christendome, that the Sunne when he is at his hight shineth aswel vpon course carsie, as cloth of tissue, though you haue pearles in your eares, Iewels in your breastes, preacious stones on your fingers, yet disdaine not the stones in the streat, which

2 Archimides *M* 5–6 who haue theyr . . . . . fethers *om. E rest* 7 or¹] and *E rest* Petrarck *E*: Petrack *M–G*: Petrark *F rest* 9 certaine *E rest* 10 gorgious *GE rest*: gorgeoust *MAB* 12 your] their *E rest* 13 lift] life *H* heads *E rest* 17 the²] their *F rest* 19 garments *E rest* 26 yea] ye *E rest* 30 in²] for *E rest* 32–3 at the highest *E rest* 33 Kersie 1623 34 eares] eyes *E rest*

although they are nothing so noble, yet are they much more necessarie. Let not your robes hinder your deuotion, learne of the English Ladies, yᵗ God is worthy to be worshipped with the most price, to whom you ought to giue all praise, then shall you be like stars to yᵉ wise, who now are but staring stockes to the foolish, thē shall you be praysed of most, who are now pointed at of all, then shall God beare with your folly, who nowe abhorreth your pride.

As the Ladies in this blessed Islande are deuout and braue, so are they chast and beautifull, insomuch that when I first behelde them, I could not tell whether some mist had bleared myne eyes, or some strang enchauntment altered my minde, for it may bee, thought I, that in this Islād, either some *Artemidorus* or *Lisimandro*, or some odd *Nigromançer* did inhabit, who would shewe me Fayries, or the bodie of *Helen*, or the new shape of *Venus*, but comming to my selfe, and seeing that my sences were not chaunged, but hindered, that the place where I stoode was no enchaunted castell, but a gallant court, I could scarce restraine my voyce frō crying, *There is no beautie but in Englād.* There did I behold thē of pure complexion, exceeding the lillie, & the rose, of fauour (wherein yᵉ chiefest beautie consisteth) surpassing the pictures that were feyned, or the Magition that would faine, their eyes percing like the Sun beames, yet chast, their speach pleasant & sweete, yet modest & curteous, their gate comly, their bodies straight, their hands white, al things that man could wish, or women woulde haue, which howe much it is, none can set downe, when as yᵉ one desireth as much as may be, the other more. And to these beautifull mouldes, chast minds: to these comely bodies tēperance, modestie, mildenesse, sobrietie, whom I often beheld, merrie yet wise, conferring with courtiers yet warily: drinking of wine yet moderately, eating of delicats yet but their eare ful, listing to discourses of loue but not without reasoning of learning: for there it more delighteth them to talke of Robin hood, then to shoot in his bowe, & greater pleasure they take, to heare of loue, then to be in loue. Heere Ladies is a Glasse that will make you blush for shame, & looke wan for anger, their beautie commeth by nature, yours by art, they encrease their fauours with faire water, you maintaine yours with painters colours, the haire they lay out groweth vpon their owne heads, your seemelines hangeth vpon others, theirs is alwayes in their

2 your²] you *EF* 3 the *om. E rest* 12 Artimedorus *M–G*: Artimidorus *EF* 1630–36: Artimodorus *H*–1623 22 gate] grace *E rest* 23 men *E rest* 26 minds to *M* these²] the *F rest* 29 eare] eares *E rest* lystning *A rest* 32 of *om. H rest* 34 wan] pale *F rest*

owne keeping, yours often in the Dyars, their bewtie is not lost with a sharpe blast, yours fadeth with a soft breath: Not vnlike vnto Paper Floures, which breake as soone as they are touched, resembling the birds in *Aegypt* called *Ibes*, who being handled, loose their feathers, or the serpent *Serapie*, which beeing but toucht with a brake, bursteth. They vse their beautie, bicause it is commendable, you bicause you woulde be common, they if they haue little, doe not seeke to make it more, you that haue none endeauour to bespeake most, if theirs wither by age they nothing estëeme it, if yours wast by yeares, you goe about to keepe it, they knowe that beautie must faile if life continue, you sweare that it shall not fade if coulours last.

But to what ende (Ladies) doe you alter the giftes of nature, by the shiftes of arte? Is there no colour good but white, no Planet bright but *Venus*, no Linnẽ faire but Lawne? Why goe yee about to make the face fayre by those meanes, that are most foule, a thing loathsome to man, and therefore not louely, horrible before God, and therefore not lawefull.

Haue you not hearde that the beautie of the Cradell is most brightest, that paintings are for pictures with out sence, not for persons with true reason. Follow at the last Ladies the Gentlewomen of *England*, who being beautifull doe those thinges as shall beecome so amyable faces, if of an indifferent hew, those things as shall make them louely, not adding an ounce to beautie, that may detract a dram from vertue. Besides this their chastitie and temparance is as rare, as their beautie, not going in your footesteppes, that drinke wine before you rise to encrease your coulour, and swill it when you are vp, to prouoke your lust: They vse their needle to banish idlenes, not the pen to nourish it, not spending their times in answering y^e^ letters of those that woe them, but forswearing the companie of those that write them, giuing no occasion either by wanton lookes, vnseemely gestures, vnaduised speach, or any vncomly behauiour, of lightnesse, or liking. Contrarie to the custome of many countries, where filthie wordes are accompted to sauour of a fine witte, broade speach, of a bolde courage, wanton glaunces, of a sharpe eye sight, wicked deedes, of a comely gesture, all vaine delights, of a right curteous curtesie.

1 in] at *F rest* 4 Ibis 1630–36 8 but *before* you *E rest* 14 shiftes] gifts *E rest* 15 you *BE rest* 17 men *E rest* 22 as] that *F rest* 24 they *before* shall *M* an] one *E rest* 30 those] them *E rest*

And yet are they not in England presise, but wary, not disdainefull to conferre, but careful to offende, not without remorse where they perceiue trueth, but w^t^out replying where they suspect trecherie, when as among other nations, there is no tale so lothsome to chast eares but it is heard with great sport, and aunswered with great speade.

Is it not then a shame (Ladyes) that that little Island shoulde be a myrrour to you, to Europe, to the whole worlde?

Where is the temperance you professe when wine is more common then water? where the chastity whē lust is thought lawful, where the modestie when your mirth turneth to vncleanes, vncleanes to shamelesnes, shamelesnesse to al sinfulnesse? Learne Ladies though late, yet at length, that the chiefest title of honour in earth, is to giue all honour to him that is in heauen, that the greatest brauerie in this worlde, is to be burning lampes in the worlde to come, that the clearest beautie in this life, is to be amiable to him that shall giue life eternall: Looke in the Glasse of England, too bright I feare me for your eyes, what is there in your sex that they haue not, and what that you should not haue?

They are in prayer deuoute, in brauery humble, in beautie chast, in feasting temperate, in affection wise, in mirth modest, in al their actions though courtlye, bicause woemen, yet Aungels, bicause virtuous.

Ah (good Ladies) good, I say, for that I loue you, I would yee could a little abate that pride of your stomackes, that loosenesse of minde, that lycentious behauiour which I haue seene in you, with no smal sorowe, and can-not remedy with continuall sighes.

They in *England* pray when you play, sowe when you sleep, fast when you feast, and weepe for their sins, when you laugh at your sensualitie.

They frequent the Church to serue God, you to see gallants, they deck them-selues for clenlinesse, you for pride, they maintaine their beautie for their owne lyking, you for others lust, they refraine wine, bicause they fear to take too much, you bicause you can take no more. Come Ladies, with teares I call you, looke in this Glasse, repent your sins past, refrain your present vices, abhor vanities to come, say thus with one voice, *we can see our faults only in the English Glasse*: a Glas of grace to them, of grief to you, to them in

1 they are *E rest* 2 fearefull *B rest* 4 talke *E rest* 9 your *before* lust *E rest* 13 this] the *E rest* 15 life[2] *om. E rest* 17 your[2] you *E* they] you *F rest* 23 yee] you *B rest* 27 sewe *F rest* 28 their] your *E rest* 34 into *EF* 35 vice *H rest* 36 thus] this *BE rest*

the steed of righteousnes, to you in place of repẽtance. The Lords & Gentlemen in yᵗ court are also an example for all others to folow, true tipes of nobility, the only stay and staf to honor, braue courtiers, stout soldiers, apt to reuell in peace, and ryde in warre. In fight fearce, not dreading death, in friendship firme, not breaking promise, curteous to all that deserue well, cruell to none that deserue ill. Their aduersaries they trust not, that sheweth their wisdome, their enimies they feare not, that argueth their courage. They are not apt to proffer iniuries, nor fit to take any: loth to pick quarrels, but longing to reuenge them.

Actiue they are in all things, whether it be to wrestle in the games of *Olympia*, or to fight at Barriers in *Palestra*, able to carry as great burthens as *Milo*, of strength to throwe as byg stones as *Turnus*, and what not that eyther man hath done or may do, worthye of such Ladies, and none but they, and Ladies willing to haue such Lordes, and none but such.

This is a Glasse for our youth in *Greece*, for your young ones in *Italy*, the English Glasse, behold it Ladies and Lordes, and all, that eyther meane to haue pietie, vse brauerie, encrease beautie, or that desire temperancie, chastitie, witte, wisdome, valure, or any thing that may delight your selues, or deserue praise of others.

But an other sight there is in my Glasse, which maketh me sigh for griefe I can-not shewe it, and yet had I rather offend in derogating from my Glasse, then my good will.

Blessed is that Land, that hath all commodities to encrease the common wealth, happye is that Islande that hath wise counsailours to maintaine it, vertuous courtiers to beautifie it, noble Gentle-menne to aduaunce it, but to haue suche a Prince to gouerne it, as is their Soueraigne queene, I know not whether I should thinke the people to be more fortunate, or the Prince famous, whether their felicitie be more to be had in admiration, that haue such a ruler, or hir vertues to be honoured, that hath such royaltie: for such is their estat ther, that I am enforced to think that euery day is as lucky to the Englishmen, as the sixt daye of Februarie hath beene to the *Grecians*.

But I see you gase vntill I shew this Glasse, which you hauing

1 the *om. A rest* 3 types *GF rest* to] of *B rest* 9 nor] not *F rest* 11 are] bee *E rest* 17–8 for our . . . it] for youth in Greece and Italie, behold it *E rest* 18 Ladies and Lordes all, *A rest, except G* Ladies Lordes, and all 26 Islande] land *E rest* 34 Englishman *E rest*

once seene, wil make you giddy: Oh Ladies I know not when to begin, nor where to ende: for the more I go about to expresse the brightnes, the more I finde mine eyes bleared, the neerer I desire to come to it, the farther I seme from it, not vnlike vnto *Simonides*, who being curious to set downe what God was, the more leysure he tooke, the more loth hee was to meddle, saying that in thinges aboue reach, it was easie to catch a straine, but impossible to touch a Star: and therfore scarse tollerable to poynt at that, which one can neuer pull at. When *Alexander* had commaunded that none shoulde paint him but *Appelles*, none carue him but *Lysippus*, none engraue him but *Pirgoteles*, *Parrhasius* framed a Table squared, euerye way twoo hundred foote, which in the borders he trimmed with fresh coulours, and limmed with fine golde, leauing all the other roume with-out knotte or lyne, which table he presented to *Alexander*, who no lesse meruailing at the bignes, then at the barenes, demaũded to what ende he gaue him a frame with-out face, being so naked, and with-out fashion being so great. *Parrhasius* aunswered him, let it be lawful for *Parrhasius*, O *Alexander*, to shew a Table wherin he would paint *Alexander*, if it were not vnlawfull, and for others to square Timber, though *Lysippus* carue it, and for all to cast brasse though *Pirgoteles* ingraue it. *Alexander* perceiuing the good minde of *Parrhasius*, pardoned his boldnesse, and preferred his arte: yet enquyring why hee framed the table so bygge, hee aunswered, that hee thought that frame to bee but little enough for his Picture, when the whole worlde was to little for his personne, saying that *Alexander* must as well bee praysed, as paynted, and that all his victoryes and vertues, were not for to bee drawne in the Compasse of a Sygnette, but in a fielde.

This aunswer *Alexander* both lyked & rewarded, insomuch that it was lawful euer after for *Parrhasius* both to praise that noble king and to paint him.

In the like manner I hope, that though it be not requisite that any should paynt their Prince in *England*, that can-not sufficiently perfect hir, yet it shall not be thought rashnesse or rudenesse for *Euphues*, to frame a table for *Elizabeth*, though he presume not to paynt hir. Let *Apelles* shewe his fine arte, *Euphues* will manifest his faythfull heart, the one can but proue his conceite to blase his cunning, the other his good will to grinde his coulours: hee that whetteth the

2 or *E rest* 4 vnto] to *E rest* 8 one] none *F rest* 11 Pergotales *GE rest* Pharrasius *E rest* 13 roome *GE rest* 17, 18, 21, 29 Pharrasius *F rest* 20 Pergoteles *G*: Pergotales *E rest* 27 for *om. E rest* Signet *A rest* 28 that] as *E rest* 31 the *om. E rest*

tooles is not to bee misliked, though hee can-not carue the Image, the worme that spinneth the silke, is to be esteemed, though she cannot worke the sampler, they that fell tymber for shippes, are not to be blamed, bicause they can-not builde shippes.

He that caryeth morter furthereth the building, though hee be no expert Mason, hee that diggeth the garden, is to be considered, though he cannot treade the knottes, the Golde-smythes boye must haue his wages for blowing the fire, though he can-not fashion the Iewell.

Then Ladyes I hope poore *Euphues* shalt not bee reuiled, though hee deserue not to bee rewarded.

I will set downe this *Elizabeth*, as neere as I can: And it may be, that as the *Venus* of *Apelles*, not finished, the *Tindarides* of *Nichomachus* not ended, the *Medea* of *Timomachus* not perfected, the table of *Parrhasius* not couloured, brought greater desire to them, to consumate them, and to others to see them: so the *Elizabeth* of *Euphues*, being but shadowed for others to vernish, but begun for others to ende, but drawen with a blacke coale, for others to blase with a bright coulour, may worke either a desire in *Euphues* heereafter if he liue, to ende it, or a minde in those that are better able to amende it, or in all (if none can worke it) a wil to wish it. In the meane season I say as *Zeuxis* did when he had drawen the picture of *Atalanta*, more wil enuie me then imitate me, and not commende it though they cannot amende it. But I come to my *England*.

There were for a long time ciuill wars in this coũtrey, by reason of seueral claymes to the Crowne, betweene the two famous and noble houses of *Lancaster* and *Yorke*, either of them pretending to be of the royall bloude, which caused them both to spende their vitall bloode, these iarres continued long, not without great losse, both to the Nobilitie and Comminaltie, who ioyning not in one, but diuers parts, turned the realme to great ruine, hauing almost destroyed their countrey before they coulde annoynt a king.

But the lyuing God who was loath to oppresse *England*, at last began to represse iniũries, and to giue an ende by mercie, to those that could finde no ende of malice, nor looke for any ende of mischiefe. So tender a care hath he alwaies had of that *England*, as of a new *Israel*, his chosen and peculier people.

5 the *before* Morter *E rest* 13 Trindarides *EF* Nicomachus *H*–1631 15 Pharrasius *F rest* 19 eitheir *M* 22 Zeuxes *E*: Xeuxes *F rest* were] was *E rest* this] the *GE rest* 37 peculier] beloued *E rest*

This peace began by a marriage solemnized by Gods speciall prouidence, betweene *Henrie* Earle of *Ritchmond* heire of the house of *Lancaster*, and *Elizabeth* daughter to *Edward* the fourth, the vndoubted issue and heire of the house of *Yorke*, where by (as they tearme it) the redde Rose and the white, were vnited and ioyned together. Out of these Roses sprang two noble buddes, Prince *Arthur* and *Henrie*, the eldest dying without issue, the other of most famous memorie, leauing behinde him three children, Prince *Edwarde*, the Ladie *Marie*, the Ladie *Elizabeth*. King *Edwarde* liued not long, which coulde neuer for that Realme haue liued too long, but sharpe frostes bite forwarde springes, Easterly windes blasteth towardly blossoms, cruell death spareth not those, which we our selues liuing cannot spare.

The elder sister the Princes *Marie*, succeeded as next heire to the crowne, and as it chaunced nexte heire to the graue, touching whose life, I can say little bicause I was scarse borne, and what others say, of me shalbe forborne.

This Queene being deceased, *Elizabeth* being of the age of xxij. yeares, of more beautie then honour, & yet of more honour then any earthly creature, was called from a prisoner to be a Prince, from the castell to the crowne, from the feare of loosing hir heade, to be supreame heade. And here Ladies it may be you wil moue a question, why this noble Ladie was either in daunger of death, or cause of distresse, which had you thought to haue passed in silẽce, I would notwithstanding haue reueiled.

This Ladie all the time of hir sisters reigne was kept close, as one that tendered not those proceedings, which were contrarie to hir conscience, who hauing diuers enemies, endured many crosses, but so patiẽtly as in hir deepest sorrow, she would rather sigh for the libertie of the gospel, then hir own freedome. Suffering hir inferiours to triumph ouer hir, hir foes to threatẽ hir, hir dissembling friends to vndermine hir, learning in all this miserie onely the patience that *Zeno* taught *Eretricus* to beare and forbeare, neuer seeking reuenge but with good *Lycurgus*, to loose hir owne eye, rather then to hurt an others eye.

But being nowe placed in the seate royall, she first of al established religion, banished poperie, aduaunced the worde, that before was so

3 to] of *E rest* 11 blaste *F rest* 12 whom *E rest* 14 elder] eldest *E rest* 18 deseased *MAH* 1617: diseased *B* 20 be *om. E rest* 25 reuealed *B rest, except* reueled 1617 33 Ereticus *E rest* 36 stablished *A rest*

much defaced, who hauing in hir hande the sworde to reuenge, vsed rather bountifully to reward: Being as farre from rigour when shee might haue killed, as hir enemies were from honestie when they coulde not, giuing a general pardon, when she had cause to vse perticuler punishments, preferring the name of pittie before the remẽbrance of perils, thinking no reuenge more princely, then to spare when she might spill, to staye when she might strike, to profer to saue with mercie, when she might haue destroyed with iustice. Heere is the clemencie worthie commendation and admiration, nothing inferiour to the gentle disposition of *Aristides*, who after his exile did not so much as note them that banished him, saying with *Alexander* that there can be nothing more noble then to doe well to those, that deserue yll.

This mightie and merciful Queene, hauing many bils of priuate persons, yᵗ sought before time to betray hir, burnt them all, resembling *Iulius Cæsar*, who being presẽted with yᵉ like complaints of his commõs, threw them into yᵉ fire, saying that he had rather, not knowe the names of rebels, then haue occasion to reueng, thinking it better to be ignorant of those that hated him, then to be angrie with them.

This clemencie did hir maiestie not onely shew at hir comming to the crowne, but also throughout hir whole gouernement, when she hath spared to shedde their bloods, that sought to spill hirs, not racking the lawes to extremitie, but mittigating the rigour with mercy insomuch as it may be said of yᵗ royal Monarch as it was of *Antoninus*, surnamed yᵉ godly Emperour, who raigned many yeares without the effusion of blood. What greater vertue can there be in a Prince then mercy, what greater praise then to abate the edge which she should whette, to pardon where she shoulde punish, to rewarde where she should reuenge.

I my selfe being in *England* when hir maiestie was for hir recreation in her Barge vpon yᵉ Thames, hard of a Gun that was shotte off though of the partie vnwittingly, yet to hir noble person daungerously, which fact she most graciously pardoned, accepting a iust excuse before a great amends, taking more griefe for hir poore Bargeman that was a little hurt, then care for hir selfe that stoode in greatest hasarde: O rare example of pittie, O singuler spectacle of pietie.

16 his] the *E rest* 23 had *E rest* 25–6 Antonius *all, except* Antonus *E* 29 to²] and to *E rest* 32 heard *E rest* 33 vnwittngly *M* 34 a *om. E rest* 36 stoode] was *E rest* 37 pittie] pietie *E*

Diuers besides haue there beene which by priuate conspiracies, open rebellions, close wiles, cruel witchcraftes, haue sought to ende hir life, which saueth all their liues, whose practises by the diuine prouidence of the almightie, haue euer beene disclosed, insomuch that he hath kept hir safe in the whales belly when hir subiects went about to throwe hir into the sea, preserued hir in the hoat Ouen, when hir enimies encreased the fire, not suffering a haire to fal from hir, much lesse any harme to fasten vppon hir. These iniuries & treasons of hir subiects, these policies & vndermining of forreine nations so littled moued hir, y^t^ she woulde often say, let them knowe that though it bee not lawfull for them to speake what they list, yet it is lawfull for vs to doe with them what we list, being alwayes of that mercifull minde, which was in *Theodosius*, who wishid rather that he might call the deade to life, then put the liuing to death, saying with *Augustus* when she shoulde set hir hande to any condempnation, I woulde to God we could not writ. Infinite were the ensamples that might be alledged, and almost incredible, whereby shee hath shewed hir selfe a Lambe in meekenesse, when she had cause to be a Lion in might, proued a Doue in fauour, whē she was prouoked to be an Eagle in fiercenesse, requiting iniuries with benefits, reuenging grudges with gifts, in highest maiestie bearing the lowest minde, forgiuing all that sued for mercie, and forgetting all that deserued Iustice.

O diuine nature, O heauenly nobilitie, what thing can there more be required in a Prince, then in greatest power, to shewe greatest patience, in chiefest glorye, to bring forth chiefest grace, in abundaunce of all earthlye pompe, to manifest aboundaunce of all heauenlye pietie? O fortunate *England* that hath such a Queene, vngratefull if thou praye not for hir, wicked if thou do not loue hir, miserable, if thou loose hir.

Heere Ladies is a Glasse for all Princes to behold, that being called to dignitie, they vse moderation, not might, tempering the seueritie of the lawes, with the mildnes of loue, not executing al they wil, but shewing what they may. Happy are they, and onely they that are vnder this glorious and gracious Souereigntie: in-somuch that I accompt all those abiects, that be not hir subiectes.

1 there haue *E rest* 6 hotte *ABGF* 1623: hote *E*: hot 1630–36 7 increase *H rest* 12 is it *BG* 16 write *A rest* 17 examples *E rest* 24–5 can there be more *AB*: can be more *E rest* 27 pome *M*: felicitie *E rest* all[3] *om. E rest* 29 thou (*bis*)] you *E rest* 30 you *F rest* 33 they] their *E rest* 35 Soueraigne *E rest*

But why doe I treade still in one path, when I haue so large a fielde to walke, or lynger about one flower, when I haue manye to gather: where-in I resemble those that beeinge delighted with the little brooke, neglect the fountaines head, or that painter, that being curious to coulour *Cupids* Bow, forgot to paint the string.

As this noble Prince is endued with mercie, pacience and moderation, so is she adourned with singuler beautie and chastitie, excelling in the one *Venus*, in the other *Vesta*. Who knoweth not how rare a thing it is (Ladies) to match virginitie with beautie, a chast minde with an amiable face, diuine cogitations with a comelye countenaunce? But suche is the grace bestowed vppon this earthlye Goddesse, that hauing the beautie that myght allure all Princes, she hath the chastitie also to refuse all, accounting it no lesse praise to be called a Uirgin, then to be esteemed a *Venus*, thinking it as great honour to bee found chast, as thought amiable: Where is now *Electra* the chast Daughter of *Agamemnon*? Where is *Lala* that renoumed Uirgin? Wher is *Aemilia*, that through hir chastitie wrought wonders, in maintayning continuall fire at the Alter of *Vesta*? Where is *Claudia*, that to manifest hir virginitie set the Shippe on float with hir finger, that multitudes could not remoue by force? 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*? If Uirginitie haue such force, then what hath this chast Uirgin *Elizabeth* don, who by the space of twenty and odde yeares with continuall peace against all policies, with sundry myracles, contrary to all hope, hath gouerned that noble Island. Against whome neyther forren force, nor ciuill fraude, neyther discorde at home, nor conspirices abroad, could preuaile. What greater meruaile hath happened since the beginning of the world, then for a young and tender Maiden, to gouern strong and valiaunt menne, then for a Uirgin to make the whole worlde, if not to stand in awe of hir, yet to honour hir, yea and to liue in spight of all those that spight hir, with hir sword in the sheth, with hir armour in the Tower, with hir souldiers in their gownes, insomuch as hir peace may be called more blessed then the quiet raigne of *Numa Pompilius*, in whose gouernment the Bees haue made their hiues in the soldiers helmettes. Now is the Temple of *Ianus* re-

4 fountaine *F rest* that¹] the *E rest* 5 forgat *H rest* 7 adourned] indued *E rest* 17 renowned *E rest* 21 Tuccia] Tuscia *M-G*: Tuscia *E rest* 25 peach *H* 26 sundry *om. E rest* 28 conspiracies *A rest*

moued from *Rome* to *England*, whose dore hath not bene opened this twentie yeares, more to be meruayled at, then the regiment of *Debora*, who ruled twentie yeares with religion, or *Semyramis* that gouerned long with power, or *Zenobia* that reigned six yeares in prosperitie.

This is the onelye myracle that virginitie euer wrought, for a little Island enuironed round about with warres, to stande in peace, for the walles of *Fraunce* to burne, and the houses of *England* to freese, for all other nations eyther with ciuile sworde to bee deuided, or with forren foes to be inuaded, and that countrey neyther to be molested with broyles in their owne bosomes, nor threatned with blasts of other borderers: But alwayes though not laughing, yet looking through an Emeraud at others iarres.

Their fields haue beene sowne with corne, straungers theirs pytched with Camps, they haue their men reaping their haruest, when others are mustring in their harneis, they vse their peeces to fowle for pleasure, others their Caliuers for feare of perrill.

O blessed peace, oh happy Prince, O fortunate people: The lyuing God is onely the Englysh God, wher he hath placed peace, which bryngeth all plentie, annoynted a Uirgin Queene, which with a wand ruleth hir owne subiects, and with hir worthinesse, winneth the good willes of straungers, so that she is no lesse gratious among hir own, then glorious to others, no lesse loued of hir people, then merualed at of other nations.

This is the blessing that Christ alwayes gaue to his people, peace: This is the curse that hee giueth to the wicked, there shall bee no peace to the vngodlye: This was the onelye salutation hee vsed to his Disciples, *peace be vnto you*: And therefore is hee called the GOD of loue, and peace in hollye writte.

In peace was the Temple of the Lorde buylt by *Salomon*, Christ would not be borne, vntill there were peace through-out the whole worlde, this was the only thing that *Esechias* prayed for, let there be trueth and peace, O Lorde in my dayes. All which examples doe manifestly proue, that ther can be nothing giuen of God to man more notable then peace.

1 dores haue *H rest* 3 Semyramis *G*: Semeriamis *MA*: Semiriamis *B*: Semiramis *E rest* 4 gouerned] ruled *E rest* 9 ciuile] cruel *ABG* 12 blast *E rest* borders *E rest* 13 Emrald *E*: Emerald *F rest* 14 theirs] their *H*: there 1617 *rest* 17 perrils *E rest* 22 will *E rest* 27 onely the *F rest* 29 holy *A rest* 30 Salamon *AB* 34 giuen of God to man *om. E rest*

This peace hath the Lorde continued with great and vnspeakeable goodnesse amonge his chosen people of *England*. How much is that nation bounde to such a Prince, by whome they enioye all benefits of peace, hauing their barnes full, when others famish, their cofers stuffed with gold, when others haue no siluer, their wiues without daunger, when others are defamed, their daughters chast, when others are defloured, theyr houses furnished, when others are fired, where they haue all thinges for superfluitie, others nothing to sustaine their neede. This peace hath God giuen for hir vertues, pittie, moderation, virginitie, which peace, the same God of peace continue for his names sake.

TOuching the beautie of this Prince, hir countenaunce, hir personage, hir maiestie, I can-not thinke that it may be sufficiently commended, when it can-not be too much meruailed at: So that I am constrained to saye as *Praxitiles* did, when hee beganne to paynt *Venus* and hir Sonne, who doubted, whether the worlde could affoorde coulours good enough for two such fayre faces, and I whether our tongue canne yeelde wordes to blase that beautie, the perfection where-of none canne imagine, which seeing it is so, I must doe like those that want a cleere sight, who being not able to discerne the Sunne in the Skie are inforced to beholde it in the water. *Zeuxis* hauing before him fiftie faire virgins of *Sparta* where by to draw one amiable *Venus*, said, that fiftie more fayrer then those coulde not minister sufficent beautie to shewe the Godesse of beautie, therefore being in dispaire either by art to shadow hir, or by imagination to cõprehend hir, he drew in a table a faire temple, the gates open, & *Venus* going in, so as nothing coulde be perceiued but hir backe, wherein he vsed such cunning, that *Appelles* himselfe seeing this worke, wished y^t^ *Venus* would turne hir face, saying y^t^ if it were in all partes agreeable to the backe, he woulde become apprentice to *Zeuxis*, and slaue to *Venus*. In the like manner fareth it with me, for hauing all the Ladyes in *Italy* more then fiftie hundered, whereby to coulour *Elizabeth*, I must say with *Zeuxis*, that as many more will not suffise, and therefore in as great an agonie paint hir court with hir back towards you, for y^t^ I cannot by art portraie hir beautie, wherein though I want the skill to doe it as *Zeuxis* did, yet vewing it narrowly, and comparing it wisely, you all will say y^t^ if hir face be

12–3 her Maiestie, her personage, *E rest* 15 Praxitiles *so all* 18 my *E rest*
24 sufficient *A rest* 30 an Apprentize *E rest* 37 all *om. E rest*

aunswerable to hir backe, you wil like my handi-crafte, and become hir handmaides. In the meane season I leaue you gasing vntill she turne hir face, imagining hir to be such a one as nature framed, to yᵗ end that no art should imitate, wherein shee hath proued hir selfe to bee exquisite, & painters to be Apes.

This Beautifull moulde when I behelde to be endued, with chastitie, temperance, mildnesse, & all other good giftes of nature (as hereafter shall appeare) when I saw hir to surpasse all in beautie, and yet a virgin, to excell all in pietie, and yet a prince, to be inferiour to none in all the liniaments of the bodie, and yet superiour to euery one in all giftes of the minde, I beegan thus to pray, that as she hath liued fortie yeares a virgin in great maiestie, so she may lyue fourescore yeares a mother, with great ioye, that as with hir we haue long time hadde peace and plentie, so by hir we may euer haue quietnesse and aboundaunce, wishing this euen from the bottome of a heart that wisheth well to *England*, though feareth ill, that either the world may ende before she dye, or she lyue to see hir childrens children in the world: otherwise, how tickle their state is yᵗ now triumph, vpon what a twist they hang that now are in honour, they yᵗ liue shal see which I to thinke on, sigh. But God for his mercies sake, Christ for his merits sake, yᵉ holy Ghost for his names sake, graunt to that realme, comfort with-out anye ill chaunce, & the Prince they haue without any other chaunge, that yᵉ longer she liueth the sweeter she may smell, lyke the bird *Ibis*, that she maye be triumphant in victories lyke the Palme tree, fruitfull in hir age lyke the Uyne, in all ages prosperous, to all men gratious, in all places glorious: so that there be no ende of hir praise, vntill the ende of all flesh.

Thus did I often talke with my selfe, and wishe with mine whole soule.

What should I talke of hir sharpe wit, excellent wisedome, exquisite learning, and all other qualities of the minde, where-in she seemeth as farre to excell those that haue bene accompted singular, as the learned haue surpassed those, that haue bene thought simple.

In questioning not inferiour to *Nicaulia* the Queene of *Saba*, that did put so many hard doubts to *Salomon*, equall to *Nicostrata* in the *Greeke* tongue, who was thought to giue precepts for the better

11 the *before* gifts *H rest* 14 long..hadde] had long time *E rest* euer may *E rest* 16 fareth *E rest* 18 fickle 1630–36 19 now *om. E rest* 22–3 & the Prince... other chaunge, *om. E rest* 24 vnto *after* like *E rest* 27 praises *E rest* 29 heart *GE rest* 32 as] so *E rest* 35 Salamon *AB*

perfectiõ: more learned in the *Latine*, then *Amalasunta*: passing *Aspasia* in Philosophie, who taught *Pericles*: exceeding in iudgement *Themistoclea*, who instructed *Pithagoras*, adde to these qualyties, those, that none of these had, the *French* tongue, the *Spanish*, the *Italian*, not meane in euery one, but excellent in all, readyer to correct escapes in those languages, then to be controlled, fitter to teach others, then learne of anye, more able to adde new rules, then to erre in ye olde: Insomuch as there is no Embassadour, that commeth into hir court, but she is willing & able both to vnderstand his message, & vtter hir minde, not lyke vnto ye Kings of *Assiria*, who aunswere Embassades by messengers, while they thẽselues either dally in sinne, or snort in sleepe. Hir godly zeale to learning, with hir great skil, hath bene so manifestly approued, yt I cannot tell whether she deserue more honour for hir knowledge, or admiration for hir curtesie, who in great pompe, hath twice directed hir Progresse vnto the Uniuersities, with no lesse ioye to the Students, then glory to hir State. Where, after long & solempne disputations in Law, Phisicke, & Diuinitie, not as one weried with Schollers arguments, but wedded to their orations, when euery one feared to offend in length, she in hir own person, with no lesse praise to hir Maiestie, then delight to hir subiects, with a wise & learned conclusion, both gaue them thankes, & put hir selfe to paines. O noble patterne of a princelye minde, not like to ye kings of *Persia*, who in their progresses did nothing els but cut stickes to driue away the time, nor like ye delicate liues of the *Sybarites*, who would not admit any Art to be exercised wtin their citie, yt might make ye least noyse. Hir wit so sharp, that if I should repeat the apt aunsweres, ye subtil questions, ye fine speaches, the pithie sentences, which on ye soddain she hath vttered, they wold rather breed admiratiõ thẽ credit. But such are ye gifts yt the liuing God hath indued hir with-all, that looke in what Arte or Language, wit or learning, vertue or beautie, any one hath perticularly excelled most, she onely hath generally exceeded euery one in al, insomuch, that there is nothing to bee added, that either mã would wish in a woman, or God doth giue to a creature.

I let passe hir skil in Musicke, hir knowledg in al ye other sciences,

1 Acalasunta *E rest* 3 Themistocles *H rest* 4 of these] haue *E rest* 7 to *before* learne *E rest* 8 Ambassadour *AB* 11 aunswered *GE* Ambassades *AB*: Embassages *H rest* 13 appreued *E* 17 hir] the *E rest* the *before* Law *F rest* 22 very great *before* paines *E rest* 23 vnto *E rest* 28 the] yt *M* 32 gnerally *M* 34 men *E rest*

whē as I feare least by my simplicity I shoulde make them lesse then they are, in seeking to shewe howe great they are, vnlesse I were praising hir in the gallerie of *Olympia*, where gyuing forth one worde, I might heare seuen.

But all these graces although they be to be wondered at, yet hir politique gouernement, hir prudent counsaile, hir zeale to religion, hir clemencie to those that submit, hir stoutnesse to those that threaten, so farre exceede all other vertues, that they are more easie to be merualled at, then imitated.

Two and twentie yeares hath she borne the sword with such iustice, that neither offenders coulde complaine of rigour, nor the innocent of wrong, yet so tempered wᵗ mercie, as malefactours haue beene sometimes pardoned vpon hope of grace, and the iniuried requited to ease their griefe, insomuch that in yᵉ whole course of hir glorious raigne, it coulde neuer be saide, that either the poore were oppressed without remedie, or the guiltie repressed without cause, bearing this engrauen in hir noble heart, that iustice without mercie were extreame iniurie, and pittie without equitie plaine partialitie, and that it is as great tyranny not to mitigate Laws, as iniquitie to breake them.

Hir care for the flourishing of the Gospell hath wel appeared, when as neither the curses of the Pope, (which are blessings to good people) nor the threatenings of kings, (which are perillous to a Prince) nor the perswasions of Papists, (which are Honny to the mouth) could either feare hir, or allure hir, to violate the holy league contracted with Christ, or to maculate the blood of the aunciente Lambe, whiche is Christ. But alwayes constaunt in the true fayth, she hath to the exceeding ioye of hir subiectes, to the vnspeakeable comforte of hir soule, to the great glorye of God, establyshed that religion, the mayntenance where-of, shee rather seeketh to confirme by fortitude, then leaue off for feare, knowing that there is nothing that smelleth sweeter to the Lorde, then a sounde spirite, which neyther the hostes of the vngodlye, nor the horror of death, can eyther remoue or moue.

This Gospell with inuincible courage, with rare constancie, with hotte zeale shee hath maintained in hir owne countries with-out chaunge, and defended against all kingdomes that sought chaunge, insomuch that all nations rounde about hir, threatninge alteration,

10 Two] Fiue *E rest, prob. first in* 1582 13 iniurie *E rest* 22 course *E* 32 vnto *E rest* 37 defenced *E*–1631

shaking swordes, throwing fyre, menacing famyne, murther, destruction, desolation, shee onely hath stoode like a Lampe on the toppe of a hill, not fearing the blastes of the sharpe winds, but trusting in his prouidence that rydeth vppon the winges of the foure windes. Next followeth the loue shee beareth to hir subiectes, who no lesse tendereth them, then the apple of hir owne eye, shewing hir selfe a mother to the aflicted, a Phisition to the sicke, a Souereigne and mylde Gouernesse to all.

Touchinge hir Magnanimitie, hir Maiestie, hir Estate royall, there was neyther *Alexander*, nor *Galba* the Emperour, nor any that might be compared with hir.

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 endeuours to him that ruleth the Sunne. This is that *Cæsar* that first bound the Crocodile to the Palme tree, bridling those, that sought to raine hir: This is that good Pelican that to feede hir people spareth not to rend hir owne personne: This is that mightie Eagle, that hath throwne dust into the eyes of the Hart, that went about to worke destruction to hir subiectes, into whose winges although the blinde Beetle would haue crept, and so being carryed into hir nest, destroyed hir young ones, yet hath she with the vertue of hir fethers, consumed that flye in his owne fraud.

She hath exiled the Swallowe that sought to spoyle the Grashopper, and giuen bytter Almondes to the rauenous Wolues, that endeuored to deuoure the silly Lambes, burning euen with the breath of hir mouth like ye princly Stag, the serpents yt wer engendred by the breath of the huge Elephant, so that now all hir enimies, are as whist as the bird *Attagen*, who neuer singeth any tune after she is taken, nor they beeing so ouertaken.

But whether do I wade Ladyes, as one forgetting him-selfe, thinking to sound the depth of hir vertues with a few fadomes, when there is no bottome: For I knowe not how it commeth to passe, that being in this Laborinth, I may sooner loose my selfe, then finde the ende.

Beholde Ladyes in this Glasse a Queene, a woeman, a Uirgin, in

2 Lambe *GE rest* 7 mother to] louing mother vnto *E rest* to[2]] vnto *E rest* 17 rayne *ABG*: reigne *F* 1623: reine 1630–36 19 throwne *E* 32 whither *EH rest* 33 deph *M* 37 in[2]] in *twice H*

all giftes of the bodye, in all graces of the minde, in all perfection of eyther, so farre to excell all men, that I know not whether I may thinke the place too badde for hir to dwell amonge men.

To talke of other thinges in that Court, wer to bring Egges after apples, or after the setting out of the Sunne, to tell a tale of a Shaddow.

But this I saye, that all offyces are looked to with great care, that vertue is embraced of all, vice hated, religion daily encreased, manners reformed, that who so seeth the place there, will thinke it rather a Church for diuine seruice, then a Court for Princes delight.

This is the Glasse Ladies wher-in I would haue you gase, where-in I tooke my whole delight, imitate the Ladyes in *England*, amende your manners, rubbe out the wrinckles of the minde, and be not curious about the weams in the face. As for their *Elizabeth*, sith you can neyther sufficiently meruaile at hir, nor I prayse hir, let vs all pray for hir, which is the onely duetie we can performe, and the greatest that we can proffer.

Yours to commaund
Euphues.

¶ *Iouis Elizabeth.*

Pallas, Iuno, Venus, cum Nympham numine plenam
Spectarunt, "nostra hęc," quæq; triumphat, "erit."
Contendunt auide: sic tandem regia Iuno,
"Est mea, de magnis stemma petiuit auis."
"Hoc leue, (nec sperno tantorum insignia patrum):
Ingenio pollet; dos mea," Pallas ait.
Dulce Venus risit, vultusq; in lumina fixit,
"Hæc mea" dixit "erit, nam quod ametur habet.
Iudicio Paridis, cum sit prælata venustas,
Ingenium Pallas? Iuno quid vrget auos?"
Hæc Venus: impatiens veteris Saturnia damni,
"Arbiter in cœlis non Paris," inquit "erit."
Intumuit Pallas nunquam passura priorem,
"Priamides Helenem," dixit, "adulter amet."
Risit, & erubuit, mixto Cytherea colore,
"Iudicium," dixit, "Iuppiter ipse ferat."

7 that's] and *F rest* 9 so *om. E rest* 10 a *before* Princes *E rest* you] ye *E rest* 22 "nostra] *I have added the inverted commas throughout, and one or two stops* hæc *A rest* quæq'; *B*: quæque *E rest* triumphant *E* 25 partum *E* 1623 27 vultusque *E rest* lumnia *E* 29 Paraidis *B* 30 vrgit *BE rest* 34 Priamedes *F rest* Helenam *BE rest*

Assensere, Iouem, compellant vocibus vltrò:
Incipit affari regia Iuno Iouem.
"Iuppiter, Elizabeth vestras si venit ad aures,
(Quam certe omnino cœlica turba stupent)
Hanc propriã, & merito semper vult esse Monarcham
Quę́ꝫ suam, namq́ꝫ est pulchra, diserta, potens.
Quod pulchra, est Veneris, quod polleat arte, Minerue,
Quod Princeps, Nympham quis nęget esse meam?
Arbiter istius, modo vis, certaminis esto,
Sin minus, est nullum lis habitura modum."
Obstupet Omnipotẽs, "durum est quod poscitis," inquit,
"Est tamen arbitrio res peragenda meo.
Tu soror et coniux Iuno, tu filia Pallas,
Es quoq́ꝫ, quid simulem? ter mihi chara Venus.
Non tua, da veniam, Iuno, nec Palladis illa est,
Nec Veneris, credas hoc licet alma Venus.
Hæc Iuno, hęc Pallas, Venus hęc, & quę́ꝫ Dearum,
Diuisum Elizabeth cum Ioue numen habet.
Ergo quid obstrepitis? frustra contenditis" inquit,
"Vltima vox hæc est, Elizabetha mea est."

Euphues

Es Iouis Elizabeth, nec quid Ioue maius habendum,
Et, Ioue teste, Ioui es Iuno, Minerua, Venus.

THese Uerses *Euphues* sent also vnder his Glasse, which hauing once finished, he gaue him-selfe to his booke, determininge to ende his lyfe in *Athens*, although he hadde a moneths minde to *England*, who at all tymes, and in all companies, was no niggarde of his good speach to that Nation, as one willyng to liue in that Court, and wedded to the manners of that countrey.

It chaunced that being in *Athens* not passing one quarter of a yeare, he receiued letters out of *England*, from *Philautus*, which I thought necessarye also to insert, that I might giue some ende to the matters in *England*, which at *Euphues* departure were but rawly left. And thus they follow.

5 Monarchum *EF* 1617 *rest*: Nonarchum *H* 6 Quæque *E rest* sanam *MA* deserta *all eds.* 7 Mineruæ *AB* 1617 *rest*: Minerua *E-H* 8 negit *A*: negat *F rest* 14 quoquæ *E* 16 veneris *F rest* 17 hæc (*bis*) *A rest* quæq'ꝫ *AB*: queque *E*: quæque *F rest* 18 mumen *M* 22 Est *E rest* 23 Ioue] Ioui *EF* es] est *BE rest* 33 in] of *DE rest*

Philautus to his owne
Euphues.

I Haue oftentimes (*Euphues*) since thy departure complained, of the distance of place that I am so farre from thee, of the length of time that I coulde not heare of thee, of the spite of Fortune, that I might not sende to thee, but time at length, and not too late, bicause at last, hath recompensed the iniuries of all, offering me both a conuenient messenger by whom to send, and straung newes whereof to write.

Thou knowest howe frowarde matters went, whē thou tookest shippe, & thou wouldest meruaile to heere howe forwarde they were before thou strokest saile, for I had not beene long in London, sure I am thou wast not then at *Athens*, when as the corne whiche was greene in the blade, begā to wax ripe in the eare, when the seede which I scarce thought to haue taken roote, began to spring, when the loue of *Surius* whiche hardly I would haue gessed to haue a blossome, shewed a budde. But so vnkinde a yeare it hath beene in *England*, that we felt the heate of the Sommer, before we could discerne the temperature of the Spring, insomuch that we were ready to make Haye, before we coulde mowe grasse, hauing in effecte the Ides of May before the Calends of March, which seeing it is so forward in these things, I meruailed the lesse to see it so redy in matters of loue, wher oftentimes they clap hands before they know the bargaine, and seale the Oblygation, before they read the condition.

At my being in the house of *Camilla*, it happened I found *Surius* accompanied with two knights, and the Lady *Flauia* with three other Ladyes, I drew back as one somewhat shamefast, when I was willed to draw neere, as one that was wished for. Who thinking of nothing lesse then to heare a cōtract for mariage, wher I only expected a conceipt for mirth, I sodainly, yet solempnly, hard those wordes of assurance betweene *Surius* & *Camilla*, in the which I had rather haue bene a partie, then a witnes, I was not a lyttle amazed to see them strike the yron which I thought colde, & to make an ende before I could heere a beginning. When they saw me as it were in a traunce, *Surius* taking mee by the hand, began thus to iest.

You muse *Philautus* to see *Camilla* & me to bee assured, not that you doubted it vnlikely to come to passe, but that you were ignorant

7 it *before* hath *E rest* offered *E rest* 17 hath it *E rest* 23
their *before* hands *E rest* 24 conditon *M* 25 in] at *DÆ rest* 30
for] of *BE rest*

of the practises, thinking the diall to stand stil, bicause you cannot perceiue it to moue. But had you bene priuie to all proofes, both of hir good meaning towards me, and of my good wil towards hir, you wold rather haue thought great hast to be made, then long deliberation. For this vnderstande, that my friends are vnwilling yᵗ I shold match so low, not knowing yᵗ loue thinketh yᵉ Iuniper shrub, to be as high as yᵉ tal Oke, or yᵉ Nightingales layes, to be more precious then yᵉ Ostritches feathers, or yᵉ Lark yᵗ breedeth in yᵉ ground, to be better then yᵉ Hobby yᵗ mounteth to the cloudes. I haue alwaies hetherto preferred beautie before riches, & honestie before bloud, knowing that birth is yᵉ praise we receiue of our auncestours, honestie the renowne we leaue to our successours, & of to britle goods, riches & beautie, I had rather chuse that which might delyght me, then destroy me. Made mariages by friends, how daungerous they haue bene I know, *Philautus*, and some present haue proued, which can be likened to nothing els so well, then as if a man should be constrayned to pull on a shooe by an others last, not by the length of his owne foote, which beeing too little, wrings him that weares it, not him yᵗ made it, if too bigge, shameth him that hath it, not him that gaue it. In meates, I loue to carue wher I like, & in mariage shall I be carued where I lyke not? I had as liefe an other shold take mesure by his back, of my apparel, as appoint what wife I shal haue, by his minde.

In the choyce of a wife, sundry men are of sundry mindes, one looketh high as one yᵗ feareth no chips, saying yᵗ the oyle that swimmeth in yᵉ top is yᵉ wholsomest, an other poreth in yᵉ ground, as dreading al daungers that happen in great stocks, alledging that yᵉ honny yᵗ lieth in yᵉ bottome is yᵉ sweetest, I assent to neither, as one willing to follow the meane, thinking yᵗ the wine which is in the middest to be the finest. That I might therfore match to mine owne minde, I haue chosē *Camilla*, a virgin of no noble race, nor yet the childe of a base father, but betweene both, a Gentle-woman of an auncient and worshipfull house, in beautie inferior to none, in vertue superior to a number.

Long time we loued, but neither durst she manifest hir affection, bicause I was noble, nor I vtter myne, for feare of offence, seeing

7 Oakes *DE rest* 8 Estridges *E rest* 12 to²] two *A rest* 15 not *after* know *E rest* 16 liked *E*: likned *F rest* 20 carue] craue *B* 1617, 1623 21 craued *B* 1617, 1623 22 shal] should *DE rest* 23 my *E* 26 in¹] on *E rest* poring *E rest* in²] on *F rest* 27 alleadgeth *F rest* 29 yᵗ *om. F rest*

in hir alwayes a minde more willing to cary torches before *Vesta*, then tapers before *Iuno*. But as fire whē it bursteth out catcheth hold soonest of the dryest wood, so loue when it is reueyled, fasteneth easiest vppon the affectionate will, which came to passe in both vs, for talking of Loue, of his lawes, of his delyghts, torments, and all other braunches, I coulde neither so dissemble my liking, but that she espied it, where at I began to sigh, nor she so cloake hir loue, but that I perceiued it, where at shee began to blush: at the last, though long time strayning curtesie who should goe ouer the stile, when we had both hast, I (for that I knew womē would rather die, then seeme to desire) began first to vnfolde the extremities of my passions, the causes of my loue, the constancie of my faith, the which she knowing to bee true, easely beleeued, and replyed in the like manner, which I thought not certeine, not that I misdoubted hir faith, but that I coulde not perswade my selfe of so good fortune. Hauing thus made ech other priuie to our wished desires, I frequēted more often to *Camilla*, which caused my friendes to suspect that, which nowe they shall finde true, and this was the cause that we al meete heere, that before this good company, we might knit that knot with our tongues, that we shall neuer vndoe with our teeth.

This was *Surius* speach vnto me, which *Camilla* with the rest affirmed. But I *Euphues*, in whose hart the stumpes of Loue were yet sticking, beganne to chaunge colour, feelyng as it were newe stormes to arise after a pleasaunt calme, but thinking with my selfe, that the time was past to woe hir, that an other was to wedde, I digested the Pill which had almost chockt me. But time caused me to sing a new Tune as after thou shalt heare.

After much talke and great cheere, I taking my leaue departed, being willed to visite the Ladie *Flauia* at my leasure, which worde was to me in steede of a welcome.

Within a while after it was noysed that *Surius* was assured to *Camilla*, which bread great quarrells, but hee like a noble Gentle-man reioycing more in his Loue, then esteeminge the losse of his friendes, maugre them all was maried, not in a chamber priuatelye as one fearing tumultes, but openlye in the Church, as one ready to aunswer any obiections.

3 reuealed *A rest* 5 of *before* vs *B rest* 7 I] she *DE rest* not she so *B*: nor she to *E*: or shee to *F*: or shee so *H rest* 10 haste *BFH* 1623 *rest* 15 of] to *E* 17 by *before* my *E* 26 was[1] *om. H rest* 27 choakt *B rest* 30 willing *H rest* 33 bred *DE rest* great *om. ABE rest*

This mariage solemnised, could not be recalled, which caused his Allies to consent, and so all parties pleased, I thinke them the happyest couple in the worlde.

NOw *Euphues* thou shalt vnderstand, that all hope being cut off, from obtaining *Camilla*, I began to vse the aduauntage of the word, that Lady *Flauia* cast out, whome I visited more lyke to a soiourner, then a stranger, being absent at no time from breackfast, till euening.

Draffe was mine arrand, but drinke I would, my great curtesie was to excuse my greeuous tormentes: for I ceased not continuallye to courte my violette, whome I neuer found so coye as I thought, nor so curteous as I wished. At the last thinking not to spend all my wooinge in signes, I fell to flatte sayinges, reuealing the bytter sweetes that I sustained, the ioy at hir presence, the griefe at hir absence, with al speeches that a Louer myght frame: She not degenerating from the wyles of a woeman, seemed to accuse men of inconstancie, that the painted wordes were but winde, that feygned sighes, were but sleyghtes, that all their loue, was but to laugh, laying baites to catch the fish, that they meant agayne to throw into the ryuer, practisinge onelye cunninge to deceyue, not curtesie, to tell trueth, where-in she compared all Louers, to *Mizaldus* the Poet, which was so lyght that euery winde would blowe him awaye, vnlesse hee had lead tyed to his heeles, and to the fugitiue stone in *Cyzico*, which runneth away if it be not fastened to some post. Thus would she dally, a wench euer-more giuen to such disporte: I aunswered for my selfe as I could, and for all men as I thought.

Thus oftentimes had we conference, but no conclusion, many meetinges, but few pastimes, vntill at the last *Surius* one that could quickly perceiue, on which side my bread was buttered, beganne to breake with me touching *Frauncis*, not as though he had heard any thing, but as one that would vnderstand some-thing. I durst not seeme straunge when I founde him so curteous, knowing that in this matter he might almoste worke all to my lyking.

I vnfolded to him from time to time, the whole discourses I had with my Uiolet, my earnest desire to obtaine hir, my landes, goodes, and reuenues, who hearing my tale, promised to further my suite,

2 parts *E rest* 6 y^e^ *before* Lady *B* to *om. E rest* 9 errand *DE rest* 13 sayinges] saying *DE rest* 17 the] their *F rest* 18 slights *AB* 21 Mizaldos *F rest* 24 Cicyco *AB*: Cicico *DE rest* 30 Fraunces *EH*: Francis 1617–1631: Frances 1636 33 to *om. E rest* 34 discourse *E rest*

where-in he so besturred his studie, that with-in one moneth, I was in possibilitie to haue hir, I most wished, and least looked for.

It were too too long to write an historie, being but determined to send a Letter: therefore I will diferre all the actions and accidentes that happened, vntill occasion shall serue eyther to meete thee, or minister leasure to me.

To this-ende it grewe, that conditions drawen for the performaunce of a certaine ioynter (for the which I had manye *Italians* bounde) we were both made as sure as *Surius* and *Camilla*.

Hir dowrie was in redy money a thousand pounds, and a fayre house, where-in I meane shortelye to dwell. The ioynter I must make is foure hundred poundes yearelye, the which I must heere purchase in *England*, and sell my landes in *Italy*.

Now *Euphues* imagine with thy self that *Philautus* beginneth to chaunge, although in one yeare to marie and to thriue it be hard.

But would I might once againe see thee heere, vnto whome thou shalt be no lesse welcome, then to thy best friende.

Surius that noble Gentleman commendeth him vnto thee, *Camilla* forgetteth thee not, both earnestly wish thy returne, with great promises to do thee good, whether thou wish it in the court or in the countrey, and this I durst sweare, that if thou come againe into *England*, thou wilt be so friendly entreated, that either thou wilt altogether dwell here, or tarry here longer.

The Lady *Flauia* saluteth thee, and also my Uiolet, euery one wisheth thee so well, as thou canst wish thy selfe no better.

Other newes here is none, but that which lyttle apperteyneth to mee, and nothing to thee.

Two requestes I haue to make, aswel from *Surius* as my selfe, the one to come into England, the other to heare thyne aunswere. And thus in hast I byd the farewell. From *London* the first of *Februarie*. 1579.

Thyne or not his owne:
PHILAVTVS.

THis Letter being deliuered to *Euphues*, and well perused, caused him both to meruaile, and to ioy, seeing all thinges so straungly concluded, and his friende so happilye contracted: hauing therefore by

1 bestirred *E rest* 4 deferre *A rest* 9 bounde] bonds *H rest* thrue *M* 21 and *om. H rest* 22 enterated *M* 25 as] that *E rest* there *H rest* 27 vnto *E rest* 28 haue] am *E rest* 30 the[1]] thee *AB*: you *E rest*

the same meanes opportunitie to send aunswere, by the whiche he had pleasure to receiue newes, he dispatched his letter in this forme.

¶ *Euphues to Philautus.*

THer cold nothing haue come out of *Englād*, to *Euphues* more welcome thē thy letters, vnlesse it had bin thy person, which when I had throughly perused, I could not at ye first, either beleeue thē for ye straūgnes, or at the last for the happinesse: for vpon the sodaine to heare such alterations of *Surius*, passed all credit, and to vnderstand so fortunate successe to *Philautus*, all expectation: yet considering that manye thinges fall betweene the cup and the lippe, that in one lucky houre more rare things come to passe, thē somtimes in seuen yeare, that mariages are made in heauen, though consumated in yearth, I was brought both to beleeue the euents, and to allow them. Touching *Surius* and *Camilla*, there is no doubt but that they both will lyue well in mariage, who loued so well before theyr matching, and in my mind he delt both wisly & honorably, to prefer vertue before vain-glory, and the godly ornaments of nature, before the rich armour of nobilitie: for this must we all think, (how well soeuer we think of our selues) that vertue is most noble, by the which men became first noble. As for thine own estat, I will be bold to coūsel thee, knowing it neuer to be more necessary to vse aduise thē in mariag. *Solon* gaue counsel that before one assured him-self he should be so warie, that in tying him-selfe fast, he did not vndo him-selfe, wishing them first to eat a Quince peare, yt is to haue sweete conference with-out brawles, then salt to be wise with-out boasting.

In *Bœ⟨o⟩tia* they couered the bride with *Asparagonia* the nature of the which plant is, to bring sweete fruit out of a sharpe thorne, wher-by they noted, that although the virgin were somwhat shrewishe at the first, yet in time shee myght become a sheepe.

Therefore *Philautus*, if thy Uyolet seeme in the first moneth either to chide or chafe, thou must heare with out reply, and endure it with patience, for they that can-not suffer the wranglyngs of young maryed women, are not vnlyke vnto those, that tasting the grape to be sower before it be ripe, leaue to gather it when it is ripe, resemblyng them, that being stong with the Bee, forsake the Honny.

4 There could *A rest* 6 cuold *M* 12 yeares *DF rest* 13 yearth] Earth *A rest* 17 goodly *DF rest* nature] vertue *DE rest* 25 a *before* sweete *DE rest* 27 Boetia *MABDF rest*: Boetie *E* 28 the *om. DF rest* 31 seemeth *BE* 32 it *om. BE rest* 34 vnto] to *F rest*

Thou must vse sweete words, not bitter checkes, & though happely thou wilt say that wandes are to be wrought when they are greene, least they rather break then bende when they be drye, yet know also, that he that bendeth a twigge, bicause he would see if it wold bow by strength, maye chaunce to haue a crooked tree, when he would haue a streight.

It is pretelye noted of a contention betweene the Winde, and the Sunne, who should haue the victorye. A Gentleman walking abroad, the Winde thought to blowe of his cloake, which with great blastes and blusterings striuing to vnloose it, made it to stick faster to his backe, for the more the winde encreased the closer his cloake clapt to his body, then the Sunne, shining with his hoat beames began to warme this gẽtleman, who waxing somwhat faint in this faire weather, did not onely put of his cloake but his coate, which the Wynde perceiuing, yeelded the conquest to the Sunne.

In the very like manner fareth it wᵗ young wiues, for if their husbãds with great threatnings, wᵗ iarres, with braules, seeke to make thẽ tractable, or bend their knees, the more stiffe they make them in the ioyntes, the oftener they goe about by force to rule them, the more froward they finde them, but vsing milde words, gentle perswasions, familyar counsaile, entreatie, submission, they shall not onely make them to bow their knees, but to hold vp their hands, not onely cause thẽ to honour them, but to stand in awe of them: for their stomackes are al framed of Diamond, which is not to be brused with a hammer but bloode, not by force, but flatterie, resemblyng the Cocke, who is not to be feared by a Serpent, but a glead. They that feare theyr Uines will make too sharpe wine, must not cutte the armes, but graft next to them Mandrage, which causeth the grape to be more pleasaunt. They that feare to haue curst wiues, must not with rigor seeke to calme them, but saying gentle words in euery place by them, which maketh them more quyet.

Instruments sound sweetest, when they be touched softest, women waxe wisest, when they be vsed mildest. The horse striueth when he is hardly rayned, but hauing yᵉ bridle neuer stirreth, women are starke mad if they be ruled by might, but wᵗ a gentle rayne they will beare a white mouth. Gal was cast out frõ yᵉ sacrifice of *Iuno*,

1 happily *E*–1623: haply 1630–36 2 are[1]] bee *DF* 1617, 1630–36 9 off *DE rest* 11 his] the *BE rest* 13 this[1]] the *E rest* 14 off *BE rest* 16 the very *om. DE rest* 25 a] the *E* 28 Mendrage *DE rest* 30 seeke . . . calme] seeme to reclaime *DE rest* 33 waxe] are *E rest* be] aie *DF rest* 36 Gall *A rest*

which betokened that the mariage bed should be without bitternes. Thou must be a glasse to thy wife for in thy face must she see hir owne, for if when thou laughest she weepe, when thou mournest she gigle, the one is a manifest signe she delighteth in others, the other a token she dispiseth thee. Be in thy behauiour modest, temperate, sober, for as thou framest thy manners, so wil thy wife fit hirs. Kings that be wrastlers cause their subiects to exercise that feate. Princes that are Musitians incite their people to vse Instruments, husbands that are chast and godly, cause also their wiues to imitate their goodnesse. For thy great dowry that ought to be in thine own handes, for as we call that wine, where-in there is more then halfe water, so doe we tearme that, the goods of the husband which his wife bringeth, though it be all.

Helen gaped for goods, *Paris* for pleasure, *Vlysses* was content with chast *Penelope*, so let it be with thee, that whatsoeuer others marie for, be thou alwayes satisfied with vertue, otherwise may I vse that speach to thee that *Olympias* did to a young Gentleman who only tooke a wife for beautie, saying: this Gentleman hath onely maryed his eyes, but by that time he haue also wedded his eare, he wil confesse that a faire shooe wringe, though it be smoothe in the wearing.

Lycurgus made a law that there should be no dowry giuen with Maidens, to the ende that the vertuous might be maryed, who commonly haue lyttle, not the amorous, who oftentimes haue to much.

Behaue thy self modestly with thy wife before company, remembring the seueritie of *Cato*, who remoued *Manilius* frō the Senate, for that he was seene to kisse his wife in presence of his daughter: olde men are seldome merry before children, least their laughter might breede in them loosenesse, husbands shold scarce iest before their wiues, least want of modestie on their parts, be cause of wantonnes on their wiues part. Imitate the Kings of *Persia*, who when they were giuen to ryot, kept no company with their wiues, but when they vsed good order, had their Queenes euer at their table. Giue no example of lyghtnesse, for looke what thou practisest most, yᵗ will thy wife follow most, though it becommeth hir least. And yet woulde I not haue thy wife so curious to please thee, yᵗ fearing least hir husband shold thinke she painted hir face, she shold not therefore wash it, onely let hir refraine from such things as she knoweth

3 weepe] sheepe *A* 5 a] is a *F rest* 14 his *before* goods *DE rest*
19 haue] hath *DE rest* 20 wrings *ABDE rest* 25 Manlius *all eds.* (*see note*)
32 vse *E* their²] the *DE rest* 33 practises *E*

cānot wel like thee, he y^t cōmeth before an Elephāt will not weare bright colors, nor he that cōmeth to a Bul, red, nor he y^t standeth by a Tiger, play on a Taber: for that by the sight or noyse of these things, they are commonly much incensed. In the lyke manner, there is no wife if she be honest, that will practise those things, that to hir mate shall seeme displeasaunt, or moue him to cholar.

Be thriftie and warie in thy expences, for in olde time, they were as soone condemned by law that spent their wiues dowry prodigally, as they that diuorced them wrongfully.

Flye that vyce which is peculiar to al those of thy countrey, *Ielousie*: for if thou suspect without cause, it is the next way to haue cause, women are to bee ruled by their owne wits, for be they chast, no golde canne winne them, if immodest no griefe can amende them, so that all mistrust is either needelesse or bootlesse.

Be not too imperious ouer hir, that will make hir to hate thee, nor too submisse, that will cause hir to disdaine thee, let hir neither be thy slaue, nor thy souereigne, for if she lye vnder thy foote she will neuer loue thee, if clyme aboue thy head neuer care for thee: the one will breed thy shame to loue hir to little, the other thy griefe to suffer too much.

In gouerning thy householde, vse thine owne eye, and hir hande, for huswifery consisteth as much in seeing things as setlyng things, and yet in that goe not aboue thy latchet, for Cookes are not to be taught in the Kitchin, nor Painters in their shoppes, nor Huswiues in their houses, let al the keyes hang at hir girdel, but the pursse at thine, so shalt thou knowe what thou dost spend, and how she can spare.

Breake nothing of thy stocke, for as the Stone *Thyrrenus* beeing whole, swimmeth, but neuer so lyttle diminished, sinketh to the bottome: so a man hauing his stocke full, is euer a float, but wasting of his store, becommeth bankerout.

Enterteine such men as shall be trustie, for if thou keepe a Wolfe within thy doores to doe mischiefe, or a Foxe to worke craft and subtiltie, thou shalt finde it as perrilous, as if in thy barnes thou shouldest mainteyne Myce, or in thy groundes Moles.

Let thy Maydens be such, as shal seeme readier to take paynes, then follow pleasure, willinger to dresse vp theyr house, then their

10 which] that *BE rest* 15 nor] not *B* 16 demisse *DFH* 1617, 1630–36: dismisse *E*: remisse 1623 cause] case *H* 19 to²] so *B rest* 21 thy] thine *E*–1631 23 aboue] about *H*–1623 25 kayes *E* 27 Thirrennius *D* 1636: Thirreneus *E*–1631 30 bankrupt *DF rest* 32 to worke... FINIS *completed from A* (*Mal.* 713) 33 Barne *E rest* 34 or] and *E rest* ground *E rest*

heades, not so fine fingered, to call for a Lute, when they shoulde vse the distaffe, nor so dainetie mouthed, that their silken throtes should swallow no packthred.

For thy dyet be not sumptuous, nor yet simple: For thy attyre not costly, nor yet clownish, but cutting thy coat by thy cloth, go no farther then shal become thy estate, least thou be thought proude, and so enuied, nor debase not thy byrth, least thou be deemed poore, and so pittied.

Now thou art come to that honourable estate, forget all thy former follyes, and debate with thy selfe, that here-to-fore thou diddest but goe about the world, and that nowe, thou art come into it, that Loue did once make thee to folow ryot, that it muste now enforce thee to pursue thrifte, that then there was no pleasure to bee compared to the courting of Ladyes, that now there can be no delight greater then to haue a wife.

Commend me humbly to that noble man *Surius*, and to his good Lady *Camilla*.

Let my duetie to the Ladie *Flauia* be remembred, and to thy Violyt, let nothing that may be added, be forgotten.

Thou wouldest haue me come againe into *England*, I woulde but I can-not: But if thou desire to see *Euphues*, when thou art willing to visite thine Uncle, I will meete thee, in the meane season, know, that it is as farre from *Athens* to *England*, as from *England* to *Athens*.

Thou sayest I am much wished for, that many fayre promises are made to mee: Truely *Philautus* I know that a friende in the court is better then a penney in the purse, but yet I haue heard that suche a friend cannot be gotten in the court without pence.

Fayre words fatte fewe, great promises without performance, delight for the tyme, but yerke euer after.

I cannot but thanke *Surius*, who wisheth me well, and all those that at my beeing in *England* lyked me wel. And so with my hartie commendations vntill I heare from thee, I bid thee farewell.

Thine to vse, if mariage chaunge not manners Euphues.

2 the] a *DE rest* nor] not *H rest* 23 to'] vnto *E*–1617, 1630-36 28 in the court *om. E rest* 30 yearke *DF rest*: yeerke *E* (*mod.* irk) 32 that *om. E* 33 commendation *E*–1617, 1630-36

THis Letter dispatched, *Euphues* gaue himselfe to solitarinesse, determining to soiourne in some vncauth place, vntil time might turne white salt into fine sugar: for surely he was both tormented in body and grieued in minde.

And so I leaue him, neither in *Athens* nor els where that I know: But this order he left with his friends, that if any newes came or letters, that they should direct them to the Mount of *Silixsedra*, where I leaue him, eyther to his musing or Muses.

GEntlemen, *Euphues* is musing in the bottome of the Mountaine *Silixsedra*: *Philautus* marryed in the Isle of *England*: two friendes parted, the one liuing in the delightes of his newe wife, the other in contemplation of his olde griefes.

What *Philautus* doeth, they can imagine that are newly married, how *Euphues* liueth, they may gesse that are cruelly martyred: I commit them both to stande to their owne bargaines, for if I should meddle any farther with the marriage of *Philautus*, it might happely make him iealous, if with the melancholy of *Euphues*, it might cause him to be cholaricke: so the one would take occasion to rub his head, sit his hat neuer so close, and the other offence, to gall his heart, be his case neuer so quiet. I Gentlewomen, am indifferent, for it may be, that *Philautus* would not haue his life knowen which he leadeth in mariage, nor *Euphues*, his loue descryed, which he beginneth in solitarinesse: least either the one being too kinde, might be thought to doat, or the other too constant, might be iudged to bee madde. But were the trueth knowen, I am sure Gentlewomen, it would be a hard question among Ladies, whether *Philautus* were a better wooer, or a husband, whether *Euphues* were a better louer, or a scholler. But let the one marke the other, I leaue them both, to conferre at theyr next meeting, and committe you, to the Almightie.

FINIS.

¶ Imprinted at London, by Thomas East, for Gabriel Cawood dwelling in Paules Churchyard. 1580.

2 vncouth *BDE rest* 10 is *before* marryed *DE rest* 16 happily *E*–1623: haply 1630–36 34 *The colophon of B is precisely the same as that here given from A, save that the leaf is mutilated and* Gabriel *and* 1580 *are torn away. No other edition has any colophon*

THE PLAYS

CHRONOLOGICAL TABLE OF LYLY'S PLAYS

	Composed.	Performed.	Published.
1. Campaspe	1579 and 1580	At Blackfriars, 1580, end At Court, 1582, Jan. 1 ('new-yeares day at night')	1584 Q^1, Q^2, Q^3, 1591 Q^4, 1632 Blount.
2. Sapho and Phao	1581	At Court, 1582, Feb. 27 ('Shroue-tewsday')	1584 Q^1, 1591 Q^2, 1632 Blount.
3. Gallathea	? earlier form, poss. 1582, prob. 1584	At St. Paul's, before Apr. 1585 At Court, probably not at all	
"	present form: if the original one, 1584 last half; if a revision, after Apr. 1585	At St. Paul's, before Apr. 1585 At Court, 1586–7 or –8, Jan. 1 ('Newyeeres day, at Night') At Court, 1586–7 or –8, Jan. 1	1592 Q, 1632 Blount.
4. Endimion	1585, May—Nov.	At Court, 1586, Feb. 2 ('Candle-mas day at night')	1591 Q, 1632 Blount.
5. Midas	1589, May—Sept.	At St. Paul's, 1589, Sept. or Oct. At Court, 1590, Jan. 6 ('Twelfe Day at night')	1592 Q, 1632 Blount.
6. Mother Bombie	1590	At St. Paul's, 1590	1594 Q^1, 1598 Q^2, 1632 Blount.
7. The Woman in the Moone	1591–3	At Court, 1593–5	1597 Q.
8. Loves Metamorphosis	? earlier form, 1584–8	At Court, 1586–9	
"	present form, 1599	At Court, 1600, early	1601 Q.
(? 9. The Maydes Metamorphosis	touched by Lyly, 1599 ?	At Court or St. Paul's, 1599, or else before 1591	1600 Q.)

LYLY AS A PLAYWRIGHT[1]

JOHN Lyly was the author of eight plays, with a possible but doubtful and in any case slight share in a ninth, *The Maydes Metamorphosis*. The conclusions I have reached about their dates of composition and production are tabulated on the opposite page: for the grounds of the order I assign I must refer the reader to the discussion of 'Date' in the introductory matter prefixed to each. Here I have only to note, generally, that my investigation leads me to affirm the order of their first publication, and of Blount's *Sixe Covrt Comedies*, as that also of their composition; with the single exception of *Endimion*, which must, I feel convinced, have been produced after *Gallathea* and perhaps after the earlier version of *Loves Metamorphosis*, but before *Midas*.

I. REMARKS ON THE DRAMA ANTECEDENT TO LYLY.

The importance of Lyly's dramatic work is greater from the point of view of the drama's development than in regard to its absolute literary merit, though I am far from thinking that it has received its merited recognition even in this latter respect. These eight plays are chiefly remarkable because they appear on the very threshold of self-conscious fully-developed dramatic art in England. For some two hundred years before this point the history of our drama is the history of religious and moral education by stage-representation, using as its chief instrument allegorical personification. The dramatic work of this period is covered by the general name of Moralities or Moral-Plays; stretching from the first introduction of abstract personages—Truth, Justice, Mercy and the like—into the Miracle-Plays to amplify, explain, or point the lesson of the sacred narrative represented, on to their appearance as a separate species designed to convey doctrinal or practical teaching as distinct from historical, and then through the various stages of treatment of God's dealings with the human race as a whole (e. g. *The Castell of Perseverance*, *Everyman*), inculcation of warnings or exhortations in regard to a part of

Moralities.

[1] For a summary of the contents of this Essay, see Index, vol. iii.

life or to particular temptations (e. g. *Hickscorner*, *Lusty Juventus*), the diffusion of knowledge or the praise of learning (e. g. *Interlude of the Four Elements*, *The Marriage of Wit and Science*), the appearance of political and satirical allusions and the increasing intermingling of comic matter and approximation to real life (e. g. *Thersites*, *Jack Juggler*, *The Nice Wanton*, *The Disobedient Child*, &c.). Allegorical personification, i. e. the representation by single figures of virtues, vices, actions, feelings and states of mind, or of classes of men, trades and occupations—in a word the attempt to present the abstract in a concrete individual form—is the general note of the whole process: and since human personality, which is a complex of innumerable feelings, states and actions, cannot properly be represented as of only one feeling, state or action, nor can the merely generic qualities of a body or class of men be widened to a man—for reality can only be given to such figures by introducing a variety inconsistent with the simple personification allotted them—this vast body of work is excluded from the title of drama.

Pure drama appears 1530–1560.

We must mark 1530 as the approximate date when the latter begins to emerge in those single scenes of John Heywood which have obtained the name of Interludes. About ten years later, in 1540, we get our first pure comedy in Udall's *Ralph Roister Doister;* ten years after that (before 1552) our first dramatization of history in Bale's *Kynge Johan;* and about ten years later still, in 1561, the performance of our first English tragedy, Norton and Sackville's *Gorboduc*. From 1562–1570, says Collier[1], Moral-Plays divided the stage with early attempts in Tragedy, Comedy, and History, and endeavours were made to combine the two methods of writing: but after the latter date the Moralities declined in popularity, though they lingered till 1600.

But mixed drama of the Morality type holds the stage until Lyly, 1580.

The point about this progress which requires emphasis is its continuity. It would be a mistake to suppose that after 1540 pure comedies were frequently written, or regular tragedies after 1561. *Roister Doister* and *Gorboduc* were single efforts by men of classical cultivation, which may have found an imitator here and there, but the general result of which, during this period of the drama's incubation, was simply to introduce a greater preponderance of human elements into the Moralities which still held the stage. After 1530 the Moralities are seldom, if ever, found pure, without infusion of human characters; while the earliest tentatives in history, tragedy, or

[1] *History of Dramatic Poetry*, ii. 326–7.

comedy are generally mingled with allegorical personages and a Vice borrowed from the Moralities. The Moralities are in course of becoming dramas: but these early tentatives in history, tragedy, or comedy are still Moralities. Except in a very few cases the pieces are identical. Even in *Kynge Johan*, generally considered our first historical play, there is a Vice, Sedition, and generic types like Nobility and Clergy: so are there in the later and inferior *Cambyses* (circ. 1561) of Preston, and the much poorer *Appius and Virginia* (circ. 1563), which, with *Damon and Pithias*, are the only other extant plays on historical subjects preceding *Campaspe*. So, too, in *Jack Juggler* we have a piece produced almost at the same time as *Roister Doister* (circ. 1540), which, except that it is ushered in by an Expositor, that it is less regularly constructed, and that there is a distinct air of sulphur about Jack himself, has quite as good a claim to the title of pure comedy. In regard to Collier's list of fifty-two plays given at Court between 1568–1580[1] inclusive, of which he considers that eighteen were based on classical subjects, twenty-one derived from modern history, romances, or stories of a more general kind, seven may have been comedies, and six Moral-Plays, we must remark that, as they have all perished, we have only their titles to judge from; that their disappearance, in spite of their enjoyment, through Court-performance, of the best chance of preservation, is good argument for supposing that they were not superior in novelty, human interest, or dramatic merit to those which have survived; and that the best commentary on them is furnished by these latter, among which I find not more than four pieces besides *Roister Doister* and *Gorboduc* which deserve the title of pure comedy or tragedy at all. These four are *Gammer Gurton's Needle* (ent. Sta. Reg. 1563), *Damon and Pithias* (played 1564?), *Tancred and Gismunda* (MS. 1568), *Promos and Cassandra* (printed 1578). The first is a rude country-farce, whose pervading coarseness throws a curious light on the springs of Tudor merriment. The third is a classical tragedy on the lines of *Gorboduc*, though far inferior to that even in its printed form, which represents a revision made in 1591. The other two are pure comedies. *Promos and Cassandra*, as its author, Whetstone, informs us in 1582, was 'yet never presented upon stage.' *Damon and Pithias* is the sole surviving play of Richard Edwardes, a predecessor of Lyly in catering for the royal amusement, whose labours are classed by Puttenham in 1589[2]

[1] *Hist. Dram. Poet.* ii. 410–1. [2] *The Arte of Poesie*, p. 77, ed. Arber.

with those of that eccentric genius, Edward de Vere, Earl of Oxford; as 'deseruing the hyest price for Comedy and Enterlude.' Both Whetstone's and Edwardes' work will require a little more attention further on. They are mentioned here as indicating the high-water mark reached by Comedy in England before *Campaspe*, and as forming indeed, with *Gammer Gurton*, the sole surviving instances of pure Comedy in the thirty years immediately preceding Lyly. Probably Edwardes' lost *Palamon and Arcite* was a pure comedy, all or some of Oxford's work may have been such, and so may a few of the plays named in Collier's list: but the fact remains that the great majority of surviving pieces anterior to *Campaspe* (1580) are not pure, but largely intermingled with abstract personages and the symbolism proper to the Moral-Plays; and that the production of such mixed pieces continues for more than ten years after that date. Under these circumstances it is a mistake to regard the reign of drama proper as having in any real sense commenced before 1580, as Collier's account seems to imply it had. Up to Lyly in fact it is still embryonic. The distinctions marked by modern critics between Moral-Play, Interlude, History, Tragedy, Comedy, Pastoral, &c., were hardly perceptible to the contemporaries of the process, the several steps in which were taken with hesitation and delay. Transition was going on, but can be indicated by periods better than by moments, and hardly with precision at all. The advance is always partial, the whole movement continuous.

But when in 1580 we reach a large body of work by a single hand which definitely breaks with the tradition that preceded it, we are justified in regarding its author as the first regular English dramatist: and at this date it is natural, as before turning to Lyly's work it is necessary, to glance at the condition in which he found the stage, and briefly summarise the achievement of the long period of preparation through which it had passed.

The Moralities secularized the drama

Looked at as a whole, the grand, though unconscious, function of the Moralities, fulfilled by the time of Lyly's advent, was the secularization of the drama, both in subject and purpose. Forced along its path of evolution by the selective impulse of popular approval, the stage had turned gradually from the representation of religious truth to the representation of life, and substituted for a purpose at first entirely didactic a purpose of amusement. This secularizing process has two main consequences, or constituents, closely connected with each other.

(1) *devoting its attention to human character*

(1) *The presentation of human character becomes the proper business of the drama.* The abstract personages, the types and personifications of qualities and states, virtues and vices, which had been at first a mere accessory of the Miracle-Plays, gradually became an object in themselves; and the further step from the personification of a quality to that of a congeries of qualities, a human being, might be long but was inevitable. Nor are we really justified in regarding this era of allegorical personification as a retrogression[1]. So long as a prescribed series of events or a fixed body of doctrine was to be represented, as in the Miracles and earliest liturgical Moralities, human character could only be shown in that limited degree in which it appeared in the given series of events, or in which it could be made to illustrate the given doctrine. But, freed from the trammels of a predetermined plan, the Moralist could deal with his personified vices and virtues more fully and at large; and, more than that, his exhibition of them became the main thing, and not an aim subordinate to that of dramatizing a story. Such story as his piece contained would arise out of the interplay of those personified qualities; a circumstance wherein we may find the germ of the sound principle that plot should be generated by, rather than imposed on, character. Moreover single qualities, if they are not human beings, are the constituent elements of human beings; and this period of concentration on the single facets of character must have formed an admirable school for the presentation of character as a whole, at least for those writers who lived in the latest period of the Moral-Plays, when the drama proper was beginning to emerge. Analysis, or the study of parts, is the first condition of a true imaginative synthesis.

(2) *subjecting it to the constructive imagination.*

(2) *The rights of the imagination are asserted.* Invention, at first the handmaid of tradition, now becomes independent or responsible only to reason. The respective positions of subject and treatment are reversed: and whereas in earlier days the play must follow the subject, the subject is henceforward entirely subordinate to the dramatist's will, and especially to what he feels desirable from the point of view of character. At the same time the prime necessity of interesting people who are not all psychologists, and the

[1] Perhaps the single cavil I should venture against Mr. A. W. Pollard's admirable introduction to *English Miracle Plays* (Clar. Press) would be that he hardly perceives the importance of personification of qualities as a step towards true characterization. See p. xliii.

limitations of his own invention, compel the dramatist to lean largely on established fact, leading him to borrow his matter whence he can, but modify it as he pleases. So emerges the idea of constructed Plot, with the further liberty of introducing such ornament, of wit, of learning, of eloquence, of poetry, as his own information and capacity, or the slow growth of taste, render possible.

So then we find that, by 1580, the same tendency to characterization which had led the English stage from the Bible and the Hagiology to the personification of human qualities has brought it back again to actual men and women, to whose representation it returns with the fuller grasp and power of portraiture engendered by the school through which it has passed. It has learned, meanwhile, to draw its material from a far wider range, to lay under contribution the whole field of classical history and mythology, as well as the incidents of contemporary life, in Court and countryside, in the tavern and the street; while it is beginning to exhibit, in its reproduction of what it has read or observed, something of the ideality and poetry that mark the creative artist. English Drama had entered on the period of the Moral-Plays the conventional interpreter to an illiterate populace of fixed religious traditions, from whose beauty and sanctity it often derogated in the process. It issued from that period still hampered, indeed, by conventions, but wielder of a new power of conscious invention; with some notion of grouping, some intelligence of motive, and ambitious to impart dignity and seriousness by its own treatment rather than to owe them merely to the august character of its established themes. It aims now, chiefly, at depicting many-sided life: yet in abandoning religion and instruction as its main object, it has not ceased to be instructive. Didactic purpose may have vanished, but didactic results remain: perhaps it would be truer to say that didactic purpose is still present, and must ever be present if the work is to be noble and impressive; but it has learned to instil its lesson silently, not to force it down the throat, it consents to teach under the conditions of amusing and interesting. Since human life interests mainly as it is the embodiment and result of human characteristics, the stage becomes the school of human character; and the drama, though an amusement, remains ethical.

But in 1580 the drama is still undecided

These are the effects perceptible to one who reviews the long period 1380–1580 as a whole: but in truth, though a modern observer can trace the process distinctly, the results of this silent

evolution were as yet but partially recognized, were indeed still incomplete. The bulk of the work immediately preceding Lyly was still chaotic in form and substance; of hybrid nature and indecisive aim, part sermon, part story, half spectacle, half rough-and-tumble romp. The general design of entertaining was common to it all; that was the condition of its existence, the motive that called into being the whole class of professional players and induced individuals to supply them with matter for performance. And we may further take it that the end of the drama was by this time generally recognized to be the representation of human life, to which any other matter, such as spectacle, or clownage, should be subordinate. But for a clear perception of the means by which this representation may be made effective—a perception that the elements employed should possess a certain congruity, or that, if incongruous elements are employed, and allegorical, supernatural, and human personages intermingled, the mingling should be postulated and presupposed; that probability must not be outraged by gross anachronisms in plan; that represented matter should possess completeness, finality, and interdependence, and that a plot is not made by taking a mere chance excerpt from the shifting scene of human life, nor by transcribing some tale without manipulation by compression, selection, and idealization; that character is of paramount importance, not only in itself, but as the engine of plot;—for any clear and general recognition of these things we may look in vain.

(a) in methods of composition

Allied with this absence of regulating principles, this incapacity to define the rights and limitations of the imagination in the treatment of subject, is the dramatist's uncertainty on the point of realism and idealism in the manner of its production on the stage. We have a perpetual conflict between what the spectators actually see and what they are supposed to see, between the time actually passed and that supposed to have elapsed; an outrageous demand on the imagination in one place, a refusal to exercise or allow us to exercise it in another: we have the evidence, in short, of a stage-convention not yet fixed, but which is gradually acquiring fixity as the playwrights gain experience and become acquainted with the rules of the Roman and Italian stage. The infusion of a share at least of order and regularity was the great service rendered to the Romantic Drama by that abortive effort to resuscitate classical drama, which gave birth to *Gorboduc*, *Tancred and Gismunda*, *The Misfortunes of Arthur*, and later to the *Cleopatra* and *Philotas* of Samuel Daniel.

(b) in stage convention

(c) in literary form.

And lastly the literary form, mechanical or spiritual, is still chaotic or poverty-stricken. Mechanically—though some effort at unity is perceptible, and a progress may be traced from the rambling doggrell of *Roister Doister* and *Kynge Johan*, chopped into rough lengths with a rhyme at the end, to the 12-and-14-syllable Alexandrine adopted about 1560, on to the 10-syllable line rhymed alternately or in couplets, the adoption of which and of greater regularity in metre may be put about 1568–1570 (e.g. *The Marriage of Wit and Science*), and finally (1584–1590) to the 10-syllable unrhymed line or blank verse—though this progress is traceable, yet practice is not fixed, and the various competing forms, to which we should add verse of dactylic movement, make their appearance in the same play side by side. And, on the spiritual side, the entrance into dramatic work of literary skill and mastery over words, as shown in diction elegant, nervous, and precise, in sentiment of force and fire and poetic beauty, is long delayed, and has rarely been visible at all before 1580; though ethical import, and the elements of humour and pathos had been present, however rudely, with whatever failure to recognize shades and gradations in the gamut of human feeling, from the very first.

Illustration from Damon and Pithias, circ. 1564.

The actual stage reached is rather favourably represented in the two pieces which I have mentioned above as the high-water mark of comedy before Lyly—the *Damon and Pithias* of Richard Edwardes, *circ.* 1564, and the Two Parts of *Promos and Cassandra* by George Whetstone, printed 1578. The former piece anticipates Lyly, who was evidently familiar with it[1], in the spirit of the Page-scenes (Grim, Will, and Jack are reproduced with improvements in Motto the barber, Licio and Petulus in *Midas*), in the balancing of pairs of characters with a central personage in authority and another to give wise advice, in the introduction of four or five songs[2], and in the liberal use of English proverbs and Latin quotations. Doubtless it was written for the Children of the Chapel, of which Edwardes was one of the 'Gentlemen.'

The Prologue, which alludes to previous wanton 'toying plays' of the same author, is interesting as announcing his dramatic creed,

[1] *Euphues* exhibits traces of it in the description of the friendship between the hero and Philautus; the frequent allusion to Damon and Pithias, the counsellor Eubulus, Euphues' warning his friend on their arrival in England not to seem too curious about the fortifications, and the reproduction or translation of five or six of its quotations.

[2] One seems to be lost; see the stage-direction, Hazlitt's *Dodsley*, iv. p. 58.

i. e. as the earliest critical utterance extant, anticipating by some fifteen to twenty years Whetstone's Dedication and Sidney's *Apologie*. Edwardes gives to his piece, 'matter mixed with mirth and care,' the name of a 'tragical comedy,' thus asserting the right to mingle the two elements which Sidney and the scholars afterwards denied[1], though at the same time he professes allegiance to Horace. He insists that the language put into the mouth of the personages shall be consistent with their several characters and positions, a principle he may fairly be said to observe e. g. in Grim the collier, Gronno the hangman, and Stephano the confidential servant of the two friends.

> In comedies the greatest skill is this, rightly to touch
> All things to the quick; and eke to frame each person so,
> That by his common talk you may his nature rightly know:
> A roister ought not preach, that were too strange to hear,
> But as from virtue he doth swerve, so ought his words appear:
> The old man is sober, the young man rash, the lover triumphing in joys.
> The matron grave, the harlot wild, and full of wanton toys.
> Which all in one course they no wise do agree;
> So correspondent to their kind their speeches ought to be.
> Which speeches well-pronounced, with action lively framed,
> If this offend the lookers on, let Horace then be blamed,
> Which hath our author taught at school, from whom he doth not swerve,
> In all such kind of exercise decorum to observe.

Lastly the protest

> We talk of Dionysius' Court, we mean no court but that

is evidence that already, some score of years before Lyly, allegorical allusion to current events was not unknown upon the stage.

The play itself deserves the praise of design: the matter is so handled as to keep the subject, the nature of true friendship, in view throughout. The magnanimous league between the two friends, which enlists for them a general sympathy, kindles the good Eubulus to efforts on their behalf, awakens pity even in the time-serving Aristippus, and finally converts the tyrant himself, is contrasted with the hollow and self-seeking compact between the flatterer Aristippus and the informer Carisophus, which profits neither, and falls to pieces at the first breath of adversity; and it is balanced on the comic side by the relation between the pages, Will and Jack, who alternately

[1] *An Apologie for Poetrie*, composed about 1581, first printed 1595; p. 65, ed. Arber.

quarrel and unite to bamboozle Grim the collier. Though the pages come to blows in defence of their respective masters' credit, yet Jack evidently despises Carisophus, and will not stir a finger to aid him against the cudgel with which Stephano revenges his master Damon's wrong. The piece may thus boast an adequate unity; and the comic portion is given, if not a vital, at least an external connexion with the main action by making Damon's fate the subject of talk between Grim and the pages. The author evidently felt connexion to be necessary. Gronno the hangman exhibits a grim humour, like that of Abhorson in *Measure for Measure* or of the Gaoler in *Cymbeline*. The total absence of female characters is a defect; and anachronism is carried to a further point than in Lylian work by the introduction at Syracuse of a Croydon collier, the exchange of French phrases between him and Jack, an allusion to Pope Joan, and the exclamation 'James Christe,' while even Aristippus mentions 'Christmas' and 'the three Cranes in Vintree.' Though the piece is free from allegorical personages, yet the mythological Muses are unexpectedly introduced bewailing Pithias' fate in duet with Eubulus. There are no divisions into Acts and scenes marked, but the piece may be portioned, by the directions for exit, into five Acts, between which the required intervals of time may fall, the longest being that of the 'two months' of Damon's absence between Acts iii and iv, a single day in each case sufficing for the others. There is no instance of an imaginary transfer of place within the limits of a scene: indeed the action may consistently be confined to a single locality, a public place outside the palace, including the house where the friends lodge. But Edwardes fails to produce a proper interplay between his characters. Too many of his scenes are mere soliloquies or duologues, without action; though those of Damon's arrest, of Pithias offering himself as pledge, of the shaving of the collier, and of the dénouement, may be excepted.

But the prime defect to modern ears of this and all plays of the time is its inability to move with ease and naturalness except in the comic portions. It is impossible not to feel that good material is being spoiled for sheer want of literary skill. The want of smoothness continually distracts attention from the story and the characters. The stilted effect, fatal to all verisimilitude, is due partly to ill management of the scenes, partly to the absence of emotional and poetic vigour in the diction, but mainly to the unskilful employment of rhyme, secured often by strained inversions,

and the absence of a fixed metrical principle. Edwardes employs ordinarily the long shambling doggrell of *Roister Doister*, making no attempt to count either syllables or accents, content to insert a rhyme after a certain interval, sometimes merely repeating the previous word, sometimes rhyming a monosyllable with a disyllable of penultimate accent, e. g. 'nip' with 'friendship.' Here and there, especially at the commencement, the verse seems dactylic; elsewhere it leans to the Alexandrine in twelve or fourteen syllables. Greater regularity appears in the last Act, which is opened by Eubulus with four six-lined stanzas of decasyllabic verse rhyming *ababcc*, while the closing pages beginning with Damon's speech to the tyrant are written fairly evenly in the fourteener. This is the least faulty verse of the play; but the touch of poetry is quite wanting, nor is it found even in the songs. In several places throughout the play the rhyme is dropped for a line or two, as though the author were half in the mind to abandon his hobbling jingle for confessed prose [1].

[1] I cannot better exhibit Lyly's immense superiority over his predecessors in literary form than by giving a single passage from Edwardes' play, quite a fair average specimen in diction, sentiment, and versification; reminding the reader at the same time that *Damon and Pithias* is the best comedy of its date, though inferior to Whetstone's work of 1578.

'*Caris.* Sith we are now so friendly joined, it seemeth to me,
That one of us help each other in every degree:
Prefer you my cause, when you are in presence,
To further your matters to the king let me alone in your absence.
Arist. Friend Carisophus, this shall be done as you would wish:
But I pray you tell me thus much by the way,
Whither now from this place will you take your journey?
Caris. I will not dissemble, that were against friendship,
I go into the city some knaves to nip
For talk, with their goods to increase the king's treasure,
In such kind of service I set my chief pleasure.
Farewell, friend Aristippus, now for a time. [*Exit.*
Arist. Adieu, friend Carisophus.—In good faith now,
Of force I must laugh at this solemn vow.
Is Aristippus link'd in friendship with Carisophus?
Quid cum tanto asino talis philosophus?
They say, *Morum similitudo consuit amicitias*;
Then how can this friendship between us two come to pass?
We are as like in condition as Jack Fletcher and his bolt;
I brought up in learning, but he is a very dolt
As touching good letters; but otherwise such a crafty knave,
If you seek a whole region, his like you cannot have:
A villain for his life, a varlet dyed in grain,
You lose money by him, if you sell him for one knave, for he serves for twain:
A flattering parasite, a sycophant also,
A common accuser of men, to the good an open foe.' &c.
Hazlitt's *Dodsley*, iv. pp. 19–20.

Promos and Cassandra (1578).

The dedication prefixed by Whetstone to *Promos and Cassandra*, which has been cited by Collier and Symonds and suggests some of Sidney's subsequent criticism, is founded in part on Edwardes' Prologue. The play in plot and conduct, in unity of purpose and steady march to an issue, is much the best hitherto produced; and is not open to the charges of irregularity, impossibility, and inconsistent characterization which Whetstone brings against contemporary writers. His sense of dignity, which disapproves of 'making a Clowne companion to a Kinge,' does not forbid the union of tragic with comic matter in one play: he is for 'entermingling all these actions, in such sorte, as the grave matter may instruct and the pleasant delight: for without this chaunge, the attention would be small, and the likinge lesse.' It represents a considerable advance on Edwardes' work in realism and naturalness; it is less directly didactic; the diction is freer and stronger, both less strained and less slipshod; above all, the verse is not the excruciating compromise of *Damon and Pithias*, but written with regularity almost throughout. The play is about equally divided between Alexandrine and decasyllabic verse, the latter rhymed for the most part alternately but very often in couplets, while in rare cases a single rhyme is run on for several lines. Here and there, in scenes between lower characters like Rosko, Gripax, and Rapax, irregularity is designedly permitted, and the old indecision between dactylic and iambic measure momentarily felt. A hemistich appears now and again, but it can hardly be said that prose is ever consciously adopted save in the royal proclamation in ii. 2. of the Second Part. Lastly, to the King is reserved the use of blank verse in several speeches of some length. Poetry is still absent, but the stuff of the play and of the songs is on the whole superior to that of *Damon and Pithias*. If Whetstone be not too much in advance of his time we may conclude from his play that regularity and design have now won the victory over disorder and haphazard, but that competing metrical forms are still freely admitted side by side. In scene Whetstone takes a greater freedom, the stage representing in turn Promos' judgement-hall, the streets of Julio, or a forest: and there is one instance of imaginary transfer while the characters remain on the stage, in Part I. iii. 3, where to Cassandra, still in Promos' house, comes the boy Ganio to summon her to visit Andrugio in the prison, and on receiving her assent turns at once and says 'Sir, your syster Cassandra is here.' Since the tale may be conceived as taking place in comparatively modern days, anachronism

is avoided; and, while in unity and directness it is the equal of Edwardes' play, from which it borrows the scene of picking a pocket while its owner is being shaved, in dramatic interest and verisimilitude and in the play of character, it is much superior. In wit and eloquence, in ease and naturalness, in grace and poetry, and in character, it is, however, as far below Lyly's work as it stands above what came before it. To Lyly himself we must now turn.

II. Lyly's Dramatic Work: its originality and importance.

Lyly's claims as a dramatist have been blurred or overshadowed, not only by his fame as the author of *Euphues*, but by the actual presence in his plays, though in ever diminishing degree, of the euphuistic style, which blending all their variety and workmanship into an indistinct haze of similarity and repetition has blinded modern critics, with the exception of Symonds and in some degree Steinhäuser, to his real originality, to the immense superiority of his work to anything that preceded it, and to his prime importance as Shakespeare's chief master and exemplar. In tragedy Shakespeare learned from Marlowe, with whom he may even have collaborated in some early work; but it is a distinction that Marlowe must probably share with Kyd. In comedy Lyly is Shakespeare's only model: the evidence of the latter's study and imitation of him is abundant, and Lyly's influence is of a far more permanent nature than any exercised on the great poet by other writers. It extends beyond the boundaries of mechanical style to the more important matters of structure and spirit; and it is further traceable in Ben Jonson's method of handling history, pastoral, and the comedy of humours. In endeavouring to estimate the merits and defects of Lyly's work, the advance he effected, and the details of the influence alluded to, it will be desirable to consider it briefly under the heads of—

1. His invention and handling of his materials.
2. His recognition, and fusion, of different dramatic species.
3. His dramatic structure and technique.
4. His characterization.
5. His dialogue, diction, and the vehicles he employed.
6. Shakespeare's debt to him.

1. His Invention and Handling of Materials.

It is small blame to Lyly that, living amid a society dominated by an almost tyrannical classical taste, and writing his plays for the amusement of a learned Queen and Court, he follows the trend of fashion and personal inclination, and makes large drafts upon the classics for the materials of his plays. Seven of these are founded in varying degrees on classical history or mythology; while the eighth, *Mother Bombie*, a transcript from contemporary life, is still written on the plan and in the spirit of Terentian comedy. But his obligation to the classics has, nevertheless, been absurdly overstated; while, except by Steinhäuser and myself[1], his large additions have been ignored, and no account taken of his constructive handling of what he borrows. A distinct advance in originality and creative freedom is apparent as he proceeds; and the matter as well as the manner of his dialogue is almost everywhere entirely his own. Some exception in regard to this latter point must be acknowledged in *Campaspe*, his earliest effort, and that in which he is most dependent. He drew for this on Plutarch's *Life of Alexander*, combining therewith Pliny's stories about Apelles in the Thirty-fifth Book of his *Natural History*, 'De Pictura,' and those about Diogenes in Diogenes Laertius' *Vitæ Philosophorum*, vi. 2. But the comic pages, and all the dialogue between Alexander and Hephaestion, Parmenio and Clitus, Apelles and Campaspe, are his own: while he adds, with some disregard of chronology, the chamberlain and the philosophers of i. 3. For his second play he ~~combined~~ Sappho's epistle in Ovid's *Heroides*, xv, with Aelian's tale of Venus' ~~gift of beauty~~ to Phao (*Var. Hist.* xii. 18); adding to this combination the Court of Syracuse, represented by Pandion, Trachinus, Mileta and the rest of Sapho's ladies, and the Pages, the crone Sybilla, and the machinery of Venus, Vulcan, and Cupid, with the smith Calypho. The additions here quite outweigh what is borrowed; while the whole subject, ~~subordinated to the purposes~~ of Court allegory, is treated with an inventive freedom that recreates the story. Phao is made to reciprocate Sapho's passion, and at the close is left disconsolate; while Sapho, a princess rather than a poetess, is left heart-whole and

[1] *John Lyly als Dramatiker: Inaugural-Dissertation . . . von Karl Steinhäuser.* Halle, 1884. 'John Lyly: Novelist and Dramatist,' *Quarterly Review*, Jan. 1896. I should add that my *Quarterly* article was written long before I knew of the existence of Herr Steinhäuser's thoughtful essay, from which I have been glad to accept some suggestions in the present edition.

victorious over Venus, whose rivalry with her has set the action in motion. *Gallathea* is indebted to Ovid's *Metamorphoses* (bk. ix. fab. x) for the bare suggestion of a passion between two girls, one of whom is eventually changed into a boy; while the story of a virgin-tribute to a sea-monster has two or three classical representatives. But, as Steinhäuser remarks, neither myth is very prominent: they supply some scaffolding, but not all of that. Our interest is chiefly invoked for the pretty loves of the two girls, who are here both disguised as boys: the two myths are linked by making the disguise a means of evading the tribute: the tribute-myth is cleverly associated with the bore on the Humber, is amplified by the addition of the farmers Melebeus and Tyterus, of Hæbe, Ericthinis and the Augur, and by the personal intervention of Neptune, and is further combined with a subject of equal importance invented by Lyly, the attack namely of Cupid on Diana's nymphs and the goddess's vengeance on the culprit, and with the comic humours of the Mariner, Alchemist, Astrologer, and the boys. *Endimion* owes nothing to Lucian's Dialogue of Venus and the Moon beyond the bare suggestion of Selene's kiss given to the sleeping shepherd. This long and elaborate story of love and enchantment is entirely of Lyly's invention, a clever allegorical adaptation of Court-intrigue and political events. In *Midas* he follows Ovid (*Met.* xi. 85–193) closely enough; but here again he adds many characters, the three councillors, the King's daughter and her ladies, the pages, the barber, and the huntsman, besides adapting the character of Midas to the purposes of political satire. For *Mother Bombie* he takes merely the old motive of Latin comedy, the stealing of a marriage by young folk against their parents' wishes with the aid of quick-witted rascally servants; with which he interweaves a parallel element of his own, the old men's attempt to palm off their half-witted children and the discovery of a child-changing at the close, adding the somewhat otiose figure of the wise woman. *The Woman in the Moone* is all his own, except for the suggestion of Pandora in Hesiod as endowed with the attributes of various gods, the translation of these gods into planets in reference to a character of the same name in one of Fenton's *Tragicall Discourses*, and the competition of the planets for influence in Greene's *Planetomachia*, and in *The Rare Triumphs of Love and Fortune*. The whole relations of Pandora with the Utopian shepherds and with Gunophilus, i. e. the whole structure of the play, as well as the *dénouement*, is Lyly's; and the treatment seems to me especially



dramatic. In *Loves Metamorphosis*, again, while following (*Met.* viii. 738–878) very closely, he adds another element loves of the foresters and nymphs, with the transformation and restoration of the latter, linking this new thread to the other by the presence of Cupid and his shrine, and adding even to the first the adventure of Petulius and Protea with the Siren.

These combinations, changes, and additions abundantly prove that Lyly is no mere slavish reproducer, but a creative artist, whose work is constantly superintended by the critical faculty with an eye to the total effect. His choice of subjects reveals a true dramatic sense:—they are always intrinsically beautiful, interesting, and dramatic, even though a failure to grasp the principles underlying dramatic construction, or at least to apply them, leads him sometimes into error, as where the duality of incident in *Midas* impairs the unity of the piece, or where the comic matter, e. g. Diogenes in *Campaspe*, and the boys in *Gallathea*, stands out of relation to the main action. It was an artist's eye that selected from the career of Alexander the brief incident of his passion for Campaspe[1], with its opportunities of introducing painting and giving philosophical tincture. It was a poet's instinct that led him to the theme of Sappho. The stories of Erisichthon and Protea, and of Midas' misfortunes are in themselves extremely attractive; and the play of *Endimion* constantly hovers on the borders of a romantic beauty which it never quite attains. Only once, perhaps, does Lyly offend in taste, when he chooses as a subject of farce the half-witted incoherence of poor Accius and Silena. With this exception he is most successful where he is most independent, as in *Endimion*, *Mother Bombie*, *The Woman in the Moone*, and in the relations between Cupid, Diana, and her nymphs in *Gallathea*: a sufficient indication of his real originality. He is not free indeed from the charge of repetition, both in the general grouping of his pieces, and in the recurrence in later plays of scenes or situations employed before, without the touch of variety that Shakespeare almost always contrives to impart. The sameness, which must be acknowledged, is mainly a matter of dialogue, e. g. the talk between Sapho's and Sophronia's ladies, between minor courtiers, between Diana's and Ceres' nymphs (especially Cupid to the former, pp. 435, 458–60, and to Ceres, *Loves Met.* ii. 2, iv. 1, v. 1, and cf. Venus' directions to Cupid in *Sapho*, v. 1). Talk among courtiers

[1] 'We calling Alexander from his graue, seeke onely who was his loue.'—*Prologue at Court.*

with counsell, and discipline with delight, thinking it not amisse in the same garden to sowe pot-hearbes, that we set flowers'; and every one of his plays contains a distinctly farcical element, except that last published, *Loves Metamorphosis*, from which I believe such element, there at first, has been expunged. The apology of the *Midas* prologue probably refers, however, to the mingling of courtly with Arcadian scenes: and at any rate in that play first the farcical portions appear properly connected with the main action. Their better fusion in this and subsequent plays is perhaps as much attributable to change of principle as to advance in skill or knowledge.

Classification.

If we attempt a classification of his eight undoubted plays[1] we find that one of them, *Campaspe*, is a pure history without admixture of mythological or allegorical elements, a play, that is, of real life, an imaginative reconstruction of a real past: one other, *Mother Bombie*, is a realistic comedy of modern life on a Terentian model, equally devoid of mythological or allegorical savour: three others, *Sapho and Phao*, *Endimion*, and *Midas*, are comedies of Court-life under classical names, giving an allegorical representation of current political events, but with marked differences in the relation of the allegory to the plot and in the degree in which recourse is had to mythological machinery: while the remaining three, *Gallathea*, *Loves Metamorphosis*, and *The Woman in the Moone*, are pastoral comedies, with a purely mythological machinery, and only such limited share of allegory as may serve to convey a compliment to Elizabeth or assist the mythological framework—comedies, in fact, approximating to the masque, whose fully developed later form is in part a derivative from these very plays. In all of them save *Loves Metamorphosis* there is included an element of farce; while in four of them, *Gallathea*, *Endimion*, *Midas*, and *Loves Metamorphosis*, the action approaches at times the gravity of tragic matter.

His fusion of different species is deliberate, controlled by rule, not a careless jumbling.

But, the reader may ask, can a writer who employed and mingled so many styles—farce, comedy, history, tragedy, allegory, masque, pastoral—really claim to have contributed to and advanced the drama proper? With so large an admixture of allegory, pastoral, and mythology, especially, should he not rather be classed with the chaotic earlier work which I have lumped together under the wide

[1] His possible share in a ninth, *The Maydes Metamorphosis*, is so slight, and so little susceptible of positive proof, that it may quite safely be ignored in estimating his dramatic power.

title of Moralities? Undoubtedly Lyly represents a stage, wherein the boundaries of dramatic species are less clear than they became later. But examination proves not Lyly unlike his predecessors except perhaps Whetstone, had a clear notion of these distinctions, but that in reality his practice does not confound them. The question of propriety in art must, largely, be one of the presence or absence of clear perception and intention in the artist; and Lyly seems always to have known what he was doing. *Campaspe* and *Mother Bombie* are evidence that he knew allegorical, mythological, and Arcadian elements to have no proper business in a play of real life: but these artificialities may nevertheless be employed, subordinate to rule and in a sphere of their own. The abstractions or deities, which would violate our sense of propriety in realistic work, may fitly find a place in some romantic land of our imagination. You will not find in Lyly Conscience, Avarice, or Impudence, striding onto the stage to make respectable living men and women uncomfortable: you will find a remorseful king or beldame, a grasping farmer or courtier, a cheeky page or grisette. Beyond once in *The Woman in the Moone*, where Nature, Concord, and Discord are employed in the framework of the piece, Lyly uses no abstractions at all. His allegory is of another kind, of which more anon. So, too, his deities do not appear casually and unexpectedly: their existence and interest is, in every case, postulated at the outset; and for the most part mortals address them with respect, and are treated by them as inferiors. In all Lyly's work there is no such marked inconsistency as the appearance of Hymen at the end of *As You Like It*, or the scroll left by supernatural agency in the bosom of the sleeping Posthumus in *Cymbeline*[1]—dramas too obviously realistic to allow these liberties to pass as part and parcel of an idyllic pastoral or a legendary period. Again, the pastoral talk of Lyly's nymphs, shepherds, and foresters is fairly distinguished from that of his courtiers, though of course they have in common the subject of love. In *Midas*, the only play in which both courtiers and shepherds appear, the simplicity of the latter is carefully guarded: and in *The Woman* the pastoral atmosphere is particularly well-maintained. The introduction of serious or tragic matter into comedy has already been sanctioned by the theory and practice of his best predecessors, and needs no defence. With the converse and much more hazardous introduction of comic matter into tragedy

[1] This incident is, perhaps, not Shakespeare's.

Lyly [redacted] nothing to do. Lastly, in introducing farcical elem[redacted] lose the sense of the distinction, which may be said indeed to originate with him, between the farcical and the comic spirit. His nymphs, his ladies, and his courtiers talk in a refined, ideal strain, witty and euphuistic; and the subjects of which they talk are not vulgar. His pages and servants employ the blunter style of romp and chaff and farce: there is more punning and less wit, occasional obscenity, and hardly a trace of euphuism[1]. They associate with persons of mechanical or menial occupation, and the distinction of styles is maintained by their general isolation from the ideal characters. In this production of a more refined style of comedy than had yet been seen in England, a style necessarily dependent on personal knowledge of and power to represent well-bred women, Lyly anticipates Sidney's distinction between Delight and Laughter, and exempts himself from Sidney's rebuke[2].

Having marked his sense of distinction between these several styles, I will now devote a few words to his work in each, and especially in Allegory; following the order that I find most convenient.

(a) *History.* In *Campaspe* (1580) Lyly may claim to have produced the first English historical play. *Kynge Johan*, *Cambyses*, and *Appius and*

[1] Contrast Dromio's description of the horse in *M. Bombie*, iv. 2, vol. iii. p. 214, or Lucio and Halfpenny's dreams in iii. 4, with the banter of Sophronia's ladies (*Midas*, iii. 3), the dreams of Sapho's, iv. 3, or the talk of the nymphs in *Gall.* iii. 1 or *Loves Metamorphosis*.

[2] 'So falleth it out, that hauing indeed no right Comedy, in that comicall part of our Tragedy, we haue nothing but scurrility, vnworthy of any chast eares: or some extreame shew of doltishnes, indeed fit to lift vp a loude laughter, and nothing els: where the whole tract of a Comedy, shoulde be full of delight, as the Tragedy shoulde be still maintained, in a well raised admiration. But our Comedians, thinke there is no delight without laughter, which is very wrong, for though laughter may come with delight, yet commeth it not of delight: as though delight should be the cause of laughter, but well may one thing breed both together: nay, rather in themselues, they haue as it were, a kind of contrarietie: for delight we scarcely doe, but in things that haue a conueniencie to our selues, or to the generall nature: laughter, almost euer commeth, of things most disproportioned to our selues, and nature. Delight hath a ioy in it, either permanent, or present. Laughter, hath onely a scornful tickling.

For example, we are rauished with delight to see a faire woman, and yet are far from being moued to laughter. We laugh at deformed creatures, wherein certainely we cannot delight. We delight in good chaunces, we laugh at mischaunces; we delight to heare the happines of our friends, or Country; at which he were worthy to be laughed at, that would laugh; wee shall contrarily laugh sometimes, to finde a matter quite mistaken, and goe downe the hill agaynst the byas, in the mouth of some such men, as for the respect of them, one shalbe hartely sorry, yet he cannot chuse but laugh; and so is rather pained, then delighted with laughter. Yet deny I not, but that they may goe well together . . . But I speake to this purpose, that all the end of the comicall part, bee not vpon such scornefull matters, as stirreth laughter onely: but mixt with it, that delightful teaching which is the end of Poesie.' *Apologie for Poetrie*, pp. 65–6, ed. Arber.

Virginia, which preceded it, the first by some thirty, the other two by some twenty years, are Moral-Plays on historical subjects; and its only real competitor is Edwardes' *Damon and Pithias*, which has the defect of obtruding the moral aim and, as we saw, of introducing mythological Muses in a duet with one of the characters. *Campaspe* set Shakespeare the example of drawing on North's Plutarch for historical matter, and Ben Jonson the example of making verbal transcripts from the classics[1], though *Catiline* and *Sejanus* carry the method far beyond Lyly's initiative. (*Campaspe* can in no sense be called, like Jonson's two plays, a compilation; it is a true imaginative treatment of history for the stage, and shows admirable discretion in selecting an event of minor importance) the conqueror's passion for his Theban captive, which does not tie the dramatist down by too great fullness of detail, but permits to him an imaginary presentation of famous characters, yet one faithful to their well-known lines. Variety is purchased at the cost of some minor anachronisms, such as bringing Diogenes and Lais from Corinth to Athens, and making Plato, who died in 347 B.C., contemporary with Alexander's capture of Thebes in 335. The play's defect is one of passion. The dramatic opportunity for conflict in Alexander's breast between jealousy and magnanimity is quite missed, the same situation being much better treated by Robert Greene in *Bacon and Bungay*, where Prince Edward surrenders fair Margaret of Fressingfield to Earl Lacy. The earlier struggle, however, between Alexander's passion and the imperial duty and dignity which require him to stifle it, is better given; and the studio-scenes are light and happy, as those with Diogenes are trenchant and amusing. As a first dramatic essay *Campaspe* in its imaginative handling might do credit to any dramatist: I should pronounce it superior in skill and in some points of naturalness to Shakespeare's first historical effort, the Second Part of Henry VI, even though I have seen the latter upon the stage. It is further remarkable as the earliest original prose-play in England, for Gascoigne's prose *Supposes*, acted at Gray's Inn in 1566, was almost entirely a translation from Italian sources.

(b) Comedy and Farce.

(In Comedy Lyly's chief merit is that above-noted, of introducing the refined ideal-comic style.) But his *Mother Bombie* (1590), in which the ideal-comic does not appear, is, if not the first pure

[1] E.g. Alexander's talk with the philosophers is taken in part verbatim from Plutarch, and most of Diogenes' repartees are lifted from the Life of him in his namesake, Diogenes Laertius' *Vitæ Philosophorum*, lib. vi. c. 2.

farce in England, at least the first of well-constructed plot and literary form. Andrew Merygreke in *Roister Doister* is a little too like the Vice of the Moralities; *Damon and Pithias* with its marked didacticism savours of the same Moral-Play connexion; while *Gammer Gurton* is rude and gross. Peele's *Old Wives Tale* (c. 1590), however, and some of Greene's work, may have preceded *Mother Bombie*. In spite of its Latin model it makes, with Prisius' fulling-mill, the tavern, the wise-woman, the hackneyman, and the matutinal musicians, an excellent representation of middle-class life in an English country-town. The large number of characters—three young couples, four scheming old men, two old women, four rascally servants, besides six subordinate personages—makes the intrigue a little intricate; but it is an undeniably clever piece of work, which avoids the mistake of Ben Jonson, Dekker, and Middleton, of subordinating plot to the exhibition either of humours or manners.

Lyly's farcical scenes are undoubtedly the model for the similar scenes in Shakespeare's early work between Moth, Armado and Costard, the two Dromios, Launce and Speed, Peter and the Nurse, Launcelot and Old Gobbo, and for the wit-contests between folk of higher rank, Boyet and the French ladies, the Two Gentlemen, Romeo and Mercutio; while he is indebted also to Lyly's example of graceful and witty interchange between ladies and courtiers, nymphs and foresters, for many a gentle and pretty scene between Julia and Lucetta, Portia and Nerissa, Rosalind and Celia, Hero and Ursula, and for the witty war between Benedick and Beatrice, and others. Shrews and scoffers like Katharine, Beatrice, and Rosalind, have obvious originals in Mileta, Suavia, Niobe, and Nisa. There is no need to institute a close comparison: Shakespeare's natural touch and imaginative instinct carry him well beyond the best Lyly ever attained. But it must not be forgotten that, beneath the sameness of his style, Lyly has no small share of wit and grace, of verve and variety; that in these qualities he is absolutely without a predecessor; and that Shakespeare followed him.

(c) *Masque and Pastoral.*

For the introduction of mythological and Arcadian elements Lyly was not without a precedent. In *Thersites*, which dates by internal evidence about 1537, is introduced 'Mulciber, whom the poets doth call the god of fire, Smith unto Jupiter,' with a blacksmith's shop in which he forges weapons for the hero: while in *Cambyses*, c. 1561, when the king is to be smitten with love for his kinswoman, the stage-direction runs 'Enter Venus leading out her son Cupid blind:

he must have a bow and two shafts, one hea[illegible]d the other headed with lead,' and Venus bids hi[illegible] with the gold-headed arrow, promising, since he [illegible], to give the signal; which done, they disappear. Both these instances may have been in Lyly's recollection when he wrote in *Sapho* the scenes of the forging of the arrows by Vulcan, and Venus' directions to Cupid. The little god had also spoken two soliloquies or prologues in *Tancred and Gismunda*, 1568. Pallas and Hercules figured in a masque at Whitehall in 1572[1]: and in Sidney's *Lady of May* at Wanstead in 1578 we had shepherds and rustics. But certainly none before Lyly had given them dramatic life. Venus in *Sapho*, Cupid in *Gallathea*, and Jupiter in *The Woman* are particularly lively and well conceived; while the rustics of *Gallathea* are admirably realistic, and the shepherds of *Midas* and *The Woman* consistently ideal. The relations between Cupid, Diana, and her Nymphs in *Gallathea* form perhaps the best and most charming instance of the ease and grace with which Lyly moved upon mythological ground. The punishment of Cupid is like a picture by Priou. For the introduction of a fairy-ballet in this play and *Endimion*—an appeal to folklore with which we should range the fates of Stesias and Gunophilus at the end of *The Woman*, and the siren-mermaid of *Loves Metamorphosis*—I do not know that he had any example; while, besides the Alchemist and Astrologer of *Gallathea* we have magic powers introduced in *Endimion* in the slumbrous spell laid upon the hero, the oracular fountain copied by Peele, the transformation and restoration of Bagoa[2]. These mediaeval elements were turned to account a little later by Greene in *Bacon and Bungay*; while Lyly's fairies were copied in Greene's *James IV*, by Shakespeare in *A Midsummer Night's Dream* and *The Merry Wives*, and by others. *Gallathea* and *Loves Metamorphosis* lent something in structure and spirit to *As You Like It*, where we have two disguised girls and three Arcadian couples; while *The Woman* as well as *Endimion* supplied some hints again for the *Dream* (see below, p. 297). *Endimion* and Lyly's courtly talk in general helped much for Ben Jonson's allegorical *Cynthia's Revels* and for his masques; while finally Fletcher's *Faithful Shepherdess* bears marked structural affinities to Lyly's work.

(d) Allegory.

Lyly's use of Allegory must claim somewhat fuller no[illegible]

[1] *English Masques*, by H. A. Evans, p. xxiii.

[2] I have already mentioned these last few points, p. 247, under 'Mat[illegible]

[3] See, further, the note on Italian influence, pp. 473 sqq.

innovations herein forming so good an example of his dramatic insight. He seems to have perceived that Allegory had no proper place upon the stage at all; but, not venturing entirely to reject a tradition which still had a strong hold on popular taste, he set about converting it to realistic uses. He rejected almost entirely the method of pure allegorical abstractions which marked the Moral-Plays, Nature, Concord, and Discord in the framework of *The Woman* forming, as we saw, the sole instances of such in his work[1]: and he infused concreteness into the allegory in three ways, two or even all three being sometimes combined in the same character.

(1) *Mythological for abstract.*

He substitutes, for abstractions, recognized mythological personages to represent the qualities required: thus, for Wantonness, he gives us Venus; for Love, Cupid; for Chastity or Virginity, Diana; for Cruelty or Devastation, Neptune; for Bounty or Pity, Ceres; for Poetry and Music, Apollo; for Rudeness, Pan; and, in *The Woman*, for Melancholy, Pride of Place, Strife, Chicanery, Fickleness, and Mirth, we have Saturn, Jupiter, Mars, Mercury, Luna, and Joculus respectively.

(2) *Physical.*

Secondly, we have in two, or even in three, plays a physical allegory, something akin to that of the later Morals like *The Four Elements* (printed 1519), whose object it was to diffuse secular knowledge. In *Endimion* one of the functions performed by Cynthia and Tellus is to represent the Moon and the Earth respectively, a function not easily reconcileable with their other functions as members of a Court. For instance Tellus, on whom Floscula, the little flower, is dependent, and from whom the witch Dipsas gathers simples, is imprisoned and also beloved by the warrior Corsites. If this might pass, yet her intrigues to detach Endimion from Cynthia would be appropriate to her only as representing worldliness or the lower passions, not as representing the physical world. Nor can Cynthia, the Moon, be appropriately represented as holding her court on the Earth, i. e. on Tellus, whom she imprisons, rather than in heaven[2]. So, too, in *The Woman*, as Steinhäuser points out[3],

[1] Famine, however, described, not introduced, in *Loves Met.* Act ii, affords an exact parallel; and we may compare the figures of Ingratitude, Treachery, and Envy in Endimion's dream described Act v. sc. 1, vol. iii. p. 67. Of the three instances in *The Woman*, Discord at least was personified by the ancients.

[2] This physical allegory, for the fuller illustration of which the reader is referred to the essay appended to *Endimion*, vol. iii. p. 82, appears most prominently in the first Act, where Endimion's purpose of misleading Eumenides about the object of his passion harmonizes with the author's caution in introducing his real subject.

[3] *John Lyly als Dramatiker: Inaugural-Dissertation*, Halle, 1884, p. 19. I have

the Seven Planets are not merely gods of antiquity, nor astrological influences, but also heavenly bodies, in one of which Pandora finds a resting-place. To these I think we may add the less marked identification of Ceres with her own corn in *Loves Metamorphosis*, Act ii (near the beginning); the good relations in the play between Cupid and Ceres being part of the same physical allegory, suggested probably by the proverb quoted by Cupid himself, v. 1. 45, and by Lyly elsewhere—*Sine Cerere et Baccho friget Venus*.

(3) *Personal and political.*

Lyly's third and by far his most frequent and important use of allegory consists in his bold introduction to the stage of a new form, personal and political, by which real people in the Court-life around him are represented under some known mythological figure, or simply under the cloak of a classical name. For allegory of this kind he had, in lyric poetry, the example of Spenser. Steinhäuser notes its presence in *The Shepheardes Kalender*, 1579; and we may add the instance of another early work of Spenser's, *Mother Hubberds Tale* (the alternative title of which is actually *Prosopopoia*, or 'mask-making,'), though it did not appear in print till the *Complaints*, 1591. This third kind of allegory is, except in the case of *The Woman*, uniformly employed by Lyly for the purpose of flattering his royal mistress. It is found in all the plays except the two which represent real life. In four, *Endimion*, *Sapho and Phao*, *Midas*, and *Loves Metamorphosis*, it is more or less elaborate, introducing other persons besides Elizabeth: in the other two it is confined to the Queen, who is represented by Diana in *Gallathea*, and possibly by Pandora or Luna in *The Woman*[1]. In no case, however, is it allowed to usurp

found Steinhäuser's remarks on Lyly's use of Allegory very helpful in clearing my own ideas, though I think he considers a little too curiously in regard to the singly- and doubly-allegorical figures.

[1] If personal allegory exists in this play, it is satirical rather than complimentary. The idea was suggested by Mézières (*Prédécesseurs et Contemporains de Shakespeare*, 1863, p. 70). 'Révolté de l'avarice de la reine, il composa, sous le title de "La Femme dans la Lune," une comédie en vers assez spirituelle, dont les défauts des femmes font tous les frais. Il n'en mettait aucune hors de cause, et ses épigrammes retombaient sur la souveraine aussi bien que sur toutes les personnes de son sexe. Il condamna Élisabeth à voir sur la scène une femme qui est considérée comme le type de toutes les autres, Pandore, la première-née de la nature, passer par toute la série des faiblesses humaines, par la mauvaise humeur, par l'ambition, par la lubricité, par la fureur, par le mensonge et par l'inconstance. Ce qu'il y a de plus piquant, c'est que cette Pandore, sollicitée par les différentes planètes de choisir l'une d'elles pour demeure, fixe sa résidence dans la lune, et que la lune porte précisément le nom de Cynthie, sous lequel Élisabeth aimait à être désignée. C'était presque insinuer que tous les défauts se donnaient rendez-vous chez la reine. Sauf cette petite vengeance, dont il ne paraît pas que la reine se soit irritée, mais qui ne délia probablement pas les cordons de sa bourse,

upon the play; it is given only such development as is consistent with the dramatic form; and the fact of this steady subordination, or rather independence, which allows the play to be understood simply as it stands without any underlying signification, is no doubt the reason why its true extent so long passed unrecognized. The allusions in *Midas* to Philip of Spain and his designs on England were the first to attract the notice of a modern critic, being pointed out in Dilke's introductory remarks (*Old Plays*, vol. i. 1814); in 1843 Halpin propounded in *Oberon's Vision* his elaborate interpretation of *Endimion* as a version of the relations between Leicester, Elizabeth, and two other ladies[1], an interpretation which I feel to require extensive modifications; while to Mr. Fleay must, I believe, be credited the discovery that *Sapho and Phao* relates to Elizabeth's courtship by the Duc d'Alençon. The allusion in *Loves Metamorphosis* to Essex' quarrel with the Queen is first suggested here.

To these instances should perhaps be added some work referred to in *Pappe*, vol. iii. ('Would those Comedies might be allowed to be plaid that are pend, and then I am sure he would be decyphered,' &c.) as introducing Martin Marprelate 'in a cap'de cloak' and sombre attire, of which work Lyly may have been the author. 'Martin,' he says, 'can play nothing but the knaues part'; and the work referred to may have formed the missing

Lyly ne s'applique qu'à varier la forme des compliments qu'il lui adresse.' It is a point very difficult to decide. The idea is not impossible, though the piece was played before the Queen herself. Lyly may have trusted his covert satire to get home, and yet escape punishment. At any rate the publication of the play was delayed for two years after the date of its entry on the Register, Sept. 22, 1595, and it may possibly have been the cause of that sudden royal displeasure to which Lyly refers in his first petition, presented the same year. Yet satire of the Queen is inconsistent with those expectations of royal favour which this petition reveals. See Life, vol. i. pp. 63–4. If we acknowledge merely a satire on the sex in general, it must rather be classed among the first of the three kinds of allegory here noted.

[1] Dilke (*Old Plays*, vol. ii. 1814) merely says, 'Who was the person that sat for the picture of Endymion in the present drama (or whether any particular person was intended), is left to the judgment or imagination of the reader'; while Hazlitt (*Lectures on the Dram. Lit. of the Age of Elizabeth*, 1821) is so far from suspecting the scope of Lyly's intention that he writes—'It does not take away from the pathos of this poetical allegory on the chances of love and the progress of human life, that it may be supposed to glance indirectly at the conduct of Queen Elizabeth to our author, who, after fourteen years' expectation of the place of Master of the Revels, was at last disappointed. This princess took no small delight in keeping her poets in a sort of Fool's Paradise.'

For the limits of the allegory in these three plays the reader is referred, for *Endimion* to the essay, vol. iii. pp. 81–103, for *Sapho* and *Midas* to what is said under *Sources* in the introductions to these plays and to the Notes *passim*.

comic element in *Loves Metamorphosis*, expunged before performance or publication.

Story independent of allegory.

In making these allegorical plays able to stand without their allegory, Lyly showed a true dramatic instinct which has no doubt tended to preserve them from oblivion; but of course the allegory suffered in readiness of effect and appeal. To be sure of its stage-effect an allegory should be not only simple, but obvious: if the action is intelligible without it, the audience will probably not trouble itself about an allegory at all. In *Sapho* and *Midas* we may perhaps consider that it remains within the bounds of a ready comprehensibility: but it is hard to believe that a symbolism so elaborate as that of *Endimion*, where Cynthia stands for (1) Chastity or the Moon-goddess, (2) the Moon, (3) Elizabeth, and where there is a complex multiplicity of other interests; or of *Loves Metamorphosis*, where Ceres stands for (1) Bounty or the goddess of crops, (2) corn, (3) Elizabeth, could easily be followed except by a reader. Yet we must remember the allegorical custom of the time, the attentive habit of mind fostered by the Moralities, and the fact that the events and persons involved were still in fresh occupation of the auditors' thoughts. The Prologues and Epilogues to *Sapho* and *Endimion* at any rate quite clearly anticipate that the audience will seize the author's meaning. On Lyly's side, too, as Steinhäuser points out, was the modernity of Elizabethan classical conceptions, which allowed contemporary men and women to be represented under classical guise without obliterating their identity[1]. Nor must it be forgotten that the prohibition against treating matters of state upon the stage compelled Lyly to maintain at least such veil as might warrant the Master of the Revels in authorizing performance.

Summary of the allegories

Cautiously at first, he weds to the classical tale of Sappho and Phao the marriage-negotiations between the Queen and Alençon, representing both parties as puppets in the hands of the classical divinity

[1] 'Ungeachtet seiner Belesenheit war es dem damaligen Publikum im allgemeinen nicht möglich, sich in den Geist des klassischen Alterthums zu versetzen. Sie betrachteten vielmehr jenes nur als ein Spiegelbild ihrer eigenen Zeit, übertrugen ihre Anschauungen auf dasselbe und vollzogen so unbewusst eine Umbildung des klassischen Alterthums in das Romantische. Die zahlreichen Berührungspunkte, welche klassisches Alterthum und Mittelalter dadurch erhielten, erleichterten den fantasiereichen Zeitgenossen Lyly's eine Vermengung beider. Unser Dichter steht also durchaus in der Anschauung seiner Zeit, wenn er in der einen Scene Jupiter als Lenker der menschlichen Geschicke und verliebten Gemahl der eifersüchtigen Juno (*The Woman*, ii. 1) ganz im Geiste Ovids auftreten lässt, und dann in der letzten Scene den erlauchten Weltbeherrscher als einfachen Planeten mit anderen Himmelskörpern zusammen im Sinne des christlichen Mittelalters mitwirken lässt' (*John Lyly als Dramatiker*, pp 22-3).

and idle folk can hardly avoid harping on the subject of love, though Lyly strives to avert monotony by the relation of dreams, e.g. *Sapho*, iv. 3: and intercourse between pages and servants turns naturally enough on such matters as eating and drinking, the want of cash, and the prospects of punishment for their escapades, though here too he found an admirable and popular source of variety in the introduction of different trades—a smith, a sailor, a prostitute, watchmen, a barber, a huntsman, a horse-dealer, a fortune-teller. Beside these distinctly popular elements from modern life introduced into the comic portions everywhere, he appeals for other means of variety, in such plays as rest on a mythological or fanciful basis, (1) to folklore, in the Fairies of *Gallathea* and *Endimion*, the fate assigned to Stesias and Gunophilus, and the Siren assimilated to the mermaid of Teutonic superstition in *Loves Metamorphosis*, (2) to mediaeval astrology in *Gallathea* and *The Woman*, (3) to alchemy in *Gallathea*, and (4) to powers of magic in *Endimion*, exercised in the slumbrous charm laid upon the hero, in the marvellous oracular fountain, and in the transformation and restoration of Bagoa. And there is scarce a play, where some other striking or beautiful element is not introduced, e.g. Diogenes and his tub, the aged Sybilla and her cave, Cupid captive, Hæbe bound for sacrifice, Sir Tophas the foolish braggart, Geron in exile, the whole plan of *The Woman in the Moone*, the tree-nymph slaughtered by Erisichthon, the description of Famine, and Protea's disguise.

If Lyly fails, it is not in inventive plan or original conception, but in the detail, in the constant imaginative power which can project itself continuously onto the upthrow of the working mind and vivify its successive suggestions by ever fresh jets and sallies of the vital luminous force. It is owing to this imaginative defect in the detail, joined with the marked and monotonous character of the style, that much of his work which would have lived under the touch of a more inspired hand, bears the stamp of artificiality and mechanical dullness. It fails in the passing and superficial impression; and failure in this respect means, with the vast majority of readers, the negation of all those constructive or conceptive merits that may lie beneath.

2. His Recognition, Employment, and Fusion of Different Dramatic Species.

Among the chief points in which Lyly's plays stand out so superior to their rude predecessors and are of such moment to what follows,

in their pervading sense of form and the evidence they afford of clear thought and presiding intelligence. To the artist in them, quite as much as to the finical daintiness of their style, they owe their somewhat metallic brilliance. Doubtless Lyly enjoyed exceptional opportunities. Educated at Oxford and Cambridge, passing from the universities to the Court, acting as private secretary to the literary Earl of Oxford, and secured by this position on the one hand from the waste of his talents on drudgery, and by his own literary ambition on the other from their dissipation in frivolity, he, if any, must have lain open to intellectual influences and kept touch with the best criticism current. Through him at any rate, more than any other, there passes into the romantic drama of England that infusion of regularity and artistic form which it gleaned from its contact with the rival pseudo-classic school. While his dramatic contemporaries were driven by their necessities to cater for the popular stage, where form was always in danger of being swamped by licence, Lyly writing rather for the wits and scholars, for a learned queen and her blue-stockinged ladies, admits in a considerable degree the regulating check and control of classical taste. The Blackfriars Prologue to *Sapho and Phao* acknowledges an effort to refine the stage, and deprecates any discontent on the part of his alternative, popular, audience 'because you cannot reape your wonted mirthes.' From allusions here and at the beginning of *Campaspe* it is evident that he has been studying the *Ars Poetica* of Horace: yet he would not endorse that rigid severance of tragedy and comedy which Sidney was about this time proclaiming as correct. In the Prologue to *Midas*, while asserting the distinction of kinds, he claims the right to mingle them—'At our exercises, Souldiers call for Tragedies, their obiect is bloud; Courtiers for Commedies, their subiect is loue; Countriemen for Pastoralles, Shepheards are their Saintes. . . . Time hath confounded our mindes, our mindes the matter; but all commeth to this passe, that what heretofore hath beene serued in seuerall dishes for a feaste, is now minced in a charger for a Gallimaufrey. If wee now present a mingle-mangle, our fault is to be excused, because the whole worlde is become an Hodge-podge.' Here at any rate is a frank adoption of the principle of Edwardes and Whetstone, that tragic and comic matter may be mingled, at any rate in comedy. The apparent reluctance of the admission is somewhat strange, because in effect this has always been his working principle. In the Blackfriars Prologue to his earliest play he says 'We haue mixed mirth

of Love. With more directness, later on, he utters by the mouth of Diana and Ceres, chosen as representatives of an enthroned Chastity, the sentiments (somewhat softened in the later case) under which Elizabeth was wont to cover her jealousy of marriage among the members of her Court. At length, with a daring that must fairly have astonished his contemporaries, he ventures in *Endimion* on an elaborate transcription of the history of the reign; introducing Elizabeth with hardly an attempt at disguise, and exhibiting not only that love for Leicester which was the one real passion of her life, but also the danger she stood in from the constant rivalry of the Scottish queen (Tellus), while he surrounds her with some of the most conspicuous figures in the courtly circle, Sir Philip Sidney, the Shrewsburies, Sir Amyas Paulet (Mary's gaoler), and others. His sense of his own temerity is reflected in the Epilogue; but in this case at least he may have had the powerful support of Leicester. Later on he embodies in *Midas* (1589) the national sense of triumph over the insolent aggression of Philip of Spain; and last of all he reproduces in the churlish farmer, Erisichthon, who owes his wealth to Ceres' bounty, the ungrateful designs of the favourite Essex against his royal mistress. *Loves Metamorphosis* was written, or, as I think, rewritten, in the latter part of 1599, when Essex was under the royal displeasure on account of his misconduct of affairs in Ireland, but before his final revolt had compelled the Queen to harden her heart against him; so that it was still possible for Lyly to attribute the reconciliation of Ceres with Erisichthon to the intervention of Cupid.

Degree of fusion of the allegory with the plot.

The allegories here noted, though never necessary to the plot, receive a very varying degree of fusion with it. Where, as in the case of Diana, the allegory is confined to a single figure, it is comparatively insignificant; but in the more elaborate cases its management is a difficult matter. The fusion is most perfect in *Endimion*, because there the allegory *is* the plot. Though the play might be witnessed or read without a thought of the underlying reference, or at least without further identification than that of Cynthia with the Queen, yet the story it tells is entirely dictated by the Court-history to which it corresponds, and has no original apart from that; the kiss of Cynthia, though it dictates the title of the play, being a mere poetical ornament transplanted by Lyly from the field of classical myth. In *Sapho* the identification of story and allegory is far less complete. The allegory is still powerful; it

dictates the choice and the modifications of the subject: but nevertheless the plot reposes on a definite classical tale, however ingeniously amplified and accommodated to the Court-history. *Loves Metamorphosis* exhibits a third degree of fusion, dramatically, perhaps, the best; the classical tale adopted being closely followed, and the allegory, though correspondent to it, lying merely parallel and attached, and not dictating any of the events in the play. Lastly, in *Midas* the allegory is neither fused with, nor properly speaking parallel to, the plot; but is simply foisted into a subject to which it is not really applicable. The ambitions of Midas do indeed dictate his request for the golden gift; but, for a perfect fusion, his greed and tyranny, his oppression of surrounding countries (i. e. Portugal and the Netherlands), his designs on the heroic islanders and King of Lesbos (i. e. England) and the defeat of those designs, should have been made identical with the two instances of folly which bring such suffering upon him. Instead of that, the allusions to Midas' political action remain outside of those incidents, which happen in his purely personal and domestic sphere, though his remorseful soliloquies endeavour to give them an external connexion with his policy. Hence the inconsistency that, while the expedition against Lesbos seems about to commence in i. 1, vol. iii. p. 119, we hear of it as having failed in iii. 1, p. 131, though in the meantime Midas, under the tyranny of his fatal gift, has been quite incapable of attention to external matters. And if, on the other hand, we place the expedition before the commencement of the play, the change of tone in these two passages is hardly explicable. Halpin does, indeed, attempt to identify the second incident, the choice between Pan and Apollo, with Philip's preference for the Roman Catholic over the Protestant faith; but, if this were intended, the warlike or aggressive acts by which Philip chiefly manifested that preference should not have been alluded to by Midas as separate affairs, nor the choice itself have been jealously kept secret by the King from his daughter and courtiers till the very close of the play (see pp. 151–2, 158–9). The political charges against Midas and Philip alike are greed and usurpation: greed, indeed, is one of the faults for which Midas suffers in the play; but in the second incident, and partly in the first, he is censured rather for folly, conceit of judgement, and bad taste. In fact the story told by Ovid did not really admit of the close application Lyly wished to make.

Satire. I have alluded to the satire on women in Pandora. With this we

may range some milder instances of satire used to give point and variety to his comic scenes—notably Diogenes' invective in *Campaspe* against the vices of Athens, which may possibly stand for Oxford as it did in *Euphues*; the ridicule of formal logic in *Sapho*, ii. 3, and of the Latin Grammar of Lilly and Colet in *Endimion*, iii. 3 and *Mother Bombie*, iii. 2, Lyly making the boys who acted his plays repeat jokingly, as boys have immemorially done, the phrases he had taught them seriously in the class-room; the ridicule in *Gallathea* of alchemy and astrology which still in the days of Elizabeth counted their votaries and their dupes; of sailors' jargon in the same play; of the vocabulary of sport and the lingo of barbers in *Midas*; and of poets' fine talk about Love in a clever speech of Nisa in *Loves Metamorphosis*, ii. 1, vol. iii. p. 308. In these, as in the quarrel of Scintilla and Favilla in *Endimion*, ii. 2, in women's shrewd criticism of men (*Sapho*, i. 4, p. 379), in Pandion's satirical remarks on Court-life after Guevara and Euphues, and in Mellacrites' eulogy of the power of gold (*Midas*, i. 1, vol. iii. p. 117), Lyly anticipates the gloomier, sterner work of Marston. I do not find, however, that either Marston or Dekker, who may be said to owe something to Lyly's character-parts, exhibits distinct echoes of him[1]; though in Chapman's earliest play *All Fools Day* is a scene (iii. 1) where a page, making fun of the jealous Cornelio, reproduces the euphuistic style, and even some phrases from *Euphues*.

(f) Tragic elements.

The instances of his infusion of the tragic spirit are not very numerous, nor very moving: Whetstone is his superior in this respect. But we may note the scene of Hæbe condemned to the sacrifice (*Gallathea*, v. 2), the sleep of Endimion and the matter of the Dumb Show, the general temper of the scene between Geron and Eumenides by the magic fountain, Midas' danger of starvation by the golden gift, the slaughter of Fidelia in *Loves Metamorphosis*, the wasting of Erisichthon by famine and the sale of Protea. None of them reach a true tragic dignity. Whether from natural incapacity, or because the Queen and Court preferred to be amused rather than stirred or touched, Lyly never handles a theme either weightily or with real tenderness. I have noted the failure to rise to the opportunity of passion in *Campaspe*: just so the opportunity of pathos in Eumenides' surrender of Semele, and in Endimion's

[1] Fairholt, however, cites a single instance from Marston's *What You Will* (pub. 1607), v. 1, where among the 'variety of discourse' and 'coppy of phrase' with which Simplicius proposes to court his mistress, is 'Sweete lady; Ulisses dog; there's a stone called —'; but it goes no further than this.

awakening after forty years of slumber, if perceived, is but faintly grasped. Lyly seems to have had some constitutional difficulty in getting away from the artificial, in piercing the crust of courtly manner and observance. His characters gambol or saunter gracefully through an ideal world, where everybody quotes Latin and has wit and high spirits; a world where suffering, if not absent, is but faintly realized or expressed, a world therefore somewhat lacking in that true humour whose best nurse is the kindly sternness of real life. It is here that he shows so far inferior to his great pupil. Even in those earliest plays where Shakespeare is most influenced by Lyly's structural tendencies, there is a humour, a humanity, behind the trifling, the jokes, and the affectations, to which Lyly in his ripest work never attains; while *Love's Labour's Lost* contains an obvious satire on the notion that polite society, its sayings and doings—the very sphere of Lyly's excellence—was life in any real sense at all.

3. His Dramatic Construction and Technique.

Not at first an actor.

The established playwright of to-day would probably agree with the modern manager and actor that for the inditing of a good play much more is needed than general education, close observation of life and the vital force of imagination. He would insist not merely on the study of past drama, but, above all, on such acquaintance with the preparation, mounting, and rendering of plays as can only be gleaned behind the scenes of a theatre, and possibly by actual personal appearance upon the boards. And he would point to the fact that most of the early playwrights, including Shakespeare, possessed this practical knowledge of dramatic art. But the modern critic may question whether this dictum is much more than mere professionalism; or an instance of the fallacy of elevating personal experience into an absolute rule. Such personal acquaintance with the stage has doubtless drawn many to become playwrights, and has facilitated the acceptance and performance of their work; but, in spite of modern scenic conditions and the widened range of dramatic effect, it may be doubted whether an adequate technique cannot be acquired from thoughtful study of the printed drama, and intelligent observation of the stage from the auditorium. We must, however, admit that the first acceptance of a piece initiates practical acquaintance; and an increased familiarity, at least with the *personnel* of the stage, must be the result.

His interludes.

So far as we know, Lyly, unlike many of his dramatic contemporaries,

was not, or not at first, an actor[1]. By occupation and social position he belonged rather to the number of those educated and privileged persons who enjoyed the opportunity of witnessing private performances of work by University scholars; and to the imitation of such he must have addressed himself. At the same time, since Court performances were mainly furnished by the actors of the popular stage, he must also have seen many of their pieces. Hence it comes that his plays occupy in many respects a midway position between the revived classical dramas and the freedom of the romantic playwrights; and to his example more than to any other must be credited the gradual infusion of order and a sense of form into the irregular and shapeless products of the popular stage.

mediate position between the pseudo-classics and the romantic playwrights.

Of the traditional devices of classic drama, however, at least as revived in England, he is hardly an adherent: they were, indeed, more proper to tragedy, which he does not attempt. He has no instance of a Chorus between the Acts or within them; no Nuntius to recite what cannot be acted; Dumb Show (a mediaeval growth) only once, and then not to represent the action of the play but to supplement the allegory; no instance of Stichomythia, though his punning and word-play may be considered as replacing it; and though he deals in Prologues and Epilogues, they are used in ever diminishing measure, and are not designed to inform or assist comprehension of the argument (except in the case of *The Woman*), but to conciliate the favour of the Queen or the audience by flatteries and a judicious show of modesty[2]. Considering the large mythological element in his work, the *deus ex machina* could hardly be avoided: it appears properly only once, in the person of Venus in *Gallathea*; although in *Sapho* Cupid, in *The Woman* Nature, and in *Midas* and *Loves Metamorphosis* Apollo and Cupid respectively, untie at the close the knot they have previously entangled.

(a) devices. 1. classical.

Of devices for securing variety and enhancing interest, devices which may perhaps more properly be claimed by the romantic drama, he is fairly liberal. (1) He is the introducer of dramatic disguise, especially of a woman as a man, of which Shakespeare and Beaumont made such excellent use later on—the instances being Gallathea and Phillida disguised as boys, and in the same play

2. romantic: disguise,

[1] See Life, vol. i. p. 37.

[2] *Campaspe* has two prologues and two epilogues, *Sapho* two prologues and one epilogue, *Gallathea* and *Endimion* one prologue and one epilogue, *Midas* and *The Woman* each a prologue only, *Mother Bombie* and *Loves Met.* neither prologue nor epilogue.

Cupid as a nymph, and Neptune as a shepherd, announced in ii. 2, but not extant in the present version of the play; in *Mother Bombie*, Accius and Silena disguised as Candius and Livia, and vice versa, while in Moestius and Serena we have cases of concealed identity; in *The Woman* Stesias disguises himself in his wife's clothes to inflict chastisement on the amorous shepherds; while in *Loves Metamorphosis* Protea assumes the form first of a fisherman (reported) and then of Ulysses. Disguises give, of course, excellent opportunity for what has been called 'dramatic irony' or the utterance of speeches intelligible to the audience who are in the secret, but not to the other characters upon the stage. (2) A favourite device is the narration by the characters of their dreams, on the imagination of which Lyly expends much taste and trouble; those told by Sapho, iv. 3 and Endimion, v. 1, vol. iii. pp. 66–7, are allegorical, those of Sapho's ladies (iv. 3) of an ideal and poetic character, while that of Sir Tophas (*Endimion*, iii. 3, p. 46) and the most ingenious ones of Lucio and Halfpenny in *Mother Bombie*, iii. 4, vol. iii. pp. 202–3, are comic. (3) Nor does Lyly neglect the element of ballet and pantomime, which is closely bound up with the songs strewn throughout his work. In *Campaspe*, v. 1 we have dancing by Perim and tumbling by Milo; in *Sapho* the drinking-song of iii. 2 and the 'Song, in making of the Arrowes,' iv. 4 were probably accompanied by a good deal of pantomimic action; in *Gallathea*, ii. 3 we have a ballet of Fairies unconnected with the plot; in *Endimion*, besides the Dumb Show, a ballet of Fairies who have some connexion with the action; the song in *Midas*, iii. 2 is evidently accompanied by the actual extraction of Petulus' tooth; in *The Woman* there is a good deal of action, fighting, banqueting, and dancing; while in *Loves Metamorphosis* the stage-direction prescribes a dance by the nymphs in i. 2. (4) Of songs Lyly is lavish; they were, as Symonds pointed out[1], the natural and very pleasing result of employing choir-boys to act. We have earlier instances in *Gammer Gurton* and *Damon and Pithias*. Lyly's eight plays contain no fewer than thirty-two, of which twenty-one are preserved to us in Blount's edition—three in *Campaspe*, four in *Sapho*, two in *Gallathea*, three in *Endimion*, five in *Midas*, four in *Mother Bombie*, while the remaining eleven are indicated in the oldest texts, though their actual words are omitted, except of two in *The Woman*, which have hitherto been

dreams,

ballet, &c.,

songs.

[1] *Shakespeare's Predecessors*, p. 303. For some comparative estimate of Lyly's, see below, p. 293.

printed, the first altogether, the second in part, as part of the ordinary dialogue. The missing nine occur in *Campaspe*, v. 3, p. 353 (by Lais, Milectus, and Phrygius), *Endimion*, ii. 3, vol. iii. p. 39 (Bagoa ordered to 'sing the inchantment for sleepe'), iii. 4, p. 47 (Geron at the opening of the scene), *Mother Bombie*, v. 3, p. 217 (by the musicians, specified as 'The Love-Knot'), *The Woman*, i. 1, p. 243 ('a roundelay in praise of Nature'), i. 1, p. 248 (by the shepherds to calm Pandora), *Loves Metamorphosis*, i. 2, p. 304 (by the nymphs), iii. 1, p. 313 (Niobe and Silvestris), iv. 2, p. 322 (where the Siren sings twice). The absence of the whole thirty-two (except the two just mentioned as merged in the dialogue of *The Woman*) from the quarto editions has cast some doubt upon Lyly's authorship: but some of them seem too dainty to be written by an unknown hand, there is a uniformity of alternative manners and measures, and I believe we may find the true explanation of their omission in the fact that Lyly was his own stage-manager, and the probability that he was also his own composer. Handed by him to his boys in manuscript together with the music, the words of them would not need to be inserted at all in the separate acting-parts, nor in the prompt copy; and when the plays found their way to the printer's, there may still have been some reason connected with the sale of the music for not inserting them. Or perhaps Lyly had parted with his printing-rights in the plays; and the publication, of which he may have been ignorant, was carried out without obtaining the songs from him. But in every case, both of those preserved by Blount and those that are wanting, the occurrence of a song is indicated either in the dialogue or stage-directions of the oldest editions.

Stage-furniture, &c.

Stage-furniture or properties may claim a word. The central structure at the back is constantly in evidence; being used for Alexander's palace and Apelles' studio, for Sapho's bedchamber, Sybilla's cave and Vulcan's forge, for the lunary-bank and Corsites' castle, for Apollo's shrine in *Midas*, for the tavern and Mother Bombie's house and other dwellings required, for Nature's workshop, and for Cupid's temple. The upper portion of it would be used for the windows from which Sperantus and Memphio abuse the fiddlers, and also as the station of the successive Planets in *The Woman*, whence Cupid and Joculus descend to dance with Pandora (iii. 2. 38). The same play in the same scene (p. 265) involves the use of a trap-door to represent the 'hollow vault,' rising out of which Stesias is to surprise the lovers. In Diogenes' tub we have an instance of

a property thrust on, or up, when required, its appearance in the middle of a scene being understood to constitute a transfer to the market-place. In the two pastorals, *Gallathea* and *Loves Metamorphosis*, a large tree plays a prominent part upon the stage. It can hardly be identified with the central structure, since in the latter play it is hewn down in the first Act, and left lying during the second. Out of it emerges the nymph Fidelia: and we may compare this with the transformation of Bagoa from an aspen to her proper shape in *Endimion*, v. 3, vol. iii. p. 79, and of Gunophilus to a hawthorn in *The Woman*, p. 287 [1]. Protea's change to and from Ulysses is effected by her passing through the central structure (iv. 2, pp. 322–3). The only other changes are those of the three nymphs into their own shape. Just as 'a thicke mist which Proserpine shall send,' i.e. a smoke rising through a trap, is suggested (p. 320) as the agency by which the original Metamorphosis was to be effected, so a 'showre' sent down by Venus (p. 328) is the cover of their restoration, which is performed before the audience.

But, on the whole, the text furnishes little explicit information of additions made at these Court performances to the simple scenic apparatus which sufficed for Shakespeare and the popular stage; though the Revels Accounts imply the expenditure of considerable ingenuity, and prove that of large sums.

(b) His attitude towards the Unities.

Lyly's balance between classic precedent and romantic freedom is admirably shown in his treatment of the famous Unities, with which most of the points just discussed are bound up. Growing, all three, out of the conditions under which the drama in Greece took its rise—a religious occasion which intruded a large choral element, an enormous auditorium in which detailed action would have been lost and which induced the exaggeration of the human face and figure by mask, buskin, and long robes—the Unities of Time, Place, and Action formulated by ancient critics had obtained the sanction of traditional practice, surviving the local and national conditions which gave them birth, because they were seen to enhance the value of the dramatic spectacle as a work of literature and art. Deduced from Greek practice by Aristotle in the *Poetics*, they were nearly reproduced on the Latin stage and were reformulated by Horace; and, on the revival of classical studies, they became the code of scholars writing plays in direct imitation of the ancients, first in Italy and a little later in England. The outcome of the contest between

[1] Cf. note on Gascoigne's *Princely Pleasures*, below, p. 477.

classic tradition and the romantic spirit may be summarised as the rejection of what was purely formal in the former, and the retention and development of what was grounded permanently on reason—as the modification of the rules about Time and Place, but the enforcement with wider and deeper application of Unity of Action.

Time and Place, indeed, had been doomed from the very first. The impossibility of transgressing the limits of a single day or of shifting the locality from a single spot, an impossibility solely due to the continuous presence of the Chorus on the stage, disappeared as soon as the division of the play by distinct pauses allowed the stage to be left empty during the intervals. The slight exercise of imagination which had sometimes required the audience to suppose a lapse of hours even during the time that the Chorus, still continuously present, was singing a choral ode, could, now that the stage was left free for an interval, easily be extended to the passing of many days: while the change of scene from one locality to another in its near neighbourhood made inevitable its future transference to a far more distant place. Both Unities, however, were strictly observed in *Roister Doister* and *Gammer Gurton's Needle*, as well as that rule of the continuity of scene within the limits of an Act, by which a new-comer always has business with people already on the stage, or has his advent heralded by them before they depart. It was always easier to observe these rules in Comedy, than to crowd the weighty events of Tragedy into such brief space and concentrate them on one narrow spot; and Sidney, who commends *Gorboduc* for its classic spirit and Senecan style, blames it for its demand of 'many dayes, and many places, inartificially imagined[1].' Of the two plays I have singled out as Lyly's best exemplars, *Damon and Pithias* disregards Time, but may be said to observe Place quite strictly; while *Promos and Cassandra* also disregards Time, but lays its scene at several spots in Julio and its neighbourhood.

Time. All Lyly's plays require the lapse of a considerable time, with the exceptions of *Mother Bombie* and *The Woman*, which occupy two days and one day respectively. And he is frankly careless about exactitude or consistency, where he has decided to break the rule; co-ordinating, in *Gallathea*, a year's adventure by the boys in the woods with the month or less required between the disguise of the girls and the day when the virgin-tribute falls due; and representing Endimion's sleep of forty years as compatible with the

[1] *Apologie for Poetrie*, p. 63, ed. Arber.

Place.

retention of youth by all the other characters[1]. Of Place he is much more careful. In no play are we transported far from the spot at which it opened; save in *Midas*, where we have the hunting-expedition from Phrygia or Sardis to Mount Tmolus, and the longer journey to Apollo's shrine at 'Delphos'; and in *Endimion*, which includes the Court, a scene at Corsites' 'castle in the desert,' and another by the magic fountain which has taken Eumenides so many years to reach, both these distances being, however, negatived elsewhere by Tellus' proposal to re-enter her castle-prison and 'watch Corsites sweating' at the lunary-bank in the palace-gardens, and by the allusion of Epiton, the Court-page, to the fountain as lying 'hard by' the same spot. In other plays the Unity is observed, i.e. the scene, though varied, is confined to one neighbourhood; while in *Gallathea*, *Mother Bombie*, and (with one brief exception near the close) *The Woman*, the stage may be considered as representing an identical spot throughout. Further, Lyly endeavours fitfully to observe that continuity of scenes which is a corollary from the strict observation of Time and Place; occasionally linking his scenes by express words in the dialogue[2], and sometimes extending their close continuity to successive Acts, though the action contained therein may require a considerable lapse of time, or the continuity may have been broken by a change of place within the limits of the Act. Thus Act iv in *Sapho* immediately follows on Act iii, and Act v on Act iv, the journey to the forge and back being accomplished within the Acts: the last two Acts of *Gallathea* both occur on the day of the sacrifice, though the play as a whole asks a year from its commencement: and in *Midas*, Acts ii and iii, iii and iv, iv and v, are closely continuous, in spite of changes of scene. In plays where the Unity of Time is observed, like *Mother Bombie* and *The Woman*, such continuity of the Acts is natural; but in those which imply not only changes of scene but considerable lapses of time, the intervals should rather have been arranged to fall between the Acts—thus

Partial continuity of scene.

[1] So, too, in *Loves Metamorphosis*, Acts iii and iv are closely connected by the visit to Cupid announced in iii. 1, and carried out in iv. 1. though an interval of some hours is required between Protea's departure with the Merchant in iii. 2 and her return in iv. 2, which we are thus compelled to place between iv. 1 and iv. 2. Acts iv and v are closely connected by the 'strange discourse' of Protea, begun iv. 2, vol. iii. p. 323, and just over in v. 2, p. 325; yet some interval is necessary between iv. 1, where the foresters plan their revenge, and v. 1, where Ceres protests against it, and v. 3, where the foresters repent of it.

[2] E.g. the opening words of *Gall.* v. 3 link it closely to the scene just over: the closing words of *Midas*, iv. 2 link it to the following scene; *Moth. Bombie*, iii. 2 and 3 are verbally linked, and so are *Loves Met.* v. 3 and 4.

Phao is made to visit Sybilla twice in the single Act ii, Midas' journey to Delphi occurs in the course of Act v, and the interval of the second night in *Mother Bombie* falls between the first and second scenes of Act v, not, as it should have done, between Acts iv and v. Thus Lyly sometimes denies in one passage an interval that he has granted in another; and, where the intervals are not contradicted, he is not careful to throw them between the Acts. Something similar is his indulgence in a licence, of which Whetstone's play furnished at least one instance—the imaginary transfer of locality within the limits of a scene. Four such cases at least occur in *Campaspe* (i. 3. 110; ii. 2. 119; iii. 4. 45, and again iii. 4. 57), one in *Endimion*, iv. 3, vol. iii. pp. 60–1, one in *The Woman*, iv. l. 292, and two in *Loves Metamorphosis*, ii. 1. 75–81, iii. 157 for fuller details of all which I must refer the reader to what is said under the head of 'Time and Place' in the separate Introductions to each of those plays. Such transfer would naturally arise on a stage which possessed no movable scenery to identify the locality with some particular spot at the outset; and would disappear with the introduction of such. In Greene's plays occur several instances, noted in Dyce's edition: one in *Bacon and Bungay*, p. 160 b (from the street to the inside of the Friar's study), one in *Alphonsus of Arragon*, p. 237 a (where two ladies in a palace announcing their intention of repairing to some 'groves' to consult the witch Medea, are met by her as they go out), and two others in *George a Greene*, pp. 262 a, 265 a. I doubt if any instance can be shown in Shakespeare's work. In some cases, e.g. *Campaspe*, pp. 326, 338, *Endimion*, vol. iii. p. 60, the transition from one place to another is supposed to be covered by the characters pacing up and down the stage as they converse; and this idea of imaginary progress while remaining on the stage should perhaps be applied to Campaspe's soliloquy in iv. 2 after leaving Apelles' studio, to Apelles' soliloquy in v. 2, where, though he remains all the while in the market-place near Diogenes' tub (at which the preceding and following scenes take place), he is really on his way home from the palace, and certainly to the progress of Venus and Cupid in *Sapho*, v. 1, which, commencing outside the forge, ends evidently at some distance from it.

Imaginary transfer in the course of a scene.

It should be further noted that Lyly, working on the general principle that there must be farcical relief to every Act—a rule he follows in every play except *Loves Metamorphosis*—does not scruple to introduce such, in his two earliest plays at least, even in some

Intrusive farce disregarding scenic propriety.

interior to which they are quite inappropriate, but in which the preceding and succeeding scenes are laid. Thus in *Campaspe*, iii. 2 Psyllus, left by Apelles in the outer studio 'at the window,' is joined there, somewhat oddly, by Manes, and there follows the scene of the crying of Diogenes' flight, before Psyllus plays truant: and in *Sapho*, Acts ii and iii, which otherwise take place wholly before the cave or in Sapho's chamber, are intercalated scenes between the pages and the smith which propriety compels me to locate in 'A Street.' This, like the imaginary transfer, illustrates the greater freedom claimed for the imagination in the absence of localizing scenery. In later plays, however, Lyly takes more thought for the proprieties, both by keeping the whole Act out of doors, in some place where pages and servants might shout and romp at ease, and also by preparing the scene by some hint, e.g. the appearance of the pages with the Huntsman in *Midas*, iv. 3 on their return from the hunt is prepared by Mellacrites' statement at the end of Act iii that the boys are probably with the king. The absence of such care in the former instances is a relic of the patchwork juxtaposition of farce with serious matter in the Moralities, where clownage was introduced without attempt to interweave it with the action. Several similar scenes in Shakespeare's earlier work, if they do not violate propriety, are at least indictable for want of necessary connexion with the action. An advancing degree of skill is finely perceptible in the incongruous, unpleasing, yet properly-motived appearance of the Musicians after the tragic scene in Juliet's chamber; in the broad and callous Gravediggers, deepening the pathos of Ophelia and ministering to Hamlet's *macabre* mood; and in the terrible irony underlying the drink-fuddled moralizing of Macbeth's honest, indispensable Porter.

To sum up, Lyly in the matter of Time and Place balances between classical precedent and romantic freedom, obviously aware of the rules and sometimes closely observing them, at others pretending to observe while he really violates, at others frankly disregarding them and claiming licences which the later romantics abandoned.

Anachronism.

Nor did fuller knowledge or a better-trained taste preserve him from the anachronisms which abound in contemporary work, though I think his instances are fewer. When Sir Tophas and the pages make a joke of Lilly and Colet's Latin Grammar, when Epiton talks of 'a Westerne (Thames) barge,' vol. iii. p. 56, and Calypho of a 'Parenthesis,' vol. ii. p. 394, or when alchemy is introduced along with virgin-sacrifices

to Neptune, we may connect the anachronism with that detachment of the farcical matter just alluded to, as an instance of modern colouring given to scenes intended chiefly for the unlearned. But no such excuse can be urged for Neptune's anger at a Danish destruction of his temple, for Venus' proposal to change a girl's sex 'at the Church-dore,' for the appearance of Pythagoras along with Endimion, for Apollo's writing 'Sonnets' in *Midas*, or the nymphs of Diana studying them, or their samplers either, vol. ii. p. 454, for Plato appearing after the capture of Thebes, for Alexander's soldiers wearing gloves as favours in their caps, for Pandora promising her glove, complaining that she has been made 'a Puritan,' ordering Gunophilus to bear her train, or alluding to 'our holy herb Nicotian,' vol. iii. p. 67: and still less for the all but universal habit of making Latin quotations, a habit shared by Greek gods (Bacchus quotes Ovid in *Midas*, i. 1, vol. iii. p. 119) and by servants ancient and modern (Criticus, vol. ii. p. 393, quotes Catullus or Phaedrus, and Gunophilus shows an unexpected acquaintance with the *De Officiis* of Cicero, vol. iii. p. 282). That Lyly reached at least in his later work a perception of the absurdity is evident from Motto's '*fauente dento*' and Petulus' surprise at Latin in a barber's mouth, as also from Livia's confession that she is no Latinist, vol. iii. p. 181, and Dromio's mistake, p. 206. But habit was too strong; elsewhere in this same play the servants bandy Latin freely, and Gunophilus, later, has the accomplishment in common with his primaeval mistress. The mistake 'Delphos' for 'Delphi,' borrowed by Shakespeare in *Winter's Tale* from Greene's *Pandosto*, is perhaps original in *Midas*, v. 1 and 3, vol. iii. pp. 152, 158[1].

(*c*) *The action and plot-weaving of the plays.*

Passing to the much more important question of the action of Lyly's plays and the degree of its conformity with dramatic requirements, I do not think the charge of want of action can be brought against any of them as a whole, though *Campaspe* has too little; nor that he fails in the matter of entanglement and solution, in that art of rousing expectation and leading us on to an issue which is the most potent engine of dramatic interest. His apology in the Epilogue to *Sapho* for having brought his audience out of a maze at the point at which they entered it, shows his grasp of the principle; and even though in this case the imperial votaress passes on unscathed, yet we watch for the outcome of Venus' machinations, and, in the other plays, of Neptune's wrath and Cupid's designs, of

[1] Most of these instances were first observed by Hense, *Shakespeare-Jahrbuch*, vii. 261–3 (1872).

Tellus' plot, of Midas' folly, of the cross-intrigues at Rochester, of Nature's experiment and the Planets' hostility thereto, of the opposition between Ceres and Erisichthon, the nymphs and their lovers, with an interest due to skill of presentment—skill which lends Lyly's dramas, for me at least, more attraction than belongs to more highly-rated work by some of his successors. Steinhäuser's objection to three of them, that the display of passion by Alexander, by Sapho, and by Gallathea and Phillida, fails to lead on to action, seems to me a little to misconceive the dramatic problem. In the two first cases the problem was not what would ensue from yielding to passion, but whether passion or reason should triumph; and the victory of the latter provides a suitable comic issue, as that of the former would have provided a tragic. Nor is Alexander's passion resultless, since it leads to the union of *Campaspe* with the painter; nor yet Sapho's, since it leads to her alienation from, and discomfiture of, her rival Venus. Perhaps, however, Steinhäuser is right in requiring that Venus shall be regarded as the true protagonist. His objection in the case of *Gallathea* is better grounded; yet the passion of the two girls is only an incident arising out of their disguise, the success or failure of the attempt to evade the sacrifice being the main concern. It may be conceded, however, that their affection lies too much apart from the plot for the attention it receives; and that love-making is made more productive of action in the two other pastorals, *The Woman* and *Loves Metamorphosis*. The earlier plays do, no doubt, contain some elements merely episodical and abortive, among which may be reckoned the talk between Clitus and Parmenio, between Pandion and Trachinus, between Sapho's ladies, between Sophronia's, between the shepherds in *Midas*, and between the servants and pages of the two first plays; none of which talk can be said to serve any but a generally illustrative purpose, and sometimes not even that. So too the philosophers, Plato, Aristotle, and the rest, have no connexion with the action, except as illustrating Alexander's assumption of a more peaceful attitude: the relations of Diogenes with Alexander or others cannot be said to have any dramatic issue: Sybilla's conferences with Phao do not influence his conduct or his fortunes one whit: nothing follows from Vulcan's annoyance with Venus, or Mileta's attempt on Phao (iii. 4): while Tellus' unmotived deception of Corsites, equally barren of result on the main action, fails also of its own proper effect of estranging Corsites from her.

tances show that, though Lyly had from the first some of the means for securing variety and interest, it was before he learned their proper management. His pro- *Fixed character-scheme, and balancing of groups.*
cedure in conscious method and plan, as also the persistence in his mind's conception or plan once formed, is shown very clearly by the striking resemblance in the character-scheme of all his plays. In all we have groups of characters, e.g. in *Campaspe* of warriors, philosophers, and pages; in *Sapho* of ladies, two courtiers, two pages; in *Gallathea* two parents, two daughters, three brothers, four or five nymphs; in *Endimion* three pages, two councillors, two philosophers, and Tellus and Dipsas working for the estrangement of Cynthia and Endimion, as Eumenides and Geron are working for their union; in *Midas* three councillors, three pages, a group of ladies, a group of shepherds; in *Mother Bombie* four old fathers, four rascally servants, three young couples, two old women, three fiddlers; in *The Woman* three allegorical figures, seven planet-deities, four shepherds; in *Loves Metamorphosis* Cupid against Ceres, three foresters over against three nymphs, and Protea in love with Petulius. In the two latest plays, especially, the tendency to symmetrical balance of group against group is strongly marked. Then almost every play contains some central figure, king, queen, goddess, who pre- right of position rather than of superior e.g. Alexander, Sapho, Diana, Cynthi some other figure in the background, whom, as witch, hermit, or oracle, e.g. Diogenes, Sybilla, the Augur, Dipsas, Mother Bombie, Nature, Cupid. It can hardly be said that B scheme includes a villain as a recognized ingredient (Tellus in *Endimion*, Vicinia in *Mother Bombie*, and Erisichthon in *Loves Metamorphosis*, are the nearest instances of such); nor yet a Vice, the comic or mischief-making element being usually distributed among a group of servants or pages, and concentrated in a single figure only in the case of Gunophilus in *The Woman*—one of the links, as Steinhäuser points out, which connects that play with the Moralities[1]. It may be remarked that this symmetry of construction is the latest development of Lyly's tendency to antithesis; but that he had some

[1] Resemblance is also shown in the reference to the general scheme of Nature, in the personification of the abstractions, Nature, Concord, and Discord, and in the embodiment of moral qualities in the Seven Planets. But Steinhäuser is inclined to exaggerate the likeness, which leads him to overlook the many arguments which exist for a late date, and to place it as Lyly's earliest.

example for such grouping in *Damon and Pithias*, whe
friends, two flatterers, two pages, and Dionysius in auth

Advance in plot-construction.

But the uniformity in the materials chosen by no fi
to the use made of them. Here a steady advance
throughout his work, an advance which tends to conf
I assign to the plays. Under-plot, absent from *Campas*
appears first in *Gallathea*, after which (except in *A*
complexity is always apparent, and the weaving well do
the comic scenes, though *inter-connected* even in
Sapho, are first given a superficial *connexion with the*
Gallathea, a much closer but still an artificial one
a real and organic one in *Midas*, and lastly a fruitful
one in *Mother Bombie* and *The Woman*. A few words on each pla
will illustrate this advance in plot-construction.

Campaspe.

In *Campaspe* the only interests beyond that of Alexander, Campaspe, and Apelles, round which are grouped Hephaestion, Clitus, Parmenio, and Timoclea, are those of the philosophers, the servants, the Athenian citizens, and Lais. One figure, Diogenes, is chosen to connect these scattered units by entering into relations with each of them in turn; but it cannot be said that any development takes place in Diogenes, or that anything happens in his talk with Alexander or [illegible] the action of the piece. He [illegible] character-scheme, but not complexity [illegible] fuller in[illegible] Venus, dissatisfied with her [illegible] adventures and resolves to subdue [illegible] to the ferryman Phao, and her orders to Cupid to wound Sapho, are both fatal to herself, kindling in the pair a passion which is the rival of that she has unwittingly aroused in her own breast; and when she has procured new weapons, she is betrayed by Cupid, who cures Sapho of love, but fills Phao with hatred of Venus; so that her enemy triumphs, and so far from yielding to her, has detached Cupid from her side and aspires to rule as queen of love. This is cleverly handled as a piece of flattery—it is difficult to believe that there can have been anything nearly so good before it; but none of the attempts to create a side-interest—Pandion's discontent, Sybilla's counsels, Mileta wooing Phao, Vulcan and Venus at home—are brought to any issue, and so none can deserve the title of an under-plot, though from Venus' initial grumblings Lyly seems to have intended the forge-life to serve as such. The comic element

of Molus, Criticus, and Calypho, though, like that in *Campaspe*, possessing the merely external connexion that its personages are imagined in some relation with, and actually speak of, those of the main action—can be said neither to grow out of it, nor to minister to it, nor yet to contain any definite action within itself.

Gallathea.

In *Gallathea* first do we get two distinct, yet inter-connected threads. Neptune, his tribute and the evasion of it, constitute the first, incidental to which are the loves of the two disguised girls; while the second is provided in the defiance of Cupid by a nymph of Diana, his successful war upon the nymphs in revenge, his detection by Diana, and punishment by his victims, and his final rescue by Venus. A real connexion and mutual ministration between them is supplied by the fact that not only do the disguised girls fall into the hands of Diana's nymphs, but form the means employed by Cupid to subject the nymphs to love, while it is in order to procure the remission of the virgin-tribute that Diana is induced to release Cupid at the close. And the comic element—boys, mariner, alchemist, astrologer—is both more important and better managed within itself than heretofore, having a distinct beginning, development (in which it receives reinforcements), and end; while, though its characters have no original relation with those of the serious action, yet they have obviously been shipwrecked in the storm raised by Neptune, and at the close are brought in to assist at the wedding.

In *Endimion*, though perhaps no under-plot can be said distinctly to detach itself from the serious action, yet the interests are so various that the same impression of fullness and complexity is produced. Steinhäuser rightly finds the protagonist of the piece in Tellus, whose plots against her former lover Endimion, their success, their defeat, and the bringing of their contriver to justice form the stuff of the action, to which all other elements, save the comic, are directly subordinate. After discrediting Endimion with his adored mistress Cynthia, Tellus procures the aid of Dipsas' magic, and lulls him to a forty years' sleep. Eumenides, by sacrifice of his love for Semele to friendship, wins the secret of his deliverance; and in doing so discovers a former victim of Dipsas, in Geron her aged husband, whose return to Court has awaited the arrival of a true lover and a true friend. Besides these three couples and the issue of their affairs, we have the connected passion of Corsites for Tellus, with whom he is eventually paired; but his attempt at her instigation on the sleeping Endimion is a blemish, having no effect whatever upon

the plot, and merely serving to introduce the fairy-ballet. Lastly there is a comic element with a story of its own, which, though it still fails to minister to the main action, yet includes some minor characters of the latter, touches it through Cynthia's words and action at the close, and moreover serves as parallel and parody of it. Sir Tophas, a foolish braggart, who at first exhibits complete indifference to love and is intent on triumphs over sheep and wrens and fish, is seized with a ridiculous passion for the crone Dipsas, which seems to hint at the extravagance of Endimion's for Cynthia. Tophas even desires to slumber like Endimion for forty or fifty years (iv. 2. 18): like Endimion, he dreams of his mistress, and narrates his dream when he wakes (iii. 3. p. 46)[1]. 'This kind of by-plot,' says Steinhäuser, 'appears first in English Comedy with Lyly, and with Lyly in its fullness only in *Endimion*. (It need not be pointed out that such a by-plot is in particular accord with the method of Comedy, and affords the author the best opportunity for fine shading and deepening, if he understands how to avail himself of it.) It can best be studied in Shakespeare. To say that Shakespeare learnt this art entirely from Lyly's *Endimion* would be pronounced an exaggeration; yet there is undoubtedly a manifold correspondence between *Endimion* and *Love's Labour's Lost* in this matter[2].) Lastly we may note that here first the comic element is enriched by a feminine interest, not merely in Bagoa but, earlier, in Scintilla and Favilla.

Midas. In *Midas* unity of action suffers by the duality of incident, and the second of the two incidents is not necessarily, only accidentally, derived from the first, though both are meant to illustrate the *pingue ingenium* of the king. The groups of the three counsellors and Sophronia with her ladies supply dialogue rather than motive to the action; nor can there properly be said to be an under-plot, though a slight side-interest is created by Eristus' unsuccessful suit of Celia. The true under-plot must be sought once more in the comic element, the scenes of which are not only inter-connected by a story of their own, but arise for the first time definitely out of the main action, though they still fail in the last point of ministering to it. Midas

[1] Cf. iv. 2. 70 'resolued to weep some three or foure paylefuls,' with Eumenides in iii. 4. 44, 73.

[2] *John Lyly als Dramatiker*, pp. 39, 40, an essay which first suggested to me this view of parallelism and parody in the comic action of *Endimion*. The chief points of connexion between *Endimion* and *L. L. L.* would be the four couples in each, and on the comic side the magnificent Armado chaffed by his page Moth and declining on Jaquenetta, as Sir Tophas is chaffed by Epiton and subsides on Bagoa.

has touched his own beard; and the golden spoil, a perquisite of his barber, Motto, has been stolen by one of the Pages. The latter is compelled to restore it in order to procure Motto's aid in relieving his toothache. An inventory of his goods, which Motto has given them as a means of redeeming it from pawn, turns out to be a fictitious document; but by entrapping the barber, who has observed Midas' asses ears, into a treasonable speech, they are able to recover possession of the beard as the price of their silence. Here, too, a pretty feminine element is introduced in Celia's maid, Pipenetta; and the Pages are occasionally spoken, or alluded, to by the serious characters.

Mother Bombie.

In *Mother Bombie* the fusion is more perfect than in any other of the plays. It represents the extreme of Lyly's tendency to antithetic grouping; and the number and likeness of the characters produce an intricate plot in which the distinction between ideal and farcical elements is lost, though Maestius and Serena, their foster-mother Vicinia and Mother Bombie are serious throughout. The double scheme to match the half-witted Accius and Silena, its defeat and the substitution of the happier match of Maestius with Serena, form the main plot, which exchanges mutual obligations of advancement with the under-plot, whose subject is the stolen match of Candius and Livia. It may be objected, however, that there is gross improbability in the device whereby (iv. 2) the 'old huddles' are deceived; and the ramblings of sheer idiocy are, as noted above, painful rather than pleasing, and no proper subject for comic treatment. But the play is managed with humour and spirit, and contains some good dramatic situations, e.g. the informal betrothal of Candius and Livia, overheard and interrupted by their parents (i. 3), their formal troth-plight, to which their parents are unwittingly made parties (iv. 1), the wooing-scene of Accius and Silena (iv. 2), overlooking the improbability, where their own deficiencies and their parents' trickery are made manifest, and the visit of the fiddlers to Sperantus' and Memphio's houses in v. 3. Steinhäuser notes that the child-changing and the restoration of the true children to their rightful position are of Plautine derivation: the restoration, at least, is also found in the *Andria* of Terence.

The Woman in the Moone.

The scheme of *The Woman* (c. 1591–3) was one difficult of execution; and there is force in the criticism that it robs Pandora of individuality, since she becomes the mere puppet of the planet that happens to be in the ascendant. The lack of distinctive traits in

the shepherds is hardly traceable to the scheme; unless they too are to be considered as subject to the planetary influence, as seems to be the case under the sway of Mars (vol. iii. p. 254), of Apollo (p. 259, where Stesias exhibits a ridiculous sympathy with Pandora's prophetic vein), of Venus (pp. 262 sqq.), which converts the hitherto respectful Gunophilus into a lover, and of Mercury (pp. 271 sqq.), which turns them all into intriguers. Saturn, Jupiter, and Luna exercise no such wide effect; and perhaps it would be more correct to say that, as regards the shepherds, it is really Venus who is in the ascendant throughout, though love prompts them to different actions according as Mars, Venus, or Mercury preside. Again, Luna's crowning influence, which is to make Pandora

'New-fangled, fyckle, slothful, foolish, mad,'

seems hardly distinguishable from the sum of those already exerted; though the results are certainly different, and Lyly has written for her a dialogue at once lunatic and poetical. It should perhaps be noted rather as a point of character that, while the other planets are content merely to influence her, Jupiter and Apollo are candidates for her love, the latter exhibiting the higher type of passion. All the seven, however, have at the close laid aside their original envy of her, and unite in petitioning Nature to place her in their particular sphere. It seems uncertain whether these varieties in their attitude, and in their several effect on the Utopians, were intentional on the author's part, or mere exigencies into which he was driven by the inherent difficulties of the scheme. Yet the action as a whole remains one. The experiment of Nature, which inflicts injury upon all the planets, fails owing to their united opposition to it; and this failure is exhibited by a series of events among the Utopians, of connected interest and progress as a human story, and yet placed in skilful and fairly consistent relation with the planetary contest behind it. Finally the comic element, here concentrated in Gunophilus, interpenetrates every portion of the action; exhibiting indeed less wit and word-play than in earlier work, but a far greater proportion of genuine humour, so that Gunophilus, in his rueful appreciation of his own mishaps, forms the nearest approach in Lyly's work to the early Shakespearean clown, a type to which he is perhaps indebted. Altogether, in spite of some defects, I am inclined to regard *The Woman* as the cleverest and most original of Lyly's plays: it certainly possesses the largest share of poetic beauty.

The general relation of *Loves Metamorphosis* to *Gallathea* is reflected in its composition, which is of two separate threads, properly connected. Erisichthon's outrage on Ceres, the penalty and his deliverance from it through the agency of Protea, form the main plot; while the under-plot is furnished by the disdain of Ceres' nymphs for the foresters, their punishment and final restoration on condition of submission to love. The connexion between the two consists (1) in the fact that the husbandman's outrage is prompted by the honours paid to Ceres by her nymphs, and involves the death of another nymph, which outrage and death they report to the goddess; (2) in Cupid's central position between the two threads, which makes him the protector of Protea in the one, and the avenger of the foresters in the other, so that in order to procure from him the release of her nymphs Ceres has to remit her punishment of famine inflicted on Erisichthon. The foresters touch Erisichthon only through the nymphs, though Lyly as usual supplies the external connexion of mere words (vol. iii. pp. 314, 320, 327, 332). Both plots justify the title; the revengeful transformation which Love inflicts upon the nymphs being balanced by those voluntarily undergone by Protea on behalf of her father and her lover Petulius. The merciful close is, like that of *Midas* (cf. Cynthia's indulgence to Tellus), a departure from Ovid's account, proper to a comic issue. The absence of a farcical element in this play has already been noted.

Loves Metamorphosis.

The reader, who examines Lyly's plays in the light of the foregoing suggestions, will, I hope, realize how important was the advance he effected in the science of dramatic architecture. If he fails in his earlier plays, and in some minor respects in his later, it is because the stock of available example is so poor in quality, because he is the experimenter whose efforts are to establish rules of dramatic practice for the guidance of his successors. That Shakespeare was his disciple in this respect is beyond a doubt. To the fundamental brain-work which Lyly put into his plays, the greater poet and the Shakespearean stage in general are almost as much indebted as they are to his introduction of a lively, witty, and coherent dialogue.

4. His Characterization.

It must be admitted that he cannot claim the same praise on the ground of character-drawing, though his real merits in this department have been somewhat obscured by the even uniformity of his style. That he paid attention to character is obvious from the efforts,

detailed below, to distinguish members of a group[1]. I note here, generally, his employment of a method, not the most artistic but a good deal used by Shakespeare in his earlier work—the plan, I mean, of putting a description of a character into the mouth of some other character. To this method belong the remarks of the servants upon their masters, e.g. on Plato, Diogenes, and Apelles (p. 321), of Calypho on Venus and Vulcan (pp. 386, 394), of Epiton on Sir Tophas, of Peter and Raffe on the Alchemist, and we may add Melippus on Diogenes (p. 323), the shepherds on Midas (iv. 2), and Prisius on his daughter Livia (vol. iii. pp. 178–9). The method is legitimate enough when used, as Lyly generally uses it, with a comic as well as a characteristic purpose, or, as with the description of Petruchio's wedding, to convey briefly what it is not convenient to represent. It is useful, too, to exhibit the light in which a character is regarded by those around him, especially when this differs in some respects from that in which the author intends us to conceive him, as in some of the remarks made about each other by the characters in *The Merchant of Venice*: and it is particularly skilful when such description is intended chiefly to illustrate the character of the describer, as when Caliban talks of Prospero, or Falstaff complains of Prince John that 'a man cannot make him laugh' (2 *Henry IV*, iv. 3. 95). It is inartistic when used merely to summarize the traits which a character actually exhibits, as by Shakespeare several times in *Love's Labour's Lost*, e.g. the King on Armado (i. 1), the Princess's ladies on the King's three lords (ii. 1), and Biron on Boyet (v. 2. 315 sqq.)[2]. Lyly, by whose work the habit was probably suggested, never carried it to this length, perhaps because his characterization never attempts the fullness of detail in which Shakespeare delighted.

His rendering of class-characteristics.

Speaking generally, he is more successful in his grasp of the general features of classes than in his realization of individuals. Where he introduces a single representative of some recognized trade or occupation the class-characteristics are well rendered. These popular portraits are not full-length figures, but the vignettes are faithful and vigorous, in surprising contrast to the labelled puppets which formed Lyly's only examples in preceding work. Petted Lais

[1] My later study shows me that in my *Quarterly* article, Jan. 1896, I too summarily dismissed Lyly's claims as a limner of character, just as I all but ignored his more decisive ones as a constructor of plot.

[2] Ben Jonson is only a degree less faulty when he prefixes to *Every Man Out of His Humour* an elaborate sketch of each character represented, as if he could not trust them to speak for themselves.

is luxurious and insolent; Calypho the smith will carry by round assertion the point he cannot gain by logic; the Mariner is bluff, frank, and careless; the Watchmen, especially their Constable, are obstinate and foolish; barber Motto may be a shrewd, clever fellow, but he cannot hold his tongue; the Huntsman, self-important and tetchy, is as inflexible a pedant in his craft as the philosophers in theirs; the horsedealer lets out broken-kneed jades and is ready with his claims of compensation for injury, but proves the easy victim of a little conviviality; and the fortune-teller, a very favourable portrait for the date, enunciates her doggrell oracles without loss of dignity or a suspicion of their inanity. Perhaps the best of these figures are the alchemist and astrologer in *Gallathea*, who are not the mere impostors of Chaucer or Walter Scott, but genuine enthusiasts, nursing their dreams amid rags and poverty, through constant failure and mishap, constrained at times to keep an incredulous world at bay with lying excuses, yet simple enough to fall an unsuspecting prey to the theft and trickery of their own servants.

Shepherds, And looking at other broad divisions we find a sufficient distinction maintained between the members of one class and those of another. An exception should be made in regard to the nymphs and foresters of *Loves Metamorphosis*, who talk in a witty and courtly rather than a pastoral vein. But the shepherds of *Gallathea* are shrewd realistic rustics, the note of ideality being reserved for the two girls; while in those of *Midas* and *The Woman* the simplicity and emotionalism proper to pastoral is quite adequately preserved.

deities, Lyly's deities, again, are well done; moving among mortals with a sufficient irresponsibility, and exhibiting the passions, imposed on them by dramatic necessity and by the myth whence they are taken, mainly between each other. Venus, indeed, is brought into competition with a mortal; but Sapho's attitude of humility changes to defiance only when she has seduced a deity to her side: in other cases gods contend with gods, or wreak on men a wrath from which only a god can rescue them. And individually Venus, Vulcan, Neptune, Cupid, Diana, Ceres, Pan and Apollo, may all claim to be well portrayed, with an imagination and appropriateness utterly wanting to preceding sporadic attempts in this direction (see above, pp. 253–4).

servants. Lyly's servants form a class of recognized merit, which appears in every play except the last. He gives us the perfect picture of the Court-page, precocious compound of mischief and swagger, always hatching

some profitable scheme, some piece of gratuitous impertinence, some practical joke on a recognized butt, presuming on his youth and the protection of an indulgent master to be as insolent as he pleases to those not of the Court—the same, precisely, as he is drawn by Nash a little later in his novel *Jacke Wilton*. All these pages are endowed with high spirits, and all strain after wit which they seldom attain, and still more rarely the native humour of Launce and Launcelot, Gunophilus always excepted. The Court-pages are lacking in distinction amongst themselves: but Manes, who is intended to reflect the character of Diogenes his master, is a rougher, simpler, older creature than his comrades Psyllus and Granichus; Epiton has a brighter wit than Dares and Samias; and Dello, the barber's boy, is distinguished by his championship of his master against the wags [1]. In several cases, e.g. Molus and Criticus, Lyly follows the rule of 'like master, like man.' The practice of embodying the nimblest wit, or at least the greatest impudence, in the smallest choir-boy is exemplified in Epiton, Halfpenny, and Minutius.

His women.

And lastly, if, considering Lyly's date and the condition of dramatic art, we may speak of his women merely as a single class, he deserves the highest praise for his representation of them. True, he gives us for the most part only their outward husk of wit and raillery and flirtation. It is

> Woman in our hours of ease,
> Uncertain, coy, and hard to please,

that he chiefly paints; the *lepida et dicacula puella*, woman on her social and superficial side. But on this side—and what an achievement!—he is excellent; as much at home in their foibles and weaknesses as in their quips and pretences, witness Sybilla's advice to Phao, pp. 390–1, and the talk of Sapho's ladies *passim*. These witty, sprightly, and beneath their euphuism so natural, girls of Lyly's drawing are the examples from which Shakespeare derived so much of that power to paint refined women which is generally accredited to his divine instinct. To Mileta, Suavia, Livia, Nisa, and Niobe, the mockers and skirmishers of Lyly's ante-chamber and woodland, are we chiefly indebted for Katharine, Rosalind, Beatrice, and all the tiger-lilies, larkspurs, and geraniums of Shakespeare's garden. The languorous despairs of Sapho, the shy, mutual approaches of Gallathea and Phillida, the little pet that flames up between Scintilla and Favilla and is quenched in a shower of tears,

[1] Cf Jack and Will's quarrel on the same account in *Damon and Pithias*.

the lament of Hæbe condemned to death as the most beautiful, the lament of Hæbe delivered from death because there is a fairer than she, the girls' shrewd perception of male vanity and empty manner, and their confession to each other of their own weakness—all these form a first and admirable, if only a one-sided, delineation of the eternal feminine on the English stage. Lyly is, perhaps, no deep master of woman's nature; he lacks reliable card and compass to guide him amid these 'winds and waters.' He knows little of the storms and hot blasts of passion[1], little of the still clear depths where heaven's face is mirrored. A gentle breeze, now sportive, now languid and heavy with roses; a surface, broken into a thousand sparkling ripples—this is his general representation of woman. Yet, though he never caught as fully even as Greene their power of tenderness and sweetness, of fidelity and self-sacrifice, he is not without indications of their softer side; and what Ruskin called their 'heavenly timidity,' in Campaspe as contrasted with Timoclea, in Eugenua, in Gallathea and Phillida, in Floscula and Bagoa; and looking at the grave strength of Sophronia, the brave and loving helpfulness of Protea, I cannot help thinking that, had he essayed tragedy, Lyly might possibly have done greater things. What he has done is great enough, and perhaps harder. First among English writers for the stage did he master a knowledge close enough, a taste fine enough, a hand light enough, to render in her wonted speech and fashion that inconstant gleam, that dancing firefly, the English girl: and that is a proud—it is his proudest—achievement.

No doubt some distinctions might be drawn among his female figures, but they would, I think, mainly resolve themselves into one between his sober, serious women and his witty and light-hearted ones. Steinhäuser divides them into prudes opposed even to marriage, like Sapho, Diana, and Cynthia, and those who, like Livia and Suavia, 'knowe honest loue to bee a thing inseperable from our sex[2]': but there are other varieties of attitude on the matter, exemplified by Ceres, hovering between jealousy of marriage and exhortations to her nymphs to submit their pride to Cupid, by Mileta with her direct advances to Phao, by Protea resolved both to reward and to retain her lover's affection, by the inconstant flirt Niobe, and by Pipenetta, whose song in dispraise of virginity may be compared with Fidelia's lament, vol. iii. p. 305, on the sufferings

[1] Tellus must be mentioned as an exception.

[2] *Midas*, iii. 3. 65.

incurred by chastity. Lyly does not fail, however, to distinguish his ladies from his servant-girls; and there is a further recognizable distinction between Rixula, the buttery-maid of Prisius' household, and the 'pretie mops' Pipenetta, who dresses Celia's hair.

His single figures.

If we turn to his representation of single figures we find not many of them to possess distinctness. Apelles and Diogenes, Venus (in *Sapho*), Tellus, and Sir Tophas, Midas, Candius and the old men, and Gunophilus, are the most alive; and of these perhaps only Apelles, Venus, Tellus, and Midas can be said to exhibit development by the action. Diogenes' churlishness, independence and tart replies have caused him to be singled out; but not much of his part is original, nor is he allotted any action. Apelles is better in his various relations with the king, with his apprentice, and with his beautiful sitter, and in his gradual exchange of urbanity for a pained and powerful interest, as to which it should be noted that the tone of his charming song is much too light and airy for the point of passion he has reached at the end of the third Act. Venus, in *Sapho*, gracious, wanton, teasing, amorous, is much better than Venus feeling the pain of passion or the sting of jealousy; she is best, that is, in the first scene with Phao and in the scene at Vulcan's forge. Tellus is, perhaps, the strongest part in Lyly's work—his sole attempt, indeed, to exhibit stormy passion; and the conversion of her love to jealous hate, the woman's sleights she practises on Endimion and Corsites, professing that a woman needs such weapons for her self-defence, her passionate sense of the rights of her love even against Cynthia's overshadowing claims, and her defence of her action on this all-compelling ground, are all well conceived. Sir Tophas as a burlesque figure is also of importance, and constitutes with Tellus Lyly's main addition to our dramatic types. Candius is good as the youthful lover, ready of tongue, open of hand, quick of wit to seize his chance, and carrying things always with an easy *bonhomie*: but the old men are even better, were they only more individualized.

Some distinction between members of a group.

Yet in this matter of distinction between the various members of a group Lyly is not so faulty as he at first appears. There are distinctions between these old men: Stellio is rich, free of hand and unsuspicious; Memphio poor and hen-pecked; Prisius has an eye to his business; Sperantus aspires to be mayor. Examination reveals minute differences among Sapho's and Sophronia's ladies, of temperament or accomplishment: Midas' three councillors are

broadly enough distinguished by their advocacy of wealth, love, or conquest, while to Martius is added a well-marked scepticism (vol. iii. pp. 128, 152, 158–9). The likeness between Gallathea and Phillida is not absolute. Telusa falls in love with the latter 'by the eyes,' Eurota with the former 'by the eares' (p. 448), and the distinction is borne out by the slightly more vigorous character assigned to Gallathea, who is selected to speak the Epilogue, and who at first finds a dishonour in her father's plan for evading the sacrifice, while Phillida is deterred mainly by shyness of assuming male dress. The three nymphs of *Loves Metamorphosis* are consistently distinguished; Nisa as obdurate, Celia as proud of her beauty, and Niobe as fickle, characteristics to which their punishments are severally calculated, vol. iii. pp. 302, 319–20: the foresters are less carefully differentiated, but still distinction is attempted (pp. 314, 317, 327). Other instances are hinted at above; but on the whole Lyly's characterization halts behind his other merits. The society in which he moved was courtly;[1] and the tendency of all society conventionally supposed 'the best' is the suppression of individuality[1]. A general propriety of outline without distinctive marks inevitably produces, in successive works, the sense of repetition. An exception should be made in the case of Cupid, who appears as a wanton, mischievous boy in *Sapho*; as a truant still in *Gallathea*, yet as a god with power and will to avenge a want of respect; and in *Loves Metamorphosis* as an awe-inspiring deity, whose shrine must be approached with humble offerings, and who visits with dire penalties the injuries inflicted on himself and his loyal worshippers. The relation, too, between Ceres and her nymphs is varied on that between Diana and hers. But ordinarily, where folk appear in the same position—courtiers, court-ladies, nymphs, or servants—the figures seem the same as those we met before; and in the relation between Protea and Erisichthon we have a close repetition of that between Sophronia and Midas. Shakespeare, who imitates Lyly's grouping and, like him, repeats a relation or situation in successive plays, learns to avoid monotony better by variety of portraiture and interaction of the different members. The fortunes and characters of the Two Gentlemen are distinct: of their two servants one represents wit,

[1] 'Ebenso wie am Hofe ein wenigstens äusserlicher Mangel an Charakter herrscht, so findet sich auch unter diesen Gestalten der Lyly'schen Dramen nicht die Mannigfaltigkeit der Charaktere, welche sich bei ihrer grossen Zahl (uber 140) erwarten liesse.' Steinhäuser, p. 44.

the other humour: while their two mistresses differ in position and character, and are at first unacquainted. Adding Gratiano to Bassanio, and Nerissa to Portia, he takes care that the relation be not precisely the same; moreover he makes Gratiano aid in Jessica's elopement, and gives him distinction in his open mockery of all that savours of Puritanism.

5. His Dialogue and Use of Prose: his Diction and Poetry.

It is doubtful how far care for style can be said to engender a care for matter, or whether they should not rather be regarded as separate manifestations of the critical instinct, which may indeed occasionally be combined in the same writer, but are really independent of one another. In an age like our own, when authors read at least as much critical as original work, and are moreover themselves largely engaged in criticism, the preoccupation with style is certain to tell, and has told, against vigour and soundness in matter. The preliminary test to be satisfied by any writer, not a novelist, ere he receives his passport to the public, is rather that he shall be ingeniously pretty and mannered, than that what he says shall be strong and true, wise and beautiful: the latter qualities, together with his architecture and all that does not lie quite on the surface, being cheerfully ignored or postponed for later consideration. But in an earlier age when criticism is in its infancy, in such an age as Lyly's, the same selective instinct which leads a writer to pick and fastidiously arrange his words, rejecting the tame and slipshod in expression, will also influence his choice of matters to talk about and sentiments to express. In Lyly's case care for the vehicle went hand in hand with attention to its freight. The praise most generally allotted him as a dramatist has been that he adopted prose as his regular vehicle for comedy; and it cannot be denied that the vast improvement he effected in dramatic dialogue would have been impossible without this step, one more important even than the nearly concurrent adoption of blank verse. In the years before Lyly not verse merely, but rhymed verse, had been the all but universal dramatic vehicle. It is obvious that, with the great majority of writers, to impose the fetters of rhyme was to ensure the presence, not of poetry or beauty of any kind, but of stiffness and crudity, of slipshod inversions, of a want of ease, grace, and nature. A partial recognition of this is seen in the fact that for some years before 1580 prose had been slowly edging its way into the plays of the time,

especially in farcical scenes. It is used exclusively in Gascoigne's translation *The Supposes* of 1566, and in the rude *Famous Victories of Henry the fifth*, which probably preceded Lyly's work; while Gosson allots high praise to 'twoo prose Bookes plaied at the Belsauage' before 1579. But no surviving play of the time affords an example of its successful use. The absence of all authority in dramatic matters, and the haphazard method of composition pursued, are admirably illustrated by the presence even in *Promos and Cassandra* (1578) of so many contending forms[1]. Lyly's keen sense of form told him that such disordered jumble and interchange of metre was inadmissible; and at the same time his previous achievements in *Euphues* showed him how much was being lost in the bondage to verse. He resolved to throw the whole of his matter into prose, prose which he made now serious and dignified, now bright and witty, but such as always gave the sense of selective skill and controlling power. He asserted his freedom from mechanical slavery, but only that he might better obey the higher laws of dramatic and literary effect. He was not the first dramatist to use prose; but he was the first to demonstrate, by persistent and successful use of it, its claim to be the received vehicle for English comedy. And the secret of his successful use of it lies in his care for the liveliness and naturalness, the pith and vigour, the wit and humour, of the things said; in his recognition of the truth, the imperfect recognition of which weakens so much of the later Elizabethan drama and retains most of his predecessors' work at a level of hopeless crudity—the truth that, just as the action of the stage must be a concentrated essence of real life, so its speech must likewise be intensified, must be infused with more point and emphasis, more wisdom and earnestness, must in a word be more premeditated than common talk can ever be, if it is to enchain attention and distract us from the real life around us to the fictitious life of the stage. Before Shakespeare's advent the dawning perception of this had sufficiently embodied itself in our drama, in the 'high astounding terms' of Marlowe's tragedy on the one hand, in the conceited antithetic dialogue of Lyly's comedy on the other. On both of these did Shakespeare fasten; in both did he find useful training during his earlier work. But while the influence of Marlowe soon passed away, the prose of Lyly coloured his own for a much longer period. To the shrewd, sensible, or witty talk of Lyly's characters we must look as the chief

[1] See above, pp. 242, 238.

exemplar for the lifelike and admirable dialogue of Shakespeare's ripest work, for the talk of Hamlet with Rosencrantz and Guildenstern, or of Kent with Gloucester, no less than for the witty skirmishing of Rosalind with Orlando, or Benedick with Beatrice.

It will readily be perceived that Euphuism, the characteristics of which have been amply discussed in the preceding volume, included much that might be turned to account in dramatic dialogue. Its antithetic habit, its punning and point, gave exactly that heightened intensity that was desirable. Those who have watched in our own day the rapid extension of the cracker-and-popgun style of talk in society, in the novel, and on the stage, will easily understand that the Euphuist, if anybody, was the man to popularize prose as the dramatic vehicle. It was moreover, as Ulrici[1] and Steinhäuser have pointed out, peculiarly fitted, by its rhythmical and rhetorical qualities, to compensate for the loss of rhyme and metre. Even its peculiar methods of ornamentation, its elaborate similes and classical allusions, its series of parallel clauses, points which we should justly consider as disqualifications, may have shared on its introduction something of this compensatory function. But it is the clearest proof of the correctness of Lyly's instinct at the outset, and of his sensitiveness to the impression being made, that even in his first play we perceive a considerable modification of the style, and that this modifying process went on steadily to the end, affording useful confirmation, as does his advance in dramatic structure, of the order assigned to his plays. There is a marked excess, for instance, in the amount of simile and allusion in the Prologues and Epilogues to *Campaspe* and *Sapho* over the amount employed in the actual dialogue. In the former play the allusions are almost entirely such as personally concern the characters, i.e. to Theban or Macedonian history, the life of Apelles, or the tenets of the philosophers who appear. In the other plays the introduction of mythological characters justifies an increase of mythological allusion; but we never find such in the mouths of the townsfolk of Rochester, except a little in that of Livia, who is Candius' pupil, and Latin quotations in those of the servants, whom their masters frankly confess to be cleverer than themselves[2]. From the first, too, the dialogue in Lyly's farcical scenes is distinct from that between persons of more consideration;

[1] *Shakespeare's Dramatic Art*, translated by L. D. Schmitz, i. 88–9.

[2] Sperantus says of Halfpenny, 'Hee learnde his leere of my sonne, his young master, whom I haue brought vp at Oxford.' *M. Bomb.* ii. 5. 47.

it is brisk and sharp, without long speeches, too much antithesis, or any natural-history similes at all: while in the talk of more dignified characters we note a gradual diminution of those 'mechanical devices' of the style, wherein its artificiality chiefly resides[1]. Mr. G. C. Child, who has elaborately investigated the amount of euphuism in the plays, furnishes us[2] with the following table, in considering which the length of each play should be carefully borne in mind, and the fact that much of the text of *Loves Metamorphosis* is probably part of an earlier version produced between *Endimion* and *Midas*. I have reversed only his order for *Gallathea* and *Endimion*, in accordance with what I believe to be the later date of the latter; and I have added a column for the Latin quotations.

	No. of pages	Alliteration: Single Balance	Alliteration: Balanced Sequence	Alliteration: Transverse	Annomination[3]	Consonance[3]	Repetition	Rime	Classical Allusions	Fabulous Natural History	Latin Quotations[4]
CAMPASPE .	46	70	3	26	4	6	6	2	22	5	11 (all in first half).
SAPHO AND PHAO	46	65	4	15	4	8	5	6	10	22	3 (all in comic scene, iii. 2).
GALLATHEA .	50	42	2	11	2	15	6	1	10	8	2 (in v. 1, from Lat. Gr.).
ENDIMION .	61	70	6[5]	12	3	16	5	1	1	6	14 (confined to farcical scenes).
MIDAS . .	46	21	0	3[6]	2	1	1	1	6	2	23
MOTHER BOMBIE	56	19	1	1	1	3	1	1	0	0	18
LOVES METAMORPHOSIS	32	c 28	1	2	2	9	0	0	0	2	14 (no farcical scenes).

[1] Compare, too, what is said as to the matter of the dialogue of his farcical and his other characters, on pp 246–7 and 250–1 above.

[2] *Munchener Beitrage*, vii. p. 99 (Erlangen und Leipzig, 1894).

[3] By Annomination Mr. Child means consonantal without vowel similarity, e. g. nature, nurture; hopeless, hapless; lover, liver: by Consonance, an identity in both vowels and consonants, but confined to some part or parts of words, e. g. immoderate, immodest.

[4] Many of these are mere snatches from the Latin grammar, recollected jokingly by the boys in the comic scenes; and indeed quotations are always introduced with a comic purpose, except whe[redacted] and those in *Midas*, *Loves Met.*, and *The W*

[5] All in one place, and used fo

[6] Two of them not pure cases.

The table, the results of which I have not personally verified, shows a gradual decrease in particular structural habits and in the natural-history allusions; but account should also be taken of general effect depending partly on these and partly on matters too numerous and minute for classification. Like Mr. Child, I trace in *Endimion* the entry of a more smooth, flowing, and varied composition, a tendency to discard a too brief and balanced precision. It is perceptible not only in the ordinary interchange of the dialogue, but in the longer speeches, where euphuism is chiefly to be looked for, since they alone give full scope for its successions and parallelisms. It would, perhaps, be impossible to prove a progressive diminution, step by step, in the successive plays; but the reader will find it instructive to compare, in the matter of flow and freedom, the speeches of Hephaestion, pp. 329–31, of Venus and Phao, pp. 373–4, 410, 414, of the Augur and shepherds, pp. 456–7, of Endimion, vol. iii. pp. 31, 38, of Fidelia, p. 305, of Midas, p. 144, and of Prisius and Sperantus, p. 182 (the last being the most distinctly euphuistic passage in the play).

The increase in the proportion of Latin quotations points to a continued study of the classics, and is connected with the constancy of another feature, the gnomic element. To the end the plays abound in pithy vigorous propositions on moral and social subjects; maxims of life and conduct, borrowed in some cases directly from the classics (seldom from Seneca), in others such as had been crystallized in some English proverb, and often introduced by some such phrase as 'It is an old said saw,' 'an old word,' 'the old verse,' &c. And there can be no doubt that familiarity with a host of such sayings tended to give pith and pertinence to the expression of his original reflections. To the generally-recognized repartees of Diogenes, I add an instance or two fr elsewhere.

P. 340. Apelles. 'Alwayes in absolute beauty there is something aboue art.'

P. 378. Criticus. 'Where we mislike for some perticular grudge, there we pick quarrels for a generall griefe.'

Vol. iii. p. 36. Scintilla. 'Report hath beene prodigal; for shee hath left you no equall, nor her selfe credite.'

P. 140. Pan. 'A Carter with his whistle and his whip in true eare, mooues as much as Phoebus with his fierie chariot and winged horses.'

P. 282. Gunophilus. 'Grauity in a woman is like to a gray beard vpon a breaching boies chinne, which a good Scholemaister would cause to be clipt, and the wise husband to be avoyded.'

P. 312. Niobe. 'The onely way to be maid is to bee constant.'

Occasionally Lyly makes his antithetic habit, apt to grow wearisome in long speeches, contribute to the vivacity of a dialogue, by distributing the different members between two interlocutors, e.g. in the talk between Niobe and Silvestris in *Loves Metamorphosis*, iii. 1. Nor are there lacking speeches of wit and vigour without undue sententiousness. Such are Sybilla's advice to wooers, pp. 390–1, Suavia's tirade, vol. iii. pp. 137–8, Candius' and Livia's remarks on parental authority, p. 180, and Nisa's exposure of poetic fictions about love, p. 308: while for graceful ease and naturalness the talk of Campaspe and Apelles in the studio, of Phao and Mileta, pp. 400–1, between Sapho's ladies, between Cupid and Diana's nymphs, or between Protea and the merchant, leaves little to be desired. Scenes and passages like these impart a peculiar air of modernity to Lyly's work, and are certainly surprising when we remember the tedious harangues of Euphues. And it is not the least of his merits that, beyond a very few instances in the farcical portions [1], the plays are free from coarseness. Who that has waded through the earlier volumes of Dodsley's collection can repress a sigh of relief as he turns to Lyly's bright and lucid scenes from the dull obscenities, the saddening attempts at fun, the slipshod, incoherent, pointless, and poverty-stricken talk of preceding writers? Who does not feel the dialogue, even of men like Greene and Marlowe, with Lyly's example before their eyes, poor or stilted by the side of these nervous, witty, polished sentences?

The long speeches and soliloquies continue up to the end, though with growing modification of their euphuistic character, and, in *Mother Bombie* and *Loves Metamorphosis* at least, of their length. Their continuance, as also their free imitation by Shakespeare, is due to the recognition of what the modern playwright and manager are too much inclined to neglect, the opportunity they afford for passion and pathos. These were gifts denied, as already said, in any fullness to Lyly: his heart, perhaps, was always too worldly, or he lacked the faculty of isolating himself at will from the crowded sphere in which he moved. But at least he can recognize and attempt them. If he misses in the orations of Hephaestion, pp. 329–31, Apelles, pp. 341–3, Venus, p. 404, Phao, p. 414; yet he comes near in Hæbe, pp. 464–5, in Endimion, vol. iii. p. 38, in Midas, pp. 129–31; and may be said to attain in Tellus, p. 52, and Fidelia, p. 305, as he had in the case of Fidus and Iffida in *Euphues*.

Such occasions afford a natural, though not the only opportunity

[1] E.g. *Gallathea*, pp. 462–3; *Midas*, vol. iii. p. 120; *M. Bomb.*

for infusing poetry into the diction; an element banished, along with blank verse, from the modern stage by the current taboo of all but smartness. Mr. Child calls attention to the growth of this element as Lyly's work proceeds, and it would have attracted notice sooner but for his euphuism. Absent in *Campaspe*, it appears in the dreams of Sapho, Mileta, and Favilla, pp. 405–7, and thereafter in an increased metaphorical and imaginative quality in matter and phrasing. Cupid's discourses of love in *Gallathea*, pp. 435, 458–9, 469, and in *Loves Metamorphosis*, ii. 2, iv. 1, are markedly poetical and Petrarcan; and there is poetry in the imaginary operations of the Alchemist, silver drops made of smoke, and a silver steeple of a Spanish needle, the turning of fire to gold, the wind to silver, the sky to brass, and men's thoughts to firm metals; as also in the Astronomer's boast, p. 452 'When I list I can sette a trap for the Sunne, catch the Moone with lyme-twigges, and goe a batfowling for starres.' There is poetry in the allegories of *Sapho* and *Midas* (in the latter case not the political allegory about Lesbos, but that which underlies the story told by Ovid): while the whole allegory and treatment of *Endimion* is strongly poetical, especially that side of the allegory which regards Tellus and Cynthia as embodiments of the earthly and heavenly beauty respectively. The spell laid upon Endimion and the contest of the women over the unconscious sleeper, the wanderings of Eumenides, the exile of Geron, the magic fountain, its troubling, its clearing, and its mysterious message, are all in the very spirit of romance; and the fountain is borrowed in Peele's *Old Wives Tale* and Jonson's *Cynthia's Revels*. There is poetry too in Geron's contrast between love and friendship, vol. iii. p. 50, Endimion's dream, pp. 66–7, and Tellus' self-exculpation; as also in the following:

P. 23. (of the waning moon) 'comming out of thy royall robes, wherewith thou dazelist our eyes, downe into thy swath clowtes'.

P. 33. 'the statelie Cedar whose top reacheth vnto the clowdes . . . get hold of the beames of the Sunne'.

P. 42. 'there is no sweeter musicke to the miserable then dispayre'.

P. 42. 'a Captain, who should sound nothing but terrour, and suck nothing but blood'.

P. 50. grey hairs as 'Embassadours of experience'.

P. 56. Epiton's 'my Pallace is pau'd with grasse, and tyled with starres'.

P. 70. 'Goe to the Sexton, and tell him desire is deade, and will him to digge his graue'.

In *Midas* the poetic phraseology is more frequent and more daring:

Vol. iii. p. 117. 'King Coin hath a mint to stamp gentlemen, and art to make amiableness'.

P. 117. 'Ioue is sweet, and the marrowe of a mans minde'.

P. 118. 'Justice her selfe, that sitteth wimpled about the eyes, doth it not because shee will take no gold, but that she would not bee seene blushing when she takes it'.

P. 126. 'ambition hath but two steps, the lowest bloud, the highest enuie'.

P. 126. 'digging mines of gold with the liues of men'.

P. 126. 'ambition hath one heele nayled in hell, though she stretch her finger to touch the heauens'.

P. 130. 'I haue written my lawes in blood, and made my Gods of golde; I haue caused the mothers wombes to bee their childrens tombes, cradles to swimme in blood like boates, and the temples of the Gods a stewes for strumpets'.

P. 144. 'report flies as swift as thoghts, gathering wings in the aire, & dubling rumors by her owne running'.

P. 158. 'Tush! Apollo is tuning his pipes, or at barlybreake with Daphne, or assaying on some Shepheardes coate, or taking measure of a serpents skinne'.

Loves Metamorphosis does not exhibit the same vigour of poetical imagery, with the exception of the Petrarcan talk about love and lovers already noted: but it was probably mainly composed just after *Endimion*. The farcical temper of *Mother Bombie* affords little scope for it, beyond a very little in Livia's part (i. 3).

In formal poetry Lyly's achievement is confined[1] to the thirty-two songs scattered through the plays, of which twenty-three survive[2]; the blank verse of *The Woman*; and a couple of Latin eulogies of Elizabeth[3]. Of the nine missing songs 'the inchantment for sleepe' in *End.* ii. 3 is most to be regretted—an accepted theme for the rivalry of sonneteers in the next decade. Of those preserved I do not claim much merit for more than nine or ten: (1) the exquisite 'Cupid and my Campaspe'; (2) Trico's song on bird-notes in the same play; (3) the drinking-song in *Sapho*, p. 395; (4) Sapho's on love, which reminds us of the closing stanzas of *Venus and Adonis*; (5) Apollo's on

[1] I find, later, that this list requires very considerable additions. Cf. Biograph. Appendix, vol. i. pp. 377 sqq.

[2] See above, p. 264.

[3] The 'Iouis Elizabeth' of *Euphues*, p. 216, better as an ingenious invention than as Latin verse; and the seven lines prefixed to Lok's *Ecclesiastes*. See Life, vol. i. p. 67.

Daphne in *Midas*, iv. 1 (and perhaps we should add Pan's on Syrinx, for it is quite as good, the ears notwithstanding); (6) Pipenetta's on maidenhood, v. 2; (7) the hymn to Apollo at the close of the play; (8) on Cupid in *Mother Bombie*, iii. 3, and (9) the charming trio of Diana's nymphs in *Gallathea*, iv. 2. A tenth or eleventh, that of the fairies in *Endimion*, was thought worth imitation by Shakespeare in *The Merry Wives*. The remaining dozen are poor enough, duets or trios between saucy pages and their victims, little more than metrical dialogue without such universal application as could alone confer perennial freshness. Songs like these were not unknown to the drama before Lyly: they appear in *Gammer Gurton*, in *Damon and Pithias*, in *Promos and Cassandra*; but in none of them is there the slightest hint of the lyric grace or vigour that so conspicuously marks the best of our author. In this wedding of pure poetry with drama, he is, as in so much else, the first; or, if the uncertain date of composition of *The Arraignment of Paris*, printed 1584, points to a possible exception in George Peele, Lyly must at least claim the lion's share of Nash's praise of the latter as *primus verborum artifex*.

And in what is practically his last play he tries his hand with conspicuous success at the blank verse which had now become the fashion. His lines present the same distinct and isolated character as those of *Gorboduc*, the *Jocasta* of Gascoigne and Kinwelmarsh, Hughes' *Misfortunes of Arthur*, and even of Marlowe himself: they are seldom run on, but they do exhibit something of the variety of cadence, some of those deviations from the normal line, the credit of which is generally assigned to Marlowe, who was the first to adopt on principle improvements which his predecessors stumbled on occasionally by chance. I have counted over thirty lines in the play where such welcome deviations appear—a few examples are quoted under 'Date' in the prolegomena to that play—and Lyly sought further variety by an occasional hemistich. But he also wrote the line fluently, musically, and sometimes with beauty. Without denying the supreme poetic genius which enabled Marlowe to fix the blank line authoritatively as the right vehicle for the rising English drama, I think that the regular decasyllabics of Lyly represent a conscious metrical skill seldom shown by the greater poet for many lines in succession. Passages like the following exhibit an ear for musical variety that defies and overcomes the monotonous tendency of the rules by which it chooses to be bound :—

Could Iphicles goe from thee for a lambe?
The wolfe take all my flocke, so I haue thee.
Will me to diue for pearle into the sea,
To fetch the fethers of the Arabian bird,
The golden apples from the Hesperian wood,
Maremayde's glasse, Flora's abbiliment,
So I may haue Pandora for my loue. (iii. 2. 157-63.)

Her pretended attempt at suicide calls forth the following from another shepherd:—

Diuine Pandora, stay thy desperat hand!
May summers lightning burne our Autumne crop,
The thunders teeth plowe vp our fayrest groues,
The scorching sun-beames dry vp all our springs,
And ruffe windes blast the beauty of our plaines,
If Melos loue not thee more then his heart. (iv. 1. 189-94.)

She assigns him, and another shepherd too, a meeting:—

Mel. When will the sun go downe? flye, Phœbus, flye!
O, that thy steeds were winged with my swift thoughts:
Now shouldst thou fall in Thetis azure armes;
And now would I fall in Pandoraes lap.
Iph. (*apart*). Wherefore did Iupiter create the day?
Sweete is the night when eucry creature sleepes.
Come night, come gentle night, for thee I stay. (iv. 1. 248-54.)

Finally the rival shepherds abjure her:—

The springs that smild to see Pandoraes face,
And leapt aboue the bankes to touch her lippes;
The proud playnes dauncing with Pandoraes weight;
The iocund trees that vald when she came neare,
And in the murmur of their whispering leaues,
Did seem to say 'Pandora is our Queene!'
Witnesse how fayre and beautifull she was,
But now alone how false and treacherous. (v. 1. 161-8.)

I have quoted enough to show, not merely that Lyly could sometimes write blank verse of capital quality, but that there is in *The Woman in the Moone*, besides this metrical sweetness, a poetic fancy which may have suggested more to Shakespeare than the description of his own exquisite fairy-tale as a dream. Lyly and Peele are at any rate his only models for idyllic grace, and that power of fusing lyric feeling with dramatic work which he shows in *A Midsummer Night's Dream*, *Romeo and Juliet*, and *As You Like It*; and of his close acquaintance with Lyly's writings there is abundant proof.

Following Marlowe's example Lyly had, too, the sense to perceive, not only that comic matter hardly admits of verse, but that its effect may be greatly enhanced by a transition to prose, the vehicle of common sense. Gunophilus makes the transition on pp. 252, 262–3, 265–8, 272, 278, 282–3; though elsewhere he speaks in verse like the other characters.

6. What Shakespeare owes to Lyly.

Let me close this essay with a brief statement of Shakespeare's obligations to Lyly's plays, apart from his numerous imitations and reminiscences of *Euphues* collected in the former essay. First of all he owes him very much for the example of intercourse between refined and well-bred folk, conducted with ease, grace, and naturalness; and especially of such among women, and of the flippant, tantalizing treatment of their lovers by women. As part of this he is his debtor for the example of a prose-dialogue, either brisk and witty or adorned with learning and fancy—a dialogue which, if it seem heavy to a far from impeccable and often confessedly vulgar modern taste, is yet as near the best talk of its day as was consistent with the literary heightening demanded for current effect and permanent vitality. He is indebted to him, further, for some closer perception and definition of the various provinces and styles of dramatic work, for the example of how they might be fused or interchanged, and for the introduction of humorous servants and some popular types of character. Undoubtedly, too, Lyly taught him something in the matter of unity and coherence of plot-construction, in the introduction of songs and fairies, in the infusion of that 'breath and finer spirit' of romance and poetry which could be brought to their full flower only by one of larger gifts than Lyly—of fuller insight, of a stricter, sterner grasp of truth, of a diviner tenderness and pity. And in proof of Shakespeare's familiarity with his work, to which Lyly's far more conspicuous position when Shakespeare began lends a prima facie probability, we are able to point to many detailed resemblances which cannot be held accidental. Among those given in my notes are the following. Richard's dissatisfaction with effeminate peace, Benedick's ruminations on Claudio, or Enobarbus' on Antony's entanglement, are all anticipated in Parmenio's lament over and Hephaestion's remonstrance with the love-fettered Alexander. Plato's respect for the supernatural (pp. 323–4) probably suggests a striking utterance by Lafeu (*All's Well*, ii. 3. 1 sqq.); while Timon and

Apemantus recall Alexander and Diogenes. The parody of logic in *Sapho* and elsewhere is echoed by Olivia's fool and Ophelia's grave-digger; and Hamlet's dissatisfaction with the Court after the University is known also to Pandion, as it was to Euphues and to Guevara before him. The scene in *Gallathea* (iii. 1) where Diana's nymphs, entering one by one, confess their broken vow and agree to pursue their passion, has often been quoted as the original of that between the four anchorites, which is dramatically the best in *Love's Labour's Lost*. The idea of disguising girls as boys and of complications resulting therefrom, which Shakespeare imitated in six cases, those of Julia, Portia, Nerissa, Rosalind, Viola, and Imogen, besides La Pucelle and Perdita (*W. T.* iv. 4. 663–72), is original in Lyly; and Viola in her page's dress, half absently confessing

> I am all the daughters of my father's house,
> And all the brothers too,

reminds us strongly of Phillida's forgetfulness in a similar situation (iii. 2)—'My father had but one daughter, and therefore I could have no sister'—while Cupid's conceited prettiness about love and lovers is the original of much that is said in the same vein by Romeo, if not by Rosalind. The pretentious Sir Tophas, the ridicule of him by the pages, and his pairing with Bagoa, are the originals of the magnificent Armado, of his relation with Moth and his declension upon the country-wench Jaquenetta. Falstaff shares both Sir Tophas's grossness and Corsites' punishment by elvish pinching, and some resemblance to the Master Constable of *Endimion* is traceable in Dogberry. The feeling of Tellus that 'there is no sweeter Musicke to the miserable then dispayre' (vol. iii. p. 42), and Geron's estimation of sorrow as his chief solace (p. 47), are repeated in Richard II, Constance, and Alonso. Dares' pun on 'grave' and 'gravity' is borrowed by Mercutio (iii. 1. 103). Eumenides' dread of an excess of joy in his union with his mistress (pp. 49, 78) is still more appropriate in the self-controlled Portia (iii. 2. 111) at the happy moment of Bassanio's choice. The allegory of the play suggests that of Oberon's speech; and in some smaller points Shakespeare's *Dream* recalls *Endimion* or *The Woman*. An ass-head is fitted on Bottom's asinine self-conceit as asses' ears are on the arrogant Midas: in the *Dream*, as in *Endimion*, fairies make sport of rude simplicity, and lovers sleeping under enchantment are aroused by the entry of a courtly train: Puck the clown is dispatched for a flower, Gunophilus the clown for herbs;

the flower is misused, the herbs ignored; later 'Dian's bud' is called in to counteract the effects of Cupid's flower, just as lunary is suggested as a cure for the harms into which Corsites' passion has brought him (iv. 3. 131): the fable of the Man in the Moon, appearing in *The Woman* (v. 311–9) and in the title of *Endimion*, is introduced again by Moonshine; and Puck's apology for the play as a dream is borrowed from Lyly's prologue to his own pastoral. So, too, the bloody napkin which figures in the latter is brought in again by Oliver in *As You Like It*, and Melos' impatience for sunset reminds us of Juliet's. Licio, cataloguing his mistress' features and properties in *Midas* (i. 2), gives hints to Speed in *The Two Gentlemen*: Mellacrites' eulogy of gold suggests some important speeches in the mouth of Timon of Athens: and Midas' reflection, 'What should I doe with a world of ground, whose body must be content with seauen foot of earth?' (iii. 1), anticipated by Diogenes' warning to Alexander in *Campaspe* (v. 4. 53), is echoed in a later conqueror's pensive apostrophe of the 'ill-weaved ambition' of the Percy. The mad-scene in the hovel in *Lear* confers immortality on the half-witted Silena's mistake (*Mother Bombie*, iv. 2) of Accius for a joint-stool. Sperantus, interrupting the troth-plight of Candius and Livia (i. 3. 155), says satirically 'God give you joy, Candius: I was worth the bidding to dinner, though not worthy to be of the counsell': and Shakespeare, using the same dramatic opposition of youthful inclination to parental wish and the same dramatic interruption, makes Polixenes tell Florizel

> Methinks a father
> Is at the nuptial of his son a guest
> That best becomes the table—

and urge his right to 'hold some counsel in such a business.' The suppressed wrath of Prisius' 'Soft, Liuia, take me with you' (vol. iii. p. 181) is exactly repeated in Capulet's 'Soft! take me with you,' in regard to Juliet's opposition; and the *dénouement* of the play, turning on marks of the person, bears some resemblance to that of *Cymbeline*. The three Arcadian couples of *Loves Metamorphosis* find greater vitality and distinction in Arden Forest as Audrey and William, Phoebe and Silvius, Rosalind and Orlando; while the sprightly banter of Lorenzo and Jessica need not wholly disdain Protea and Petulius (v. 2). The lark who claps her wings at heaven's gates in Trico's song in *Campaspe* mounts thither again some thirty years later to forward the suit of Cloten: Apelles learns untaught the

lesson the Duke gives to Valentine, that 'starres are to be looked at, not reached at': and lastly, the complaint of Lyly's prologue that an author, like a torch, consumes himself in giving light to others, is answered in *Measure for Measure* by the lines which declare that such is the divine intention.

And now I must leave my author to speak for himself. I do so with the assurance that, if these volumes should induce a more thorough study of him, he will be acknowledged to have received hitherto much less than justice. John Lyly is far from being merely the high-priest of a style: he is the introducer of much besides that is of first-rate importance. He is the herald of an epoch, the master of the king: the first to establish prose in comedy; the first to write plays at once cleanly and coherent, bright and smooth; the first to present to us on the stage woman in all her charm of wit and grace and laughter; the first to utilize and insist on love-making as the grand perennial source of interest in fiction and drama alike; the first founder, finally, of that 'college of wit-crackers' who have lightened for Englishmen the weight and seriousness of life, down from his days, through those of Congreve and Sheridan, Fielding and Sterne, Hood and Praed and Sydney Smith, unto our own.

Mille habet ornatus, mille decenter habet.

Blount, who published the Second Folio Shakespeare in the same year 1632, says of Lyly, 'This poet sat at the Sunne's Table. Apollo gave him a wreath of his owne Bayes, without snatching. The Lyre he played on had no borrowed strings.' This is partial testimony, yet has much of truth. Among the poets of that mighty time we hail in John Lyly one to whose lips the exultant and immortal draught was held, indeed, but seldom; yet one perhaps the cleverest, with the possible exception of Ben the most learned, and in spite of that the most modern, of them all. And he came before them all: first in the long roll of Englishmen who have brought to the difficult task of the Playwright the service of a powerful brain, quickened, illuminated, and conducted to successful issue by a sense of art.

NOTE ON THE TREATMENT ADOPTED IN THE TEXT OF THE PLAYS

THE text followed in the Plays is that of the earliest quarto, in every case except that of *Campaspe*, where only the second (though of the same year) was accessible. In later quartos corruption outweighs correction; and Blount's ed. 1632, which Fairholt unfortunately followed, is the worst offender. Obvious errors are corrected from the earliest edition where the correction is found, and the reading of the *editio princeps* given in the footnotes, where also all variants are reported. Each footnote implies a collation of all editions.

All modern insertions are enclosed in angular brackets ⟨ ⟩, all those due to preceding editors being assigned to them in footnotes.

The numbering of Acts *and Scenes* is that of the quartos; the numbering of lines in a scene, and the arrangement of them in the verse of *The Woman*, my own. I have localized the scenes, and noted at the same time any case of abrupt transfer.

Old stage-directions appear here, though not invariably in the old editions, unbracketed and in italics, the original spelling being always retained. Many, even for entry and exit, were omitted in the old editions; some carelessly, some as inferable from the dialogue. In inserted stage-directions names are spelt as in the modern list of Dramatis Personae, to which the prefixes to speeches are also conformed, any mistakes of the quartos being noted.

In speeches the general rule of the quartos, to print names of persons in italics and geographical or national names in romans, has been uniformly followed.

As to punctuation, I have inserted, omitted, or transposed stops with less scruple than in the *Euphues*, retaining the old irregularity wherever possible without injury to effect, and reporting every change that could affect sense.

The Bibliography, Sources, Date, and other matters appertaining to each Play are discussed in their several Introductions: for general criticism of each, or of all, the reader is referred to the essay on Lyly as a Playwright, pp. 231–99 of this volume.

In the footnotes italics are reserved for the editor's comment. All other explanations given on p. 2 of this volume are applicable also to the footnotes for the Plays.

Q, *QQ* = Quarto, Quartos: the small distinguishing numbers referring to the list of 'Editions' prefixed to each play.

Bl. = Blount's *Sixe Covrt Comedies* (1632).

Dil. = C. W. Dilke's *Old Plays*, vol. i or ii (1814).

Dods. = *all three* editions of Dodsley's *Old Plays*: (1) 1744, (2) 1780 (ed. Reed), (3) 1825 (ed. Collier).

F. = F. W. Fairholt's edition of Lyly's Plays (*Library of Old Authors*, 2 vols. 1858).

Kelt. = J. S. Keltie's *Works of the British Dramatists* (1870).

S.D. = Stage-direction.

CAMPASPE

[The original entry of *Campaspe* in the *Stationers' Register* has disappeared, or was perhaps delayed. Under date '13 maij 1588' are entered to 'Thomas Cadman Twoo Copies whereof he is to bringe the titles . . . xij[d]' (*Sta. Reg.* Arb. ii. 490). One of these may have been *Campaspe*, whose title was changed in the year of its first publication.]

Q[1]. *A moste excellent Comedie of Alexander, Campaspe, and Diogenes, Played beefore the Queenes Maiestie on twelfe day at night by her Maiesties children, and the children of Poules. Imprinted at London for Thomas Cadman.* 1584. 4to. Signatures A (4 leaves, with title on' A 2), A (repeated)—F in fours. (*Huth Library.*)

Q[2]. *Campaspe,* | *Played beefore the* | *Queenes Maiestie on* | *newyeares day at night, by her* | *Maiesties Children, and the* | *Children of Paules.* | ¶ *Imprinted at London* | *for Thomas Cadman.* | 1584. 4to. Signatures —, —, —, A 3, then A–E 4 in fours, and four more leaves signed G mounted from the 1591 4to. (*Dyce Collection, S. Kensington.*)

Q[3]. *Campaspe,* | *Played beefore the* | *Queenes Maiestie on* | *newyeares day at night, by* | *her Maiesties Childr[e], and* | *the Children of Paules* | ¶ *Imprinted at London* | *for Thomas Cadman.* | 1584. 4to. 27 leaves. Signatures —, —, A 3, then A–F 4 in fours. No colophon. (*Br. Mus.: Bodl.*)

Q[4]. *Campaspe* | *Played beefore the* | *Queenes maiestie on twelfe day* | *at night, by her Maiesties* | *Children, and the Chil-*|*dren of Paules.* | *Imprinted at London by Thomas* | *Orwin, for William Broome.* | 1591. 4to. 27 leaves. —, A 3, —, then B–G 4 in fours. No col. (*Brit. Mus : Bodl.: Magd. Coll. Ox.* (wanting first three and last four leaves): *Camb. Univ. Lib.* (wanting title and last eight leaves): *Trin. Coll. Camb.*: *Dyce Coll. S. Kens.*)

[Cadman's rights—he published from 1584 to 1589—in *Campaspe* had evidently lapsed, but no transference of them is recorded in William Broome's lifetime. The first entry in the *Sta. Reg.* that certainly concerns the play is—'12 Aprilis 1597 Jone brome widowe. Entred for her copies in full courte holden this Day iiij bookes: called the Trewnes of Christian religion, Pandosto, Sapho and Phao, and Campaspe, To enioy Duringe her widowe[hood] or that she shalbe a free Stationers wife of this companye The which copies were Thomas Cadmans . . . ij[s]' (*Sta. Reg.* Arb. iii. 82).

'23° Augusti 1601 George potter. Entred for his copies in full Court holden this Day these copies folowinge whiche belonged to mystres Brome Lately Deceased . . . vj[s] viz. Sapho and Phao Campaspe Endimion Mydas Galathea' and eight other works. (*Sta. Reg.* Arb. iii. 191.)

'9° Januarij 1627[–8] Master Blount. Entred for his Copies by order of a full Court Sixe playes of Peter [John] Lillyes to be printed in one volume . . vj[d] viz[t]. Campaste, Sapho, and Phao. Galathea: Endimion Midas and Mother Bomby.' (*Sta. Reg.* Arb. iv. 192).]

Fifth ed. Blount. *Campaspe Played before the Queenes Maiestie on Twelfe day at Night: By her Maiesties Children, and the Children of Paules. London, Printed by William Stansby, for Edward Blount,* 1632. 12[mo]; occupying sigs. G 2–L (in twelves) of the *Sixe Court Comedies.* (*Br. Mus.* (2 copies): *Dyce Collect. S. Kens.*: *Bodl.*: *Magd. Coll. Oxf.*: *Ch. Ch. Oxf.*: *Qu. Coll. Oxf.*: *Trin. Coll. Camb.* (wanting all before L 2, i. e. wanting *Endimion* and *Campaspe*): *Advoc. Libr. Edinb.*: *Free Libr. Birm.*)

The play is also given in Dodsley's *Select Collection of Old Plays*, vol. ii. 1744; in the second ed. of that work with notes by Reed, 1780; in the third ed. with fresh notes by J. P. Collier and O. Gilchrist, 1825; in vol. i of the *Ancient British Drama*, 1810; in Fairholt's edition of Lyly's *Dramatic Works*, vol. i (Library of Old Authors, 1858); and in Keltie's *Works of the British Dramatists*, 1870.

CAMPASPE

Argument. — Alexander the Great falling in love with his beautiful Theban captive, Campaspe, gives her freedom, and, disregarding the dissuasions of his confidant Hephaestion, engages Apelles to paint her portrait. A mutual passion arises between the painter and his sitter; and, the portrait finished, Apelles injures it, to secure fresh sittings. When he finally presents it, his strange demeanour betrays his secret to the king, who magnanimously resigns Campaspe to him, and resumes the warlike schemes he has for a while forgotten. Variety is sought in the intercourse of Alexander with famous philosophers, especially with Diogenes of Sinope, who excites sustained interest by his tart and independent replies to the king, by his diatribe against the Athenians at large, and by his witty encounters with various individuals. Among these Manes, his servant, with two others, furnish a purely farcical element on the model of Terence, except that it is quite unconnected with the plot.

Text and Bibliography. — The title printed above as that of Q^1 is taken from the Catalogue of the Huth Library, verified and corrected for me by Mr. A. H. Huth, the removal of whose library into the country has prevented him from allowing me an opportunity of inspecting it. No other copy of this quarto is known to me, though the title was given, inaccurately, in the second edition of Dodsley's *Old Plays*, 1780 (vol. ii. ed. Reed). Reed reports only one difference of reading from the second quarto, 'Turkes' for 'Turkies' i. 1. 12. The title differs from those of $QQ^{2\,3}$ not only in the additional names included therein, but in the date of production at Court—'twelfe day at night,' instead of 'newyeares day at night,' a point in which it is followed by the titles of Q^4 and Blount. Hazlitt, quoting the title of Q^1 in his *Handbook*, 1867, wrongly gives the date as 'new yeares day.' Nevertheless I believe the latter was the true date, wrongly reported by Q^1. The collation reported in the Huth Catalogue—'A, 4 leaves, with title on A 2; A (repeated)–F in fours,' confirms Hazlitt's statement that Q^1 has 28 leaves. Q^1. 1584.

The text followed in our edition is that of the second quarto, of the same year as the first. The only copy known to me exists in the Q^2. 1584.

Dyce Collection in South Kensington Museum. It has hitherto been supposed to be of the same edition as the copies of the same date in the British Museum and the Bodleian Library; but its distinction from them is established:—

(1) by three minute differences on the title-page, (a) the fourth line ends with the word 'her', in the other two copies with 'by', (b) the fifth line ends with 'the', in the other two copies with 'and', (c) the Dyce copy prints 'Maiesties Children,' the other two print 'Maiesties Childrē.'

(2) by the following differences in the position of the signatures—

A 3	*lies under*	e egg	*in*	Dyce (Q^2),	*and under*	e eg	*in*	Bodl. *and* Br. Mus. (Q^3).	
B	„	wh	„	„	„	,w	„	„	„
C	„	nd	„	„	„	ell	„	„	„
D	„	et	„	„	„	oo	„	„	„
E	„	es,	„	„	„	to	„	„	„

(3) by the differences of reading recorded in the footnotes, which sufficiently establish the Dyce copy as of an earlier edition.

The title-page of this copy is followed by a blank leaf unsigned (in Q^1 this blank leaf precedes the title-page), then by the Prologue at Court on the recto of an unsigned leaf whose verso is blank, then by the Prologue at Blackfriars on both sides of a leaf signed A 3, and then by the commencement of the play itself on the first leaf of sig. A repeated. Clearly the Blackfriars Prologue signed A 3 should have preceded that at Court, the leaf containing the latter being really A 4, though its lack of signature has won for it a prior position at the hands of the binder, as also in Br. Mus. copies of Q^3 and Q^4, where the disappearance of the blank leaf, the real A 2, made the mistake natural, though it is avoided in the Dyce copy of Q^4.[1] The Blackfriars Epilogue precedes that at Court; and in both quartos of *Sapho and Phao* the Blackfriars Prologue precedes, being printed on the recto of sig. A 2, while the Prologue at Court occupies the verso. The four leaves of sig. F are wanting, being replaced by the corresponding four leaves of sig. G from a copy of the quarto of 1591. For the text of these four leaves I have followed the next quarto of the same year, Q^3 1584. It should be noted that the running-title of this and the two following quartos, as also of the play as given in Blount's edition, is 'A tragical Comedie of Alexander and Campaspe'—the only case among the plays where the running-title of the old eds. differs from that on the title-page.

[1] Cf. the first line of the Prol. at Court, and note.

The third quarto differs from the second only in 18 words, of which 9 are trifling emendations or corruptions of spelling, 2 bad corruptions, 5 needed corrections, and 2 indifferent changes. Q³. 1584.

The fourth quarto, which prints from Q³, has 16 needed corrections, 10 corruptions, and about a dozen indifferent changes, mostly in the direction of modernization. Q⁴. 1591.

Blount's *Sixe Covrt Comedies* (1632), printing in this as in the other plays from the latest quarto, repeats all its corruptions save one, and all its corrections save two; but makes 20 corruptions of its own, while it has no original emendations.

Dodsley included the play under the title *Alexander and Campaspe. A Comedy.* in his *Old Plays*, 1744. He modernized or substituted some words, and omitted others, with the songs; but supplied a list of the dramatis personae, and four needed stage-directions. In a second edition, 1780, Reed generally restored the reading of the quartos, adding the songs, four more stage-directions and some good notes; but there remained 16 changes, of which only 4 can be classed as emendations: and the third edition, 1825, to which Collier and others added a few notes, makes further omissions, e.g. a whole line, iv. 4. 19–20. The reprint of the play in the *Ancient British Drama*, 1810, vol. i, simply follows Reed.

Fairholt's two-volume edition, 1858, the only form in which all the plays have hitherto been accessible to the modern reader, follows Blount's text for this and the five other plays included in the *Sixe Covrt Comedies*—a most unfortunate choice, by which Lyly's reputation with modern scholars must have suffered very considerably. Blount not only printed from late and corrupted quartos, but himself added enormously to the list of corruptions, which Fairholt generally repeats, though he corrects a few by the earlier quartos in his notes at the end. These notes are often very useful: but they make no attempt to identify the classical quotations and allusions in which the plays abound, and much else that required comment is passed over. In the text of *Campaspe* Fairholt corrects 10 of Blount's corruptions, but himself corrupts the text in 9 places, while he hesitates to insert the necessary stage-directions, even when already added by Dodsley.

Keltie (*British Dramatists*, 1870) prints the play from Fairholt, adding a few brief and useful notes, and indicating one or two errors.

Authorship. — Lyly's name is not on the title-page of the quartos; but the style, the unusual number (about 30) of reminiscences of *Euphues* that it contains, and its inclusion by Blount in the *Sixe Covrt Comedies*, leave no doubt as to the authorship.

Sources. — Warton (*History of English Poetry*, iii. p. 342) suggests that the play might originate from 'A ballett entituled an history of Alexander Campaspe and Appelles, and of the faythfull fryndeshippe betweene theym' printed for Colwell in 1565 and entered in the *Stationers' Register* under the period 1565–1566[1]. It is true, as Warton suggests, that a play is sometimes described in the Register as a 'ballett'; and Lyly may have had before him some ruder piece on the same subject. But his play bears throughout, in diction and treatment, the special mark of the Euphuist; and it appears extremely improbable that Lyly, accustomed to draw so largely on a wide range of classical reading, was indebted considerably, if at all, to native sources. His chief source is undoubtedly the passage in Pliny's *Natural History*, bk. xxxv. c. 10, narrating the surrender of Campaspe by Alexander to the painter, the latter part of which was indicated as the source in Reed's notes to the second edition of Dodsley, 1780:—

'Fuit enim et comitas illi, propter quam gratior Alexandro Magno erat, frequenter in officinam ventitanti: nam, ut diximus, ab alio pingi se, vetuerat edicto. Sed et in officina imperite multa disserenti silentium comiter suadebat, "rideri eum" dicens "a pueris qui colores tererent" [compare the dialogue, Act iii. sc. 4. 60–115[2]]. Tantum erat auctoritati juris in regem, alioqui iracundum: quamquam Alexander honorem ei clarissimo perhibuit exemplo. Namque cum dilectam sibi ex pallacis suis præcipue, nomine Campaspen, nudam pingi ob admirationem formæ ab Apelle jussisset, eumque, dum paret, captum amore sensisset, dono eam dedit: magnus animo, major imperio sui: nec minor hoc facto, quam victoria aliqua. Quippe se vicit, nec torum tantum suum, sed etiam affectum donavit artifici: ne dilectæ quidem respectu motus, ut quæ modo regis fuisset, modo pictoris esset. Sunt qui Venerem Anadyomenen illo pictam exemplari putant.'

[1] Several other 'balletts' connected with Apelles appear in the *Register* about the same time, e.g. 'a songe of Appelles with an other Dytty,' a 'ballett of Appelles and Pygmalyne to the tune of the fyrst Appelles,' &c.

[2] Aelian, *Var. Hist.* ii. 2, relates the story of Zeuxis and Megabyzus.

One or two other details about Apelles from the same source are referred to in their proper places in the notes. Some of Pliny's stories of the painter, used by Lyly here or in *Euphues*, had already appeared in the seventh chapter of T. Fortescue's *Foreste*, 1571. As noted in discussing the sources for *Euphues*, there is no English translation of Pliny before that of Philemon Holland (Lon. 1601, 2 vols. fol.).

For the historical matter, the relations of Alexander with Timoclea, Hephaestion, Clitus, Parmenio, &c., Lyly drew on Plutarch's *Life of Alexander* in North's translation, the dedication of which to Elizabeth is dated 'the sixteene day of January 1579,' i.e. 1580. That he used North rather than the original is clear from the verbal identity in the batch of questions Alexander puts to the philosophers in Act i. sc. 3. 81–98, with those put to the Gymnosophistae in Plutarch's sixty-fourth chapter. I quote this passage, with that about Timoclea and that about Diogenes, relegating one or two minor points to their proper places in the notes.

'Now amongest the other miseries and calamities of the poore citie of Thebes, there were certaine Thracian souldiers, who having spoyled and defaced the house of Timoclea, a vertuous ladie and of noble parentage, they devided her goods among them: and their captaine having ravished her by force, asked her, whether she had any where hidden any gold or silver. The ladie told him, she had. Then leading him into her garden, she brought him unto a well: where she said she had cast all her juells and precious things, when she heard the citie was taken. The barbarous Thracian stouped to looke into the well: she standing behind him, thrust him in, and then threw stones enow on him, and so killed him. The souldiers when they knew it, tooke and bound her, and so caried her unto Alexander. When Alexander saw her countenance, and marked her gate: he supposed her at the first to be some great lady, she followed the souldiers with such a majestie and boldnes. Alexander then asking her what she was: She aunswered, that she was the sister of Theagenes, who fought a battell with King Philip before the citie of Chæronea, where being generall he was slaine, valiantly fighting for the defense of the libertie of Græce. Alexander wondering at her noble aunswere and couragious deede, commaunded no man shoud touche her nor her children, and so freely let her goe whether she would. He made league also with the Athenians,' &c. (chap. xii).

'Then the Græcians having assembled a generall counsell of all the states of Græce within the straights of Peloponnesus: there it was determined that they would make warre with the Persians. Whereupon they chose Alexander generall for all Græce. Then divers men comming to visite Alexander, aswell philosophers, as governors of states, to congratulate with him for his election, he looked that Diogenes Sinopian (who dwelt at Corinth) would likewise come as the rest had done: but when he saw he made no reckoning of him, and that he kept still in the suburbes of Corinthe, at a place called Cranium, he went him selfe unto him, and found him layed all a long in the sunne. When Diogenes saw so many comming towardes him, he sate up a litle, and looked full apon Alexander. Alexander courteously spake unto him, and asked him, if he lacked any thinge. Yea said he, that I do: that thou stand out of my sunne a litle. Alexander was so well pleased with this aunswere, and marvelled so much at the great boldnes of this man, to se how small account he made of him: that when he went his way from him, Alexanders familliers laughing at Diogenes, and mocking him, he told them: Masters say what you lyst, truely if I were not Alexander, I would be Diogenes' (chap. xiv).

'He did also take tenne of the wise men of the contry, which men doe all go naked, and therefore are called Gymnosophistæ, (to wit, Philosophers of India) who had procured Sabbas to rebell against him, and had done great hurt unto the Macedonians. And bicause they were taken to be the sharpest and readiest of aunswer, he did put them (as he thought) many hard questions, and told them he would put the first man to death, that aunswered him worst, and so the rest in order: and made the eldest amonge them Iudge of their aunswers. The question he asked the first man, was this:

1. Whether the dead or the living, were the greater number. He aunswered, the living. For the dead sayd he, are no more men.

2. The second man he asked: whether the earth, or the sea brought forth most creatures. He aunswered, the earth. For the sea sayd he, is but a part of the earth.

3. To the third man: which of all beastes was the subtillest. That (sayd he) which man hetherto never knew.

4. To the fourth: why did he make Sabbas rebell? Bicause sayd he, he should live honorably, or dye vilely.

5. To the fift, which he thought was first, the daye, or the night? He aunswered, the daye, by a day. The kinge finding his aunswer

straunge, added to this speech: Straunge questions, must needes have straunge aunswers.

6. Comming to the sixt man, he asked him: how a man should come to be beloved: If he be a good man sayd he, not terrible.

7. To the seventh, how a man should be a god? In doing a thing, said he, impossible for a man.

8. To the eight, which was the stronger: life or death? Life, said he, that suffreth so many troubles.

9. And unto the ninth and last man: how long a man should live? Untill sayd he, he thinke it better to dye, then to live.

. . . . . In fine Alexander did let them go with rewardes' (chap. lxiv).

Plutarch does not mention Campaspe at all; nor is there any further allusion in the *Life of Alexander* to Diogenes, except that Onesicritus was his scholar. We must look for the materials for Lyly's Diogenes chiefly in the life of him included in Diogenes Laertius' *Vitae Philosophorum*, lib. vi. ch. 2. There was no English translation of this author before 1688. The Greek text was published by Frobenius at Basle, 1533, and again with a Latin translation by H. Stephens at Paris in 1570. That Diogenes Laertius was Lyly's source, as well as those allusions to Diogenes in other works of Plutarch which we have traced in the *Euphues*, is proved by the allusion in the Prologue at Blackfriars to the Myndians and their gates, a story found, so far as I know, only in this life of the philosopher by his namesake, vi. 2. § 6 (57). This and all other passages used by Lyly are quoted in the notes.

Date. — An upward limit is supplied by the passage (cf. i. 3. 81–98) quoted above (pp. 308–9) from North's Plutarch, the dedication of which to Elizabeth is dated January 16, 1579-80: a downward, by the play's publication in 1584. The very large number of echoes from *Euphues*—I have counted thirty, far more than are found in any other play—suggests that this was his next labour after the completion of the novel in the spring of 1580; and the note of modesty and hesitation appropriate to a first dramatic essay is more noticeable in the Prologues and Epilogues of *Campaspe* than in those of *Sapho and Phao*. The title-pages of the second and third quartos (1584) announce the play as given before the Queen 'on newyeares day at night by her Maiesties Children and the Children of Paules'; while the fourth quarto (1591) substitutes 'twelfe day at night,' with

which the title of the original edition agrees. Supposing, as is natural, that these dates refer to its first production at Court, the earliest date that can be fixed for such is Christmas, 1580-1581. Chalmers' payment-lists extracted from the Council Registers[1] record the payment of £10 on January 30, 1580-1 to the master of the Children of Paul's for a play on Twelfth Day: but the Revels Accounts[2] enable us to identify this with 'A storie of Pompey, enacted in the hall on twelfnighte' in that year by 'the Children of Pawles': while the 'Newe yeres daye at nyght' of the same Christmas 1580-1 is stated[3] to have been occupied by a performance of 'The Earl of Derbies men.' The next period dealt with in the Revels Accounts is 'Betwene the daie of . . . . . 1581 . . . and the xiiijth of February 1582[-3][4].' But since on a later page (p. 179) the Master's personal expenses and fees are calculated only 'from the laste of October 1582 untill Ashewednesdaie,' it would seem that the 'feates of Tumbling' put down for 'Newe yeares daie at night,' and the 'Maske of Ladies' for 'Twelf Eve night,' and the 'Historie of Ferrar' for 'Twelfdaie at night'[5] refer solely to the Christmas 1582-3, and that the entries for the Christmas of 1581-2 are lost. Returning to Chalmers' payment-lists we find the entry

'1st April 1582 P^{d} the master of the children of the Chapel for two plays on the last of December and Shrove Tuesday 20 marks, And by way of reward 20 nobles.'

In all probability these two plays are *Campaspe* and *Sapho and Phao*. The title-page of the latter informs us it was given on a Shrove-Tuesday; the difference between New Year's Eve ('the last of December') and 'new yeares day' of the *Campaspe* title-page may be due to a natural mistake; and the title-pages of both plays announce them as given by the Chapel Children in conjunction with the Paul's Boys. Lyly had as yet no regular official connexion with the latter. If he received anything at all as author, it would be from the master of the Chapel Children, to whom payment for the joint efforts of the two companies was made.

But though New Year's Eve or New Year's Day of Christmas 1581-2 be the date of production at Court, that at Blackfriars was earlier, as is clear from the opening of the Prologue at Court. In the Blackfriars' Prologue Lyly excuses his play on the ground of

[1] Boswell's *Malone's Shakespeare*, vol. iii. pp. 423-5.
[2] Cunningham, p. 167.
[3] Cunningham, p. 167.
[4] Ibid. pp. 167, 176, 186.
[5] Ibid. p. 177.

'haste in performing.' We may perhaps infer that it was composed in the latter part of 1580, and produced somewhat hurriedly on the popular stage in the hope of getting it accepted by the Master of the Revels for the Court-festivities of that same winter, 1580–1; but that time was lacking, either for Tylney to give it proper consideration, or to perfect the actors or complete the properties, and so its appearance at Court was deferred till the following Christmas.

It is worth mention that in *Euphues and his England*, p. 59, occurs 'Appelles (loued) the counterfeit of Campaspe,' a statement, hardly warranted by Pliny's brief account, which, if not a reminiscence of one of the ballads mentioned under *Sources*, suggests that the play was already in 1579 partly written or planned. The number of references to Apelles and the Greek painters in the prefatory matter of Part II points the same way, particularly the excuse alleged p. 11 for the delay in its appearance, that Euphues 'loytered, tarying many a month in Italy viewing the Ladyes in a Painters shop'; and, perhaps, the allusions to Apelles' unfinished Venus, pp. 6, 59, 205; cf. *Camp.* ii. 2. 159–61. (See *Life*, vol. i. p. 23.)

Stage-history.—Genest in his *Account of the English Stage*, 1660–1830 (1832, vol. iii. pp. 319–20), notes the performance at Goodman's Fields on February 22 and 23, 1731, of a piece 'never acted before, *The Cynick, or the Force of Virtue* . . . no doubt an alteration of *Alexander and Campaspe* written by Lilly,' which Genest pronounces 'superior to the generality of Lilly's plays.' He gives the cast as follows: Cynick (Diogenes) = Huddy: Apelles = Giffard: Manes = Morgan: Hephaestion = Havard: Parmenio = Beaumont: Melippus = Bullock: Campaspe = Mrs. Giffard: Lais = Miss Smith: the other characters omitted.

Place and Time in the Play. — Inasmuch as the scene is laid throughout in Athens, the Unity of Place may be said to be strictly observed; but it is vain to look in this play for any such consistent view of the stage, as representing one and the self-same spot throughout the piece, as is traceable in *Gallathea* and in *Mother Bombie*. No economy can reduce the number of scenes below four. The first must be placed in a suburb (i. 1. 21–2). The third is held at the palace, as is clear from Diogenes' remark, ii. 2. 123, which shows that its locality must be regarded as distinct from that where he has placed his tub; cf. v. 4. 71. From Manes' proclamation, iii. 2. 54, we may

infer that the tub stands in the market-place. Apelles' direction to Psyllus to 'stay heere at the window' (iii. 1. 18), while he and Campaspe retire into the studio, necessitates our regarding all the scenes at his house as taking place indoors, in a hall or room from which the studio opens; and the distinction between the localities of the tub and of Apelles' house is confirmed by the long absence of the Page whom Alexander dispatches, from the tub, to summon Apelles (ii. 2. 117–154), and by the king's reference, in a scene where he has just been conversing at the tub, to his presence in a previous scene at Apelles' shop (v. 4. 95). These evidences entirely prevent our regarding the palace, the tub, and the studio as embraced in a single scene which remains throughout the piece; and compel us, further, to recognize in Lyly's earliest play four at least of those imaginary scene-transfers which marked the pre-Shakespearean stage. Thus in i. 3. 110, which commences at the palace (ii. 2. 122), the philosophers, when Alexander has left the stage, visit Diogenes at his tub. The same transition to the tub is made in ii. 2. 119 and iii. 4. 45, the opening of both scenes being laid most naturally at the palace; while the latter of the two contains (l. 57) yet another transition from the tub to the interior of Apelles' house (cf. l. 114 and v. 4. 94–5). Transition from the palace to the tub is possibly to be supposed also in v. 4. 37, though as it is not inevitable here I have marked the locality as the market-place. In the first three cases the transition is covered by the characters walking to and fro upon the stage as they converse. Only four times in later work does Lyly avail himself of this licence; in *Endimion*, iv. 3. 44, 75, near the end of Act iv of *The Woman in the Moone*, vol. iii. p. 278, and in Acts ii. 1. 75, iii. 157 of *Loves Metamorphosis*, pp. 308, 314: though in *Sapho and Phao*, v. 1 (end), Venus and Cupid have evidently walked some distance from Vulcan's forge, where the scene most naturally commences.

Neither in this nor in any other of the plays save *Mother Bombie* and *The Woman in the Moone* is the Unity of Time regarded. Though some of the scenes are continuous, and occasionally an attempt is made to connect those of one Act with another by back-reference (cf. iii. 2. 13–4 with ii. 1. 64–5), yet general considerations, such as the painting of the portrait, the development of Alexander's and Apelles' passion, and the exchange of the martial for the luxurious temper which Parmenio laments (iv. 3), require the lapse of a considerable interval.

Campaſpe,

Played beefore the *Queenes Maieſtie on* newyeares day at night, by her *Maieſties Children, and the Children of Paules.*

(.·.)

¶ *Imprinted at London* for Thomas Cadman, 1584.

⟨DRAMATIS PERSONAE

ALEXANDER, *King of Macedon.*
HEPHAESTION, *his General.*
CLITUS,
PARMENIO,
MILECTUS,
PHRYGIUS, } *Warriors.*
MELIPPUS, *Chamberlain to Alexander.*
PLATO,
ARISTOTLE,
DIOGENES,
CHRYSIPPUS,
CRATES,
CLEANTHES,
ANAXARCHUS,
CRYSUS, } *Philosophers.*
APELLES, *a Painter.*
SOLINUS,
SYLVIUS, } *Citizens of Athens.*
PERIM,
MILO,
TRICO, } *Sons to Sylvius.*
GRANICHUS, *Servant to Plato.*
MANES, *Servant to Diogenes.*
PSYLLUS, *Apprentice to Apelles.*
Page to *Alexander.*
Citizens of Athens.
CAMPASPE,
TIMOCLEA, } *Theban Captives.*
LAIS, *a Courtezan.*

SCENE—*Athens.*⟩

1 DRAM. PERS. *list first supplied by Dodsley* 16 CRYSUS *om. Dodsley*
25 PSYLLUS, Apprentice, &c.] Servant, &c. *Dods. and F.*: *but see* i. 2. 71, ii. 1. 32
31 SCENE—Athens *supplied by Dods.*

THE PROLOGUE AT THE BLACK FRYERS

THEY that feare the stinging of waspes make fannes of peacockes tailes, whose spots are like eies. And *Lepidus,* which coulde not sleepe for the chatting of birdes, set vp a beaste, whose head was like a dragon: and we which stande in awe of reporte, are compelled to sette beefore our owle *Pallas* shield, thinking by her vertue to couer the others deformitie. It was a signe of famine to Aegypte, when Nilus flowed lesse then twelue Cubites, or more then eighteene: and it may threaten dispaire vnto vs, if we be lesse curious then you looke for, or more combersome. But as *Theseus* being promised to be brought to an Eagles neast, and trauailing al the day, found but a wrenne in a hedg, yet said, this is a bird: so we hope, if the shower of our swelling mountaine seeme to bring foorth some Eliphant, perfourme but a mouse, you will gently say, this is a beast. Basill softly touched, yeeldeth a sweete sent, but chafed in the hand, a ranke sauour. Wee feare euen so that our labours slylye glaunced on, will breede some content, but examined to the proofe, small commendation. The haste in performing shall bee our excuse. There went two nightes to the begetting of *Hercules.* Feathers appeare not on the Phœnix vnder seauen monethes, and the mulbery is twelue in budding: but our trauailes are like the Hares, who at one time bringeth foorth, nourisheth, and engendreth againe; or like the broode of Trochilus, whose egges in the same moment that they are layd, become birdes. But howsoeuer we finish our worke, we craue pardō, if we offend in matter, and patience if we transgresse in manners. We haue mixed mirth with counsell, and discipline with delight, thinking it not amisse in the same garden to sowe pot-hearbes, that we set flowers. But we hope, as Harts that cast their hornes, Snakes their skinnes, Eagles their bils, become more fresh for any other labour: so our charge being shaken of, we shalbe fitte for greater matters. But least like the Mindyans, we make our gates greater then our towne, and that our play runnes out at the preface, we here conclude: wishing that although there bee in your precise iudgementes an vniuersall mislike, yet wee maye enioy by your woonted courtisies a general silēce.

2 who 1744 3 chatting $QQ^{2\,3}$: chattrĩg Q^{4} *Bl. mods.*; *qy.?* chanting 9 curious $QQ^{2\,3}$ *Dods.*: curteous Q^{4} *Bl. F. Kelt.* 12 shower] shew 1744 seeme *old eds. F. Kelt.*: seeming *Dods.* 16 slylye *all old and mod. eds.*; *but qy.?* slightly

THE PROLOGUE AT THE COURT

WEe are ashamed that our birde which fluttered by twilight seeming a swan, should bee proued a Batte set against the sunne. But as *Iupiter* placed *Silenus* Asse among the starres, and *Alcebiades* couered his pictures beeing Owles and Apes, with a courtaine embroidered with Lions and Eagles, so are we enforced vpon a rough discource to drawe on a smooth excuse; resembling Lapidaries, who thinke to hide the crake in a stone by setting it deepe in golde. The Gods supped once with poore *Baucis*, the Persian kings sometimes shaued stickes: our hope is your heighnesse wil at this time lend an eare to an idle pastime. *Appion* raising *Homere* from hell, demanded onely who was his father, and we calling *Alexander* from his graue, seeke onely who was his loue. Whatsoeuer we present, we wish it may be thought the daunsing of *Agrippa* his shadowes, who in the moment they were seene, were of any shape one woulde conceiue: or Lynces, who hauing a quicke sight to discerne, haue a short memorie to forget. With vs it is like to fare, as with these torches, which giuing light to others, consume themselues: and wee shewing delight to others, shame our selues.

1 fluttered $QQ^{2}3$: fluttereth Q^{4} *Bl. mods.* 2 swan] swallow *Dods.*
17 these *om.* 1744

CAMPASPE

ACTUS PRIMUS

SCHÆNA PRIMA.—⟨*Outside the walls of Athens.*⟩

CLYTUS, PERMENIO, TIMOCLEA, CAMPASPE, ALEXANDER, HEPHESTION.

⟨*Enter* CLITUS *and* PARMENIO.⟩

Clitus. *Parmenio* I cannot tel whether I should more commend in *Alexanders* victories, courage, or curtesie, in the one being a resolution without feare, in the other a liberality aboue custome: Thebes is rased, the people not racked, towers throwne down, bodies not thrust aside, a conquest without conflict, and a cruell warre in a milde peace.

Par. Clytus, it becommeth the sonne of *Phillip* to be none other then *Alexander* is: therfore seeing in the father a ful perfection, who could haue doubted in the son an excellencie? For as the moone can borrow nothing els of the sunne but light, so of a sire, in whome nothing but vertue was, what coulde the childe receiue but singular? it is for Turkies to staine each other, not for Diamondes; in the one to bee made a difference in goodnes, in the other no comparison.

Clitus. You mistake mee *Parmenio*, if whilest I commend *Alexander*, you imagine I call *Phillip* into question; vnlesse happely you coniecture (which none of iudgment will conceiue) that because I like the fruit, therefore I heaue at the tree, or coueting to kisse the child, I therfore go about to poyson the teat.

Par. I but *Clytus*, I perceiue you are borne in the East, and neuer laugh but at the sunne rising, which argueth though a duetie where you ought, yet no great deuotion where you might.

ACTUS PRIMUS . . . Athens] *The division into Acts and Scenes is that of the second and all succeeding editions. The localities of the several scenes are first marked in this* 4 rased Q^4 *Dods.*: raysed $QQ^{2\,3}$: razed *Bl. F. Kelt.* 5 thurst Q^3 12 Turkies $QQ^{2\,3\,4}$ *Bl.* (*cf. p.* 404 *l.* 14): turquois *Dods.*: *Reed reports* Turkes *from the earliest quarto* 15 happely QQ: happily *Bl. F. Kelt.*: haply *Dods.* 20 sun-rising *Dods.* 21 where²] were Q^1

Clitus. We will make no controuersie of that which there ought to be no question; onely this shal be the opinion of vs both, that none was worthy to be the father of *Alexander* but *Phillip*, nor any meete to bee the sonne of *Phillip* but *Alexander.*

Par. Soft *Clytus*, behold the spoiles & prisoners! a pleasaunt sight to vs, because profit is ioyned with honour; not much paineful to them, because their captiuitie is eased by mercy.

⟨*Enter* TIMOCLEA, CAMPASPE, *with other captives, and spoils, guarded.*⟩

Timo. Fortune, thou didst neuer yet deceiue vertue, because vertue neuer yet did trust fortune. Sworde and fire will neuer get spoyle, where wisdome and fortitude beares sway. O Thebes, thy walles were raysed by the sweetnesse of the harpe, but raced by the shrilnes of the trumpet. *Alexander* had neuer come so neere the wals, had *Epaminondas* walkt about the walles; and yet might the Thebanes haue beene mery in there streetes, if he had beene to watch their towers. But destinie is seldome foreseene, neuer preuented. We are here now captiues, whose neckes are yoaked by force, but whose harts can not yeelde by death. Come *Campaspe* and the rest, let vs not be ashamed to cast our eyes on him, on whom wee feared not to cast our dartes.

Par. Madame, you neede not doubt, it is *Alexander*, that is the conquerour.

Timo. Alex. hath ouercome, not conquered.

Par. To bring al vnder his subiection is to cõquer.

Timo. He cannot subdue that which is diuine.

Par. Thebes was not.

Timo. Vertue is.

Clitus. Alexander as he tendreth vertue, so he will you; he drinketh not bloud, but thirsteth after honor, he is greedy of victory, but neuer satisfied with mercy. In fight terrible, as becometh a captaine; in conqueste milde, as beseemeth a king. In al things, then which nothing can be greater, he is *Alexander.*

Camp. Then if it be such a thing to be *Alexander*, I hope it shalbe no miserable things to be a virgin. For if he saue our honors, it is more thē to restore our goods. And rather doe I wish hee preserue

27 not *all old and mod. eds.* 32 raced Q^3: rased $QQ^{3\,4}$ *Bl. Dods. F.*: razed *Kelt.* 39 on[1] Q^3 *rest*: one Q^2 41 not *om.* Q^4 *after* is[2] $QQ^{2\,3}$ *place a needless comma* 54 thing Q^3 *rest* 55 hee] hē'd *Dods.*

our fame, then our lyues; which if he do, wee will confesse there can be no greater thing then to be *Alexander.*

⟨*Enter* ALEXANDER, HEPHAESTION, *and* Attendants.⟩

Alex. *Clitus,* are these prisoners? of whẽce these spoiles?

Clitus. Like your maiesty, they are prisoners, & of Thebes.

Alex. Of what calling or reputation?

Clitus. I know not, but they seeme to be Ladies of honor.

Alex. I wil know. Madam, of whence you are I know: but who, I cannot tell.

Timo. *Alexander,* I am the sister of *Theagenes,* who fought a battell with thy father before the City of Chyronie, where he died, I say which nõe cã gainsay, valiãtly.

Alex. Lady, there seeme in your words sparkes of your brothers deedes, but woorser fortune in your life then his death: but feare not, for you shall liue without violence, enemies, or necessitie: but what are you fayre Lady, another sister to *Theagines*?

Camp. No sister to *Theagines,* but an humble hand-maid to *Alexander,* borne of a meane parentage, but to extreame fortune.

Alex. Well Ladies, for so your vertues shew you, whatsoeuer your birthes be, you shalbe honourably entreated. Athens shall be your Thebes, & you shal not be as abiectes of warre, but as subiectes to *Alexander.* *Permenio,* conducte these honourable Ladies into the Citie: charge the souldiers not so much as in wordes to offer them any offence, and let all wants be supplyed, so farre forth as shalbe necessary for such persons & my prisoners.

Exeunt PARME. *&* *captiui.*

Hephestion, it resteth now that we haue as great care to gouerne in peace, as conquer in war: that whilest armes cease, artes may flourish, and ioyning letters with launces, we endeuor to be as good Philosophers as soldiers, knowing it no lesse praise to be wise, thẽ commendable to be vailiant.

Hep. Your Maiestie therin sheweth that you haue as great desire to rule as to subdue: & needes must that common wealth be fortunate, whose captaine is a Philosopher, and whose Philosopher is a Captaine.

Exeunt.

65 Chyronie Q^2: Chyeronie Q^3: Chyeronte Q^4 *Bl. Dods. F.* *Reed* (1780) *wrongly reports* $QQ^{1\,2}$ *as reading* Chieronie 67 seems 1744 75 abiectes] objects 1744 87 is[2] *om. Bl. F. Kelt.*

SCHÆNA SECUNDA.—⟨*A Street.*⟩

⟨*Enter*⟩ MANES, GRANICHUS, PSYLLUS.

Manes. I serue in steede of a maister, a mouse, whose house is a tub, whose dinner is a crust, and whose bed is a boord.

Psyllus. Then art thou in a state of life, which Philosophers commend. A crumme for thy supper, an hande for thy cup, and thy clothes for thy sheetes. For *Natura paucis contenta.*

Gran. Manes, it is pittie so proper a man should be cast away vppon a Philosopher: but that *Diogenes* that dogge should haue *Manes* that dogbolt, it grieeueth nature and spiteth arte, the one hauing found thee so dissolute, absolute I would say, in body, the other so single, singular in minde.

Manes. Are you mery? it is a signe by the trip of your tongue, and the toyes of your head, that you haue done that to day, which I haue not done these three dayes.

Psyllus. What is that?

Manes. Dined.

Gran. I thinke *Diogenes* keepes but cold cheere.

Manes. I would it were so, but hee keepeth neither hot nor cold.

Gran. What then, luke warme? That made *Manes* runne from his maister last day.

Psyllus. Manes had reason: for his name foretold as much.

Manes. My name? how so, sir boy?

Psyllus. You know that it is called *Mons, à mouendo*, because it standes still.

Manes. Good.

Psyllus. And thou art named *Manes, à manendo*, beecause thou runst away.

Manes. Passing reasons! I did not runne awaye, but retire.

Psyllus. To a prison, because thou woldest haue leisure to contemplate.

Manes. I will proue that my body was immortall: beecause it was in prison.

Gran. As how?

Manes. Didde your maisters neuer teach you that the soule is immortall?

Gran. Yes.

2 boord is a bed $QQ^{1\,2\,3}$ warme Q^2 That] What 1744 14 What is Q^2: Whats Q^3 *rest* 18 lucke 19 the last Q^4 *Bl. mods.* 27 reasons, *old eds.*

Manes. And the body is the prison of the soule.

Gran. True.

Manes. Why then, thus to make my body immortal, I put it to prison.

Gran. Oh bad!

Psyllus. Excellent ill!

Manes. You may see how dull a fasting wit is: therfore *Psyllus* let vs go to supper with *Granichus*: *Plato* is the best fellow of al Phylosophers. Giue me him that reades in the morning in the schoole, and at noone in the kitchin.

Psyllus. And me.

Gran. Ah sirs, my maister is a king in his parlour for the body, and a God in his study for the soule. Among all his menne he commendeth one that is an excellent Musition, then stand I by, and clap another on the shoulder, and say, this is a passing good Cooke.

Manes. It is well doone *Granichus*; for giue me pleasure that goes in at the mouth, not the eare; I had rather fill my guttes then my braines.

Psyllus. I serue *Apelles*, whoe feedeth mee as *Diogenes* doth *Manes*; for at dinner the one preacheth abstinence, the other commendeth counterfeiting: when I would eat meat, he paintes a spit, & whē I thirst, O saith he, is not this a faire pot? and points to a table whiche cōteines the banquet of the Gods, where are many dishes to feede the eie, but not to fill the gut.

Gran. What doost thou then?

Psyllus. This doeth hee then, bring in many examples that some haue liued by sauours, & proueth that much easier it is to fatte by colours: and telles of birdes that haue beene fatted by painted grapes in winter: & how many haue so fed their eies with their mistresse picture, that they neuer desired to take food, being glutted with the delight in their fauours. Then doth he shew me coūterfeits, such as haue surfeited with their filthy & lothsome vomits, and with the riotous Bacchanalles of the God *Bacchus*, & his disorderly crew, which are painted al to the life in his shop. To cōclude, I fare hardly, thogh I go richly, which maketh me when I shuld begin to shadow a Ladies face, to draw a Lambes head, & sometime to set to the body of

38 thus] this *Bl.* to^{2} $QQ^{2,3}$: in Q^{1} *Bl. mods.* 49 commedeth Q^{2} 57 a *om. Bl.* 63 fatte] grow fat *Dods.*

a maide a shoulder of mutton: for *semper animus meus est in patinis.*

Manes. Thou art a God to me: for could I see but a Cookes shop painted, I would make mine eyes fatte as butter. For I haue nought but sentences to fil my maw, as *plures occidit crapula quàm gladius, musa ieiunantibus amica*: repletion killeth delicately: & an old saw of abstinence, *Socrates'*: The belly is the heads graue. Thus with sayings, not with meate, he maketh a gally mafrey.

Gran. But how doest thou then liue?

Manes. With fine iests, sweet aire, & the dogs almes.

Gran. Wel, for this time I will stanch thy gut, & amõg pots & platters thou shalt see what it is to serue *Plato.*

Psyllus. For ioy of *Granichus* lets sing.

Manes. My voice is as cleare in the euening as in the morning.

Gran. Another commodity of emptines.

SONG.

Gran. O For a Bowle of fatt Canary,
Rich Palermo, sparkling Sherry,
Some Nectar else, from *Iuno's* Daiery,
O these draughts would make vs merry.

Psyllus. O for a wench, (I deale in faces,
And in other dayntier things,)
Tickled am I with her Embraces,
Fine dancing in such Fairy Ringes.

Manes. O for a plump fat leg of Mutton,
Veale, Lambe, Capon, Pigge, & Conney,
None is happy but a Glutton,
None an Asse but who wants money.

Chor. Wines (indeed,) & Girles are good,
But braue victuals feast the bloud,
For wenches, wine, and Lusty cheere,
Ioue would leape down to surfet heere.

⟨*Exeunt.*⟩

79 Socrates *old eds.*: by *bef.* Socrates *Dods. F* greue QQ^{12} · 85 of Granichus *QQ*: of Granicus *Dods.*: of it Granichus *Bl. F. Kelt.* S. D. Song. *This word alone in QQ 1744; Bl. first giving the words of the song* 96 fat *om. F.*

SCHÆNA TERTIA.—⟨*Interior of the Palace* (*with transfer to the Market-place at l.* 110).⟩

MELIPUS, PLATO, ARISTOTLE, CRISIPPUS, CRATES, CLEANTHES, ANAXARCHUS, ALEXANDER, HEPHESTION, PARMENIO, CLYTUS, DIOGENES.

⟨*Enter* MELIPPUS.⟩

Melip. I had neuer such a doe to warne schollers to come before a king. First, I cam to *Crisippus*, a tall leane old mad man, willing him presently to appeare before *Alexander;* he stoode staring on my face, neither mouing his eies nor his body; I vrging him to giue some answer, hee tooke vp a booke, sate downe, and saide nothing: *Melissa* his maid told me it was his manner, and that oftētimes she was fain to thrust meate into his mouth: for that he wold rather starue thē ceasse studie. Well thoght I, seeing bookish men are so blockish, & so great clarkes such simple courtiers, I wil neither be partaker of their cōmons nor their commēdations. Frō thence I came to *Plato* & to *Aristotle*, and to diuerse other, none refusing to come, sauing an olde obscure fellowe, who sitting in a tub turned towardes the sunne, reade Greek to a yong boy; him when I willed to appeare before *Alexander*, he answeared, if *Alexander* wold faine see me, let him come to mee; if learne of me, lette him come to me; whatsoeuer it be, let him come to me: why, said I, he is a king; he answered, why, I am a Philosopher; why, but he is *Alexander;* I, but I am *Diogenes*. I was halfe angry to see one so crooked in his shape, to be so crabbed in his sayings. So going my way, I said, thou shalt repent it, if thou cōmest not to *Alexander:* nay, smiling answered he, *Alexander* may repent it, if he come not to *Diogenes;* vertue must be sought, not offered: and so turning himself to his cel, he grunted I know not what, like a pig vnder a tub. But I must be gone, the Philosophers are comming. *Exit.*

⟨*Enter* PLATO, ARISTOTLE, CLEANTHES, ANAXARCHUS, CRATES, *and* CHRYSIPPUS.⟩

Plato. It is a difficult controuersie, *Aristotle*, and rather to be wondred at then beleeued, how natural causes should worke supernatural effects.

Aris. I doe not so much stand vpon the apparition is seene in

9 & so *QQ Dods.*: so *om. Bl. F. Kelt.* 11 others *Dods.* 28 is *om. Dods.*

the Moone, neither the *Demonium* of *Socrates*, as that I cannot by naturall reason giue any reason of the ebbing and flowing of the Sea, which makes me in the depth of my studies to crye out, *O ens entium, miserere mei.*

Plato. *Cleanthes* and you attribute so muche to nature by searching for things which are not to be found, that whilest you studie a cause of your owne, you omitte the occasion it selfe. There is no man so sauage in whom resteth not this diuine particle, that there is an omnipotent, eternal, and deuine mouer, which may be called God.

Cleant. I am of this minde, that that first mouer, which you tearme God, is the instrument of all the mouings, which we attribute to nature. The earth which is masse, swimmeth on the sea, seasons deuided in themselues, fruits growing in themselues, the maiestie of the skie, the whole firmament of the world, & whatsoeuer els appeareth miraculous, what man almost of meane capacity but can proue it naturall?

Anaxar. These causes shalbe debated at our Philosophers feast, in which controuersie I wil take parte with *Aristotle*, that there is *Natura naturans*, & yet not God.

Crates. And I with *Plato*, that there is *Deus optimus maximus*, and not nature.

Aris. Here commeth *Alexander.*

⟨*Enter* ALEXANDER, HEPHAESTION, PARMENIO, *and* CLITUS.⟩

Alex. I see *Hephestion*, that these Philosophers are here attending for vs.

Hep. They were not Philosophers, if they knew not their dueties.

Alex. But I much maruaile *Diogenes* shoulde be so dogged.

Hep. I doe not think but his excuse wilbe better then *Melippus* message.

Alex. I will go see him *Hephestion*, because I long to see him that would commaund *Alexander* to come, to whom al the world is like to come. *Aristotle* & the rest, sithence my comming from Thebes to Athens, from a place of conquest to a pallace of quiet, I haue resolued with my self in my court to haue as many Philosophers, as I had in my camp soldiers. My court shalbe a schole, wherein I wil haue vsed as great doctrine in peace, as I did in warre discipline.

29 as *old eds. Dods.*: so *F.* 38 that²] the *Dods.* 48 Crates. *Reed correcting old eds.* Craterus, 1744 Crat. 53 were $QQ^{2\,3}$ 1780, 1825: are Q^4 *Bl.* 1744 *F. Kelt.*: *Reed wrongly reports* Q^4 *Bl. as reading* These *for* They knew *QQ Dods.*: know *Bl. F. Kelt.* 58 commaund *om. Bl.* 60 of² *om. Bl.*

Aris. We are al here ready to be commaunded, & glad we are that we are commaunded: for that nothing better becommeth kings thē literature, which maketh them come as neere to the Gods in wisdome, as they do in dignitie.

Alex. It is so *Aristotle:* but yet there is among you, yea & of your bringing vp, that sought to destroy *Alexander: Calistenes, Aristotle,* whose treasons againste his prince shall not bee borne out with the reasons of his Phylosophy.

Aris. If euer mischiefe entred into the heart of *Calistenes,* let *Calistenes* suffer for it; but that *Aristotle* euer imagined any such thing of *Calistenes, Aristotle* doth denie.

Alex. Well *Aristotle,* kindred may blind thee, and affection mee, but in kinges causes I will not stande to schollers arguments. This meeting shalbe for a cōmandement, that you all frequent my courte, instructe the young with rules, confirme the olde with reasons: lette your liues be answerable to your learnings, leaste my proceedings by contrary to my promises.

Hep. You sayde you woulde aske euery one of them a question, which yester night none of vs coulde aunswere.

Alex. I will. *Plato,* of all beastes, which is the subtillest?

Plato. That which man hetherto neuer knew.

Alex. Aristotle, how should a man be thought a God?

Aris. In doing a thing vnpossible for a man.

Alex. Crisippus, which was first, the day or the night?

Chrys. The day, by a day.

Alex. Indeede straunge questions must haue straung answeres. *Cleanthes,* what say you, is life or death the stronger?

Cle. Life, that suffereth so many troubles.

Alex. Crates, how long should a man liue?

Crates. Till he thinke it better to die then liue.

Alex. Anaxarchus, whether doth the sea or the earth bring forth most creatures?

Anax. The earth, for the sea is but a parte of the earth.

Alex. Hephestion, me thinkes they haue aunswered all well, & in such questions I meane often to trie them.

Hep. It is better to haue in your courte a wise man, then in your ground a golden mine. Therefore would I leaue war, to studie wisdom, were I *Alexander.*

78 rules] rulers *Bl. corrected by F.* then $QQ^{2\,3}$: than to Q^4 *Bl. mods.* 79 by Q^2: be $QQ^{3\,4}$ *Bl. mods.* 93

Alex. So would I, were I *Hephestion*. But come, let vs go and giue release, as I promised, to our *Thebã* thralles.

Exeunt ⟨ALEX., HEPH., PARM., *and* CLIT.⟩

Plato. Thou art fortunate *Aristotle*, that *Alexander* is thy scholler.

Aris. And you happy that he is your soueraigne.

Chrys. I could like the man well, if he could be contẽted to be but a man.

Aris. He seeketh to draw neere to the Gods in knowledge, not to be a God.

⟨DIOGENES' *tub is thrust on.*⟩

Plato. Let us questiõ a litle with *Diogenes*, why he went not with vs to *Alexander*. *Diogenes*, thou didst forget thy dutie, that thou wentst not with vs to the king.

Diog. ⟨*from his tub*⟩. And you your profession, that you went to the king.

Plato. Thou takest as great pride to bee peeuish, as others doe glory to bee vertuous.

Diog. And thou as great honor being a Philosopher to bee thought courtlike, as others shame that be courtiers, to be accounted Philosophers.

Aris. These austere maners set a side, it is wel known that thou didst counterfeate monye.

Diog. And thou thy maners, in that thou didste not counterfeite money.

Aris. Thou hast reason to cõtemn the courte, being both in body and mynde too crooked for a courtier.

Diog. As good be crooked, and endeuour to make my self straight, from the court, as to be straight, and learne to be crooked at the court.

Crates. Thou thinkest it a grace to be opposite against *Alexander*.

Diog. And thou to be iump with *Alexander*.

Anax. Let vs go: for in contemning him, wee shall better please him, than in wondring at him.

Aris. *Plato*, what dost thou thinke of *Diogenes*?

Plato. To be *Socrates* furious. Let vs go.

Exeunt Philosophi.

103 thralles *QQ Dods.*: thrall *Bl. F. Kelt.* 105 all *bef.* you Q^4 *Bl. mods.* S. D. [DIOGENES' tub is thrust on.] *not in previous eds. Dodsley supplied the absence of any stage-direction in old eds. by* Enter DIOGENES, *but see note* 113 you[2] *om. Bl. F. Kelt.* 127 to[1] *om. Bl. F. Kelt.* 129 Crates. *QQ Reed*: Crat. 1744: Cr. *Bl.*: Cris. *F. Kelt.*

ACTUS SECUNDUS

SCHÆNA PRIMA.—⟨*A Street.*⟩

⟨*Enter on one side*⟩ DIOGENES ⟨*with a lantern; on the other*⟩ PSYLLUS, MANES, GRANICHUS.

Psyllus. Behold *Manes* where thy maister is, seeking either for bones for his dinner, or pinnes for his sleeues. I wil go salute him.

Manes. Doe so; but mum, not a woord you sawe *Manes.*

Gran. Then stay thou behinde, and I will goe with *Psyllus.*

Psyllus. All haile *Diogenes* to your proper person.

Diog. All hate to thy peeuish conditions.

Gran. O Dogge.

Psyllus. What dost thou seeke for here?

Diog. For a man and a beast.

Gran. That is easie without thy light to be found, bee not all these men?

Diog. Called men.

Gran. What beast is it thou lookest for?

Diog. The beast my man, *Manes.*

Psyllus. He is a beast indeede that will serue thee.

Diog. So is he that begat thee.

Gran. What wouldest thou do, if thou shouldest find *Manes?*

Diog. Giue him leaue to doo as hee hath done before.

Gran. Whats that?

Diog. To runne away.

Psyllus. Why, hast thou no neede of *Manes?*

Diog. It were a shame for *Diogenes* to haue neede of *Manes*, & for *Manes* to haue no need of *Diogenes.*

Gran. But put the case he were gone, wouldest thou entertaine any of vs two?

Diog. Vpon condition.

Psyllus. What?

Diog. That you should tell me wherefore any of you both were good.

Gran. Why, I am a scholler, and well seene in Phylosophy.

Psyllus. And I a prentice, and well seene in painting.

4 *after* word *add* that Q^4 *Bl. mods.*

Diog. Well then *Granichus*, bee thou a painter to amend thine yll face, & thou *Psyllus* a Phylosopher, to correct thine euil manners. But who is that, *Manes?*

Manes. I care not who I were, so I were not *Manes.*

Gran. You are taken tardie.

Psyllus. Let vs slip aside *Granichus*, to see the salutation betweene *Manes* and his maister.

Diog. *Manes*, thou knowest the last day I threw away my dish, to drink in my hãd, because it was superfluous; now I am determined to put away my man, and serue my selfe: *Quia non egeo tui vel te.*

Manes. Maister, you know a while a goe I ran awaye, so doe I meane to do againe, *quia scio tibi non esse argentum.*

Diog. I know I haue no mony, neither will I haue euer a man: for I was resolued longe sithence to put away both my slaues, money and *Manes.*

Manes. So was I determined to shake of both my dogs, hunger and *Diogenes.*

Psyllus. O sweete consent beetweene a crowde and a Iewes harp.

Gran. Come, let vs reconcile them.

Psyllus. It shall not neede: for this is their vse, nowe do they dine one vpon another.

Exit DIOGENES.

Gran. How now *Manes*, art thou gone from thy maister?

Manes. Noe, I didde but nowe bynde my selfe to him.

Psyllus. Why, you were at mortall iars.

Manes. In faith no, we brake a bitter iest one vppon another.

Gran. Why, thou art as dogged as he.

Psyllus. My father knew them both litle whelpes.

Manes. Well, I will hie mee after my maister.

Gran. Why, is it supper time with *Diogenes?*

Manes. I, with him at al times when he hath meate.

Psyllus. Why then, euery man to his home, and lette vs steale out againe anone.

Gran. Where shall we meete?

Psyllus. Why, at *Alæ vendibili suspensa hedera non est opus.*

Manes. *O Psyllus, habeo te loco parentis*, thou blessest me.

Exeunt.

37 Gran.] Manes. 1825 *wrongly* 45 I^s *om. Bl. F.* 62 time *Bl. F. Kelt.* 66 Alæ] *I emend* Ala *of all preceding eds. Keltie noted the error* hædera *all eds. except* hœdera *F.*

SCHÆNA SECUNDA.—⟨*Interior of the Palace (with transfer to the Market-place at l.* 119).⟩

ALEXANDER, HEPHESTION, Page, DIOGENES, APELLES.

⟨*Enter* ALEXANDER, HEPHAESTION, *and* Page.⟩

Alex. Stand aside sir boy, till you be called. *Hephestion*, how doe yee like the sweete face of *Campaspe?*

Hep. I cannot but commend the stoute courage of *Timoclea.*

Alex. Without doubt *Campaspe* had some great man to her father.

Hep. You know *Timoclea* had *Theagines* to her brother.

Alex. *Timoclea* stil in thy mouth! art thou not in loue?

Hep. Not I.

Alex. Not with *Timoclea* you meane; wherein you resemble the Lapwing, who crieth most where her neast is not. And so you lead me from espying your loue with *Campaspe*, you cry *Timoclea.*

Hep. Could I aswell subdue kingdomes, as I can my thoughtes; or were I as farre from ambition, as I am frō loue; al the world wold account mee as valiant in armes, as I know my self moderate in affection.

Alex. Is loue a vice?

Hep. It is no vertue.

Alex. Well, now shalt thou see what small difference I make betweene *Alexander* and *Hephestion.* And sith thou haste beene alwayes partaker of my triumphes, thou shalt be partaker of my tormētes. I loue, *Hephestion*, I loue! I loue *Campaspe*, a thing farre vnfit for a Macedonian, for a king, for *Alexander.* Why hangest thou down thy head *Hephestion?* blushing to heare that which I am not ashamed to tell.

Hep. Might my wordes craue pardon, and my counsel credite, I woulde both discharge the duetie of a subiect, for so I am, & the office of a friend, for so I will.

Alex. Speake *Hephestion;* for whatsoeuer is spoken, *Hephestion* speaketh to *Alexander.*

Hep. I can not tel, *Alexander*, whether the reporte be more shameful to be heard, or the cause sorrowfull to be beleeued! What! is the sonne of *Phillip*, king of Macedon, become the subiect of *Campaspe*, the captiue of Thebes? Is that minde, whose greatnes the world could not containe, drawn within the compasse of an idle alluring eie? Wil you handle the spindle with *Hercules*, when you

2 you Q^4 *Bl. mo.Js.* 9 you] to 1744 20 I loue^2 *om.* 1780, 1825

should shake the speare with *Achilles?* Is the warlike sound of drumme and trumpe turned to the soft noyse of lire and lute? the neighing of barbed steeds, whose loudnes filled the ayre with terrour, and whose breathes dimmed the sunne with smoak, conuerted to dilicate tunes and amorous glaunces? O *Alexander*, that soft and yeelding minde should not bee in him, whose hard and vnconquered heart hath made so many yeelde. But you loue, ah griefe! but whom? *Campaspe*, ah shame! a maide forsooth vnknowne, vnnoble, & who can tell whether immodest? whose eies are framed by arte to inamour, & whose heart was made by nature to inchaunt. I, but she is bewtiful; yea, but not therefore chast: I, but she is comly in al parts of the body: yea, but she may be crooked in some part of the mind: I, but she is wise, yea, but she is a woman! Bewty is like the blackberry, which seemeth red, when it is not ripe, resembling pretious stoēs that are polished with honny, which the smother they look, the sooner they breake. It is thought wonderful among the seamen, that Mugil, of all fishes the swiftest, is found in the belly of the Bret, of al the slowest: And shall it not seeme monstrous to wisemen, that the hearte of the greatest conquerour of the worlde, should be found in the handes of the weakest creature of nature? of a woman? of a captiue? Hermyns haue faire skinnes, but fowle liuers; Sepulchres fresh colours, but rottē bones; women faire faces, but false heartes. Remember *Alexander* thou hast a campe to gouerne, not a chamber; fall not from the armour of *Mars* to the armes of *Venus*, from the fiery assaults of war, to the maidēly skirmishes of loue, from displaying the Eagle in thine ensigne, to set downe the sparow. I sighe *Alexander* that where fortune could not conquer, folly shuld ouercome. But behold al the perfection that may be in *Campaspe;* a hayre curling by nature, not arte; sweete alluring eies; a faire face made in dispite of *Venus*, and a stately porte in disdaine of *Iuno;* a witte apt to conceiue, and quick to answere; a skin as soft as silk, and as smooth as iet; a longe white hand, a fine litle foote; to conclude, all partes answerable to the best part—what of this? Though she haue heauenly giftes, vertue and bewtie, is she not of earthly mettall, flesh and bloud? You *Alexander* that would be a God, shew your selfe in this worse then a man, so soone to be both ouerseene and ouertaken in a womā, whose false teares know their true times,

44 arte QQ^{3-4} *Bl. mods.*: nature Q^{2} 46 yea, *om. Bl. F. Kelt.* 51 a *bef.* mugil 1744.

whose smooth words wound deeper then sharpe swordes. There is no surfeit so dangerous as that of honney, nor anye poyson so deadly as that of loue; in the one phisicke cannot preuaile, nor in the other counsell.

Alex. My case were light *Hephestion*, and not worthy to be called loue, if reason were a remedy, or sentences could salue, that sense cãnot conceiue. Litle do you know, and therefore sleightly do you regarde, the dead embers in a priuate persõ, or liue coles in a great prince, whose passions and thoughts do as far exceede others in extremitie, as their callings doe in Maiestie. An Eclipse in the Sunne is more then the falling of a starre; none can conceiue the torments of a king, vnlesse hee be a king, whose desires are not inferior to their dignities. And then iudge *Hephestion* if the agonies of loue be dangerous in a subiect, whether they be not more then deadly vnto *Alexander*, whose deep and not to be conceiued sighes, cleaue the hart in shiuers; whose woũded thoughtes can neither be expressed nor endured. Cease then *Hephestion*, with arguments to seeke to refel that, which with their deitie the Gods cannot resist; & let this suffice to aunswere thee, that it is a king that loueth and *Alexander*, whose affectiõs are not to be measured by reason, being immortall, nor I feare me to be borne, being intollerable.

Hep. I must needs yeeld, when neither reason nor counsell can be heard.

Alex. Yeeld *Hephestion*, for *Alexander* doth loue, and therefore must obtaine.

Hep. Suppose she loues not you? affection commeth not by appointmente or birth; & then as good hated as enforced.

Alex. I am a king, and will commaund.

Hep. You may, to yeelde to luste by force; but to consent to loue by feare, you cannot.

Alex. Why, what is that which *Alexander* may not conquer as he list?

Hep. Why, that which you say the Gods cannot resiste, Loue.

Alex. I am a conquerour, she a captiue; I as fortunate, as she faire: my greatnes may aunswere her wants, and the giftes of my minde the modestie of hers: Is it not likely then that she should loue? Is it not reasonable?

Hep. You say that in loue there is no reason, & therfore there can be no likelyhood.

Alex. No more *Hephestion:* in this case I wil vse mine owne

counsell, and in all other thine aduice: thou maist be a good soldier, but neuer good louer. Cal my Page. ⟨Page *advances.*⟩ Sirha, goe presently to *Apelles*, and will him to come to me without either delay or excuse.

Page. I goe. ⟨*Exit.*⟩

⟨*The tub is thrust on.*⟩

Alex. In the meane season to recreate my spirits, being so neare, we will goe see *Diogenes*. And see where his tub is. *Diogenes?*

Diog. Who calleth?

Alex. *Alexander.* How happened it that you woulde not come out of your tub to my palace?

Diog. Because it was as far from my tub to your pallace, as from your palace to my tub.

Alex. Why thē doest thou ow no reuerēce to kings?

Diog. No.

Alex. Why so?

Diog. Because they be no Gods.

Alex. They be Gods of the earth.

Diog. Yea, Gods of earth.

Alex. *Plato* is not of thy mind.

Diog. I am glad of it.

Alex. Why?

Diog. Because I would haue none of *Diogenes* minde but *Diogenes*.

Alex. If *Alexander* haue any thing that may pleasure *Diogenes*, let me know, and take it.

Diog. Then take not from me, that you cannot giue me, the light of the world.

Alex. What doest thou want?

Diog. Nothing that you haue.

Alex. I haue the world at commaund.

Diog. And I in contempt.

Alex. Thou shalt liue no longer than I will.

Diog. But I will die whether you will or no.

Alex. How should one learn to be content?

Diog. Vnlearn to couet.

Alex. *Hephestion*, were I not *Alexander*, I wolde wishe to be *Diogenes*.

114 S. D. [Page advances] *old eds. have no stage-direction. Dods. supplied* Enter Page 119 Diogenes, and QQ^{23} 120 callath Q^{3} 145 will·] shall Q^{4} *Bl. mods.*

Hep. He is dogged, but discrete; I cannot tel how sharpe, with a kinde of sweetenes; ful of wit, yet too too wayward.

Alex. *Diogenes*, whē I come this way again, I will both see thee, and confer with thee.

Diog. Doe. ⟨*Re-enter* Page *with* APELLES.⟩

Alex. But here commeth *Apelles*: how now *Apelles*, is *Venus* face yet finished?

Apel. Not yet: Bewty is not so soone shadowed, whose perfection commeth not within the compasse either of cunning or of colour.

Alex. Well, let it rest vnperfect, & come you with me, where I wil shewe you that finished by nature, that you haue beene trifling about by art. ⟨*Exeunt.*⟩

ACTUS TERTIUS

SCHÆNA PRIMA.—⟨*Room in* APELLES' *House.*⟩

⟨*Enter*⟩ APELLES, CAMPASPE, ⟨*and* PSYLLUS⟩.

Apel. Lady, I doubt whether there bee any colour so fresh, that may shadow a countenance so faire.

Camp. Sir, I had thought you had beene commaunded to paint with your hand, not to glose with your tongue; but as I haue heard, it is the hardest thing in painting to set down a hard fauour, which maketh you to dispair of my face; and then shall you haue as great thanks to spare your labour, as to discredit your arte.

Apel. Mistresse, you neither differ from your selfe nor your sex: for knowing your owne perfection, you seeme to dispraise that which men most cōmend, drawing thē by that meane into an admiration, where feeding them selues they fall into an extasie; your modestie being the cause of the one, and of the other, your affections.

Camp. I am too young to vnderstand your speache, thogh old enough to withstand your deuise: you haue bin so long vsed to colours, you cā do nothing but colour.

Apel. Indeed the colours I see, I feare wil alter the colour I haue: but come madam, will you draw neere, for *Alexander* will be here anon. *Psyllus*, stay you heere at the window, if anye enquire for me, aunswere, *Non lubet esse domi.* *Exeunt* ⟨*into studio*⟩.

150 how] how, 1744: how: 1780, 1825. *The old eds. have no stop* 154 S. D. [Re-enter Page &c.] *Reed supplied* Enter APELLES 161 S. D. [Exeunt] *supplied Dods.* S. D. [and PSYLLUS] *required by l.* 18 4 haue *om. F.* 8 your[1]] you Q^2 12 affections] perfections *Dods.*

SCHÆNA SECUNDA.—⟨*The same.*⟩

PSYLLUS, MANES.

Psyllus ⟨*solus*⟩. It is alwayes my maisters fashion, when any fair Gentlewoman is to be drawne within, to make mee to stay without. But if he shuld paint *Iupiter* like a Bul, like a Swan, like an Eagle, then must *Psyllus* with one hand grind colours, and with the other hold the candle. But let him alone, the better he shadowes her face, the more will he burne his owne heart. And now if a manne cold meet with *Manes*, who, I dare say, lookes as leane as if *Diogenes* dropped out of his nose—

⟨*Enter* MANES.⟩

Manes. And here comes *Manes*, whoe hath as muche meate in his maw, as thou hast honestie in thy head.

Psyllus. Then I hope thou art very hungry.

Manes. They that know thee, know that.

Psyllus. But doest thou not remember that wee haue certaine licour to conferre withall.

Manes. I, but I haue busines; I must go cry a thing.

Psyllus. Why, what hast thou lost?

Manes. That which I neuer had, my dinner.

Psyllus. Foule lubber, wilt thou crye for thy dinner?

Manes. I meane, I must cry; not as one would saye cry, but cry, that is make a noyse.

Psyllus. Why foole, that is al one; for if thou cry, thou must needes make a noise.

Manes. Boy, thou art deceiued. Cry hath diuerse significations, and may bee alluded to manye things; knaue but one, and can be applyed but to thee.

Psyllus. Profound *Manes*!

Manes. Wee Cynickes are madde fellowes, didste thou not finde I did quip thee?

Psyllus. No verely! why, what is a quip?

Manes. Wee great girders cal it a short saying of a sharp witte, with a bitter sense in a sweete word.

Psyllus. How canst thou thus diuine, deuide, define, dispute, and all on the suddaine?

2 to³ *om.* 1825 6 a] any Q^1 *Bl. mods.* 7 cold] should *F.* 23 diuers *Dods.* 24 to *before* one *F. Kelt.* 29 whats Q^4 *Bl. mods.* 32 How! 1744

Manes. Wit wil haue his swing; I am bewitcht, inspird, inflamed, infected.

Psyllus. Well, then will not I tempt thy gybing spirite.

Manes. Do not *Psyllus*, for thy dull head will bee but a grindstone for my quick wit, which if thou whet with ouerthwarts, *perijsti, actum est de te.* I haue drawne bloud at ones braines with a bitter bob.

Psyllus. Let me crosse my selfe: for I die, if I crosse thee.

Manes. Let me do my busines, I my self am afraid, least my wit should waxe warm, and then must it needs consume some hard head with fine & prety iests. I am some times in such a vaine, that for want of some dull pate to worke on, I begin to gird my selfe.

Psyllus. The Gods shield mee from such a fine fellowe, whose words melt wits like waxe.

Manes. Well then, let vs to the matter. In fayth my maister meaneth to morrow to fly.

Psyllus. It is a iest.

Manes. Is it a iest to flye? shouldest thou flye so, soone thou shouldest repent it in earnest.

Psyllus. Well, I will be the cryer.

Manes and Psyllus one after an other. O ys! O ys! O ys! Al manner of men, women, or children, that will come to morow into the market place, between the houres of nine and ten, shall see *Diogenes* the Cynick flye.

⟨*The last word is pronounced by* MANES *only.*⟩

Psyllus. I do not think he will flye.

Manes. Tush, say fly.

Psyllus. Fly.

Manes. Now let vs goe: for I will not see him againe til midnight, I haue a back way into his tub.

Psyllus. Which way callest thou the backwaye, when euery way is open?

Manes. I meane to come in at his back.

Psyllus. Well, let vs goe away, that wee may returne speedily.

Exeunt.

36 I not *F. Kelt.* 38 ouerwhartes Q^2: ouertwhartes Q^3 39 peristi QQ^2Q^3 51 so, soone] so soone, *old and mod. eds.* 54 Manes . . . other *so old and mod. eds.* S. D. [The last . . . only] *I insert this on F.'s suggestion in a note*

SCHÆNA TERTIA.—⟨*The same.*⟩

⟨*The curtains of the central structure are withdrawn, discovering the studio with*⟩ APELLES, CAMPASPE.

Apel. I shall neuer drawe your eies well, because they blind mine.

Camp. Why thē, paint me without eies, for I am blind.

Apel. Were you euer shadowed before of any?

Camp. No. And would you could so now shadow me, that I might not be perceiued of any.

Apel. It were pittie, but that so absolute a face should furnish *Venus* temple amongst these pictures.

Camp. What are these pictures?

Apel. This is *Læda*, whom *Ioue* deceiued in likenes of a swan.

Camp. A faire woman, but a foule deceit.

Apel. This is *Alcmena*, Vnto whō *Iupiter* came in shape of *Amphitriō* her husband, and begat *Hercules.*

Camp. A famous sonne, but an infamous fact.

Apel. He might do it, because he was a God.

Camp. Nay, therefore it was euill done, because he was a God.

Apel. This is *Danae*, into whose prison *Iupiter* drisled a golden shewre, and obtained his desire.

Camp. What Gold can make one yeelde to desire?

Apel. This is *Europa*, whom *Iupiter* rauished; this *Antiopa.*

Camp. Were al the Gods like this *Iupiter*?

Apel. There were many Gods in this like *Iupiter.*

Camp. I thinke in those dayes loue was wel ratified among men on earth, when lust was so ful authorised by the Gods in heauen.

Apel. Nay, you may imagine there wer womē passing amiable, when there were Gods exceeding amorous.

Camp. Were women neuer so faire, mē wold be false.

Apel. Were womē neuer so false, men wold be fond.

Camp. What counterfeit is this, *Apelles*?

Apel. This is *Venus*, the Goddesse of loue.

Camp. What, be there also louing Goddesses?

Apel. This is she that hath power to commaunde the very affections of the heart.

10 Ioue Q^4 *Bl. mods.*: loue $QQ^{2\,3}$ 17 drisled $QQ^{2\,3}$: driz'ed Q^4 *Bl. Dods. F.* 18 shewre $QQ^{2\,3}$: showre Q^4 *Bl. F.*: shower *Dods.* 19 What, can gold 1744: What! gold can 1780, 1825 base *bef.* desire 1744 24 fully *Dods.*

Camp. How is she hired: by praier, by sacrifice, or bribs?

Apel. By praier, sacrifice, and bribes.

Camp. What praier?

Apel. Vowes irreuocable.

Camp. What sacrifice?

Apel. Heartes euer sighing, neuer dissembling.

Camp. What bribes?

Apel. Roses and kisses: but were you neuer in loue?

Camp. No, nor loue in me.

Apel. Then haue you iniuried many.

Camp. How so?

Apel. Because you haue beene loued of many.

Camp. Flattered parchance of some.

Apel. It is not possible that a face so faire, & a wit so sharpe, both without comparison, shuld not be apt to loue.

Camp. If you begin to tip your tongue with cunning, I pray dip your pensil in colours; and fall to that you must doe, not that you would doe. ⟨*The curtains close.*⟩

SCHÆNA QUARTA.—⟨*The Palace* (*with two transfers, at ll.* 40 *and* 57).⟩

CLYTUS, PARMENIO, ALEXANDER, HEPHESTION, CRISUS, DIOGENES, APELLES, CAMPASPE.

⟨*Enter* CLITUS *and* PARMENIO.⟩

Clitus. Parmenio, I cannot tel how it commeth to passe, that in *Alexander* now a daies there groweth an vnpatiēt kinde of life: in the morning he is melancholy, at noone solomne, at all times either more sower or seuere, then he was accustomed.

Par. In kinges causes I rather loue to doubt then coniecture, and think it better to be ignoraunt then inquisitiue: they haue long eares and stretched armes, in whose heades suspition is a proofe, and to be accused is to be condemned.

Clitus. Yet betweene vs there canne be no danger to finde out the cause: for that there is no malice to withstand it. It may be an vnquenchable thirste of conquering maketh him vnquiet: it is not vnlikly his long ease hath altred his humour: that he should bee in loue, it is not impossible.

43 iniuried *old eds.*: injured *Dods. F.* S. D. [The curtains close] *no direction for exit in previous eds.* 13 not *om. Bl. F.*

Par. In loue *Clytus?* no, no, it is as farre from his thought, as treason in ours; he whose euer waking eye, whose neuer tyred heart, whose body patient of labour, whose mind vnsatiable of victory, hath alwayes bin noted, cannot so soone be melted into the weak conceites of loue. *Aristotle* told him there were many worlds, & that he hath not conquered one that gapeth for al, galleth *Alexander.* But here he commeth.

⟨*Enter* ALEX. *and* HEPHAEST.⟩

Alex. *Parmenio*, and *Clitus*, I would haue you both redy to go into Persia about an ambassage no lesse profitable to me, then to your selues honourable.

Clitus. We are ready at all commaundes; wishing nothing els, but continually to be commaunded.

Alex. Well, then withdraw your selues, till I haue further considered of this matter.

Exeunt CLYTUS *&* PARMENIO.

Alex. Now we wil see how *Apelles* goeth forward: I doubt me that nature hath ouercome arte, & her countenance his cunning.

Hep. You loue, and therefore think any thing.

Alex. But not so far in loue with *Campaspe*, as with Bucephalus, if occasion serue either of cõflicte or of conquest.

Hep. Ocasion cannot want, if wil doe not. Behold all Persia swelling in the pride of their owne power: the Scithians carelesse what courage or fortune can do: the Aegiptians dreaming in the southsayings of their Augures, and gaping ouer the smoak of their beasts intralles. All these *Alexander*, are to bee subdued, if that world be not slipped out of your head, which you haue sworne to conquere with that hand.

⟨*During the following speech the tub is thrust on, from which appears* DIOGENES, *to whom enter* CRYSUS.⟩

Alex. I confesse the labours fit for *Alexander*, and yet recreation necessary among so many assaults, bloudye wounds, intollerable troubles: giue mee leaue a litle, if not to sitte, yet to breath. And doubt not but *Alexander* can, when he wil, throw affections as farre from him as he can cowardise. But behold *Diogenes* talking with one at his tub.

Crysus. One penny *Diogenes,* I am a Cynick.

15 in] from *Dods.* tried *QQ*²³ 36 Auguries *QQ*²³ 40 labour's *Dods. and mods.* 43 affections *old eds. Dods.*: his affections *F.*

Diog. He made thee a begger, that first gaue thee any thing.

Crysus. Why, if thou wilt giue nothing, no body will giue thee.

Diog. I want nothing, till the springs dry, & the earth perish.

Crysus. I gather for the Gods.

Diog. And I care not for those gods which want money.

Crysus. Thou art a right Cynicke that will giue nothing.

Diog. Thou art not, that will beg any thing.

Crysus. *Alexander*, King *Alexāder*, giue a poore Cynick a groat.

Alex. It is not for a king to giue a groat.

Crysus. Then giue me a talent.

Alex. It is not for a begger to aske a talent. A waye! *Apelles?*

⟨*The curtains open, discovering the studio with* APELLES *and* CAMPASPE.⟩

Apel. Here.

Alex. Now Gentlewomanne, doeth not your beauty put the painter to his trump?

Camp. Yes my Lorde, seeing so disordered a countenaunce, he feareth he shall shadow a deformed counterfeit.

Alex. Wold he could colour the life with the feature. And me thinketh *Apelles*, were you as cūning as report saith you are, you may paint flowers aswell with sweete smels, as fresh colours, obseruing in your mixture such things as should draw neere to their sauours.

Apel. Your maiestie must know, it is no lesse harde to paint sauours, thē vertues; colours can neither speake nor think.

Alex. Where doe you first begin, when you drawe any picture?

Apel. The proposition of the face in iust compasse, as I can.

Alex. I would begin with the eie, as a light to all the rest.

Apel. If you will paint, as you are a king, your Maiestie may beginne where you please; but as you wold be a painter, you must begin with the face.

Alex. *Aurelius* would in one houre colour four faces.

Apel. I meruaile in half an houre he did not foure.

Alex. Why, is it so easie?

Apel. No, but he doth it so homely.

Alex. When will you finish *Campaspe?*

52 a *QQ Dods.*: not a *Bl. F. Kelt.* 52, 53 will $QQ^{2\,3}$: wilt Q^{1} *Bl. mods.* 57 A waye!] *after this word,* $QQ^{2\,4}$ *mods. place a full stop,* Q^{3} *a comma, Bl. no stop* S. D. [The curtains open, &c.] *See note* 71 proposition] proportion Q^{3} *rest*

Apel. Neuer finishe: for alwayes in absolute bewtie there is somwhat aboue arte.

Alex. Why should not I by labour bee as cunning as *Apelles?*

Apel. God shield you should haue cause to be so cunning as *Apelles!*

Alex. Me thinketh 4. colours are sufficiẽt to shadow any countenance, & so it was in the time of *Phydias.*

Apel. Thẽ had mẽ fewer fancies, & womẽ not so many fauors. For now, if the haire of her eie browes be black, yet must the haire of her head be yellowe: the attire of her head must be different from the habit of her body, els must the picture seeme like the blason of auncient armorie, not like the sweet delight of new found amiablenes. For as in garden knottes diuersitie of odours make a more sweet sauor, or as in musicke diuers strings cause a more delicate consent, so in painting, the more colours, the better counterfeit, obseruing blacke for a ground, and the rest for grace.

Alex. Lend me thy pensil *Apelles*, I will paint, & thou shalt iudge.

Apel. Here.

Alex. The coale breakes.

Apel. You leane too hard.

Alex. Now it blackes not.

Apel. You leane too soft.

Alex. This is awry.

Apel. Your eie goeth not with your hand.

Alex. Now it is worse.

Apel. Your hand goeth not with your mind.

Alex. Nay, if al be too hard or soft, so many rules and regardes, that ones hand, ones eie, ones minde must all draw together, I had rather bee setting of a battell then blotting of a boord. But how haue I done heere?

Apel. Like a king.

Alex. I thinke so: but nothing more vnlike a Painter. Wel *Apelles*, *Campaspe* is finished as I wish, dismisse her, and bring presently her counterfeit after me.

Apel. I will.

⟨ALEX. *and* HEPH. *come from the studio.*⟩

Alex. Now *Hephestion*, doth not this matter cotton as I would?

86 4. $QQ^{2\,3}$: four Q^{4} *rest* 91 must $QQ^{2\,3}$: would Q^{4} *Bl. mods.* 110 boord *Bl. F.*: bourd QQ: board *Dods. rest* 114 and *om.* $QQ^{2\,3}$

Campaspe looketh pleasauntlye, liberty wil encrease her bewty, & my loue shall aduaunce her honour.

Hep. I will not contrary your maiestie, for time must weare out that loue hath wrought, and reason weane what appetite noursed.

⟨CAMPASPE *comes from the studio.*⟩

Alex. How stately she passeth bye, yet how soberly! a sweet consent in her countenance with a chast disdaine, desire mingled with coynesse, and I cannot tell how to tearme it, a curst yeelding modestie!

Hep. Let her passe.

Alex. So she shall for the fairest on the earth. *Exeunt.*

SCHÆNA QUINTA.—⟨*The same.*⟩

PSYLLUS, MANES, APELLES.

⟨*Enter* PSYLLUS *and* MANES.⟩

Psyllus. I shalbe hanged for tarying so long.

Manes. I pray God my maister be not flowne before I come.

Psyllus. Away *Manes!* my maister doth come.

⟨*Exit* MANES. APELLES *comes from the studio.*⟩

Apel. Where haue you bin all this while?

Psyllus. No where but heere.

Apel. Who was here since my comming?

Psyllus. No body.

Apel. Vngratious wag, I perceiue you haue beene a loytering: was *Alexander* no body?

Psyllus. He was a king, I meant no meane body.

Apel. I will cogell your body for it, and then will I say it was no bodie, because it was no honeste body. Away in!

Exit Psyllus.

Vnfortunate *Apelles*, and therfore vnfortunate beecause *Apelles!* Hast thou by drawing her bewty broght to passe that thou canst scarse draw thine own breath? And by so much the more hast thou encreased thy care, by how much the more thou hast shewed thy cūning: was it not sufficient to behold the fire and warme thee, but with *Satyrus* thou must kisse the fire and burne thee? O *Campaspe*,

124 curst] curteous 1744 6 since $QQ^{2\,3}$ 1744: sithens Q^4 *Bl. F. Kelt.*: sithence 1780 *rest* 14 that] y^t Q^3 16 hast *before* thou hast *Bl.*

Campaspe, arte must yeeld to nature, reason to appetite, wisdom to affection. Could *Pigmalion* entreate by prayer to haue his Iuory turned into flesh? and cannot *Apelles* obtaine by plaints to haue the picture of his loue chaunged to life? Is painting so farre inferiour to caruing? or dost thou *Venus*, more delight to be hewed with Chizels, then shadowed with colours? what *Pigmalyon*, or what *Pyrgoteles*, or what *Lysippus* is hee, that euer made thy face so fayre, or spread thy fame so farre as I? vnlesse, *Venus*, in this thou enuiest mine arte, that in colouring my sweete *Campaspe*, I haue left no place by cunning to make thee so amiable. But alas! she is the paramour to a prince. *Alexander* the monarch of the earth hath both her body and affection. For what is it that kinges cannot obtaine by praiers, threates and promises? Wil not she think it better to sit vnder a cloth of estate like a queene, then in a poore shop like a huswife? and esteme it sweeter to be the concubine of the Lord of the world, then spouse to a painter in Athēs? Yes, yes, *Apelles*, thou maist swimme against the streame with the Crab, and feede against the winde with the deere, and pecke against the steele with the Cockatrice: starres are to be looked at, not reched at: princes to bee yeelded vnto, not contended with: *Campaspe* to bee honored, not obtained, to be painted, not possessed of thee. O fair face! O vnhappy hand! & why didst thou draw it so faire a face? O bewtifull countenance, the expresse image of *Venus*, but sōwhat fresher: the only pattern of that eternitie, which *Iupiter* dreaming of aslepe, could not conceiue again wakīg. Blush *Venus*, for I am ashamed to end thee. Now must I paint things vnpossible for mine arte, but agreeable with my affections: deepe and hollowe sighes, sadde and melancholye thoughtes, wounds and slaughters of conceites, a life posting to death, a death galloping from life, a wauering constancie, an vnsetled resolution, and what not, *Apelles*? And what but *Apelles*? But as they that are shaken with a feuer are to bee warmed with clothes, not groanes, & as he that melteth in a consumption is to bee recured by Colices, not conceites: so the feeding cāker of my care, the neuer dying worm of my hart, is to be killed by coūsel, not cries, by applying of remedies, not by replying of reasons. And sith in cases desperat there must be vsed medicines that are extreme, I wil hazard that litle life that is left, to restore the

24 Pigmalyon *so all, but see note* 28 pararamour Q^3 31 shee not *F.* 39 obtained, *the comma first in* Q^3 not] nor Q^4 43 of *om.* Q^4 *Bl. mods.* 49 but] *no ed. prints a comma* 53 of *om. Dods.*

greater part that is lost, & this shalbe my first practise: for wit must work, where authoritie is not. Assoone as *Alexander* hath viewed this portraiture, I will by deuise giue it a blemish, that by that meanes she may come again to my shop; and then as good it were to vtter my loue, and die with deniall, as conceale it, & liue in despaire.

SONG BY APELLES.

CVpid and my *Campaspe* playd
At Cardes for kisses, *Cupid* payd;
He stakes his Quiuer, Bow, & Arrows,
His Mothers doues, & teeme of sparows;
Looses them too; then, downe he throwes
The corrall of his lippe, the rose
Growing on's cheek (but none knows how),
With these, the cristall of his Brow,
And then the dimple of his chinne:
All these did my *Campaspe* winne.
At last, hee set her both his eyes;
Shee won, and *Cupid* blind did rise.
O Loue! has shee done this to Thee?
What shall (Alas!) become of mee?

⟨*Exit.*⟩

ACTUS QUARTUS

SCHÆNA PRIMA.—⟨*The Market-place, with* DIOGENES' *tub.*⟩

SOLINUS, PSYLLUS, GRANICHUS, MANES, DIOGENES, Populus.

⟨*Enter* SOLINUS, PSYLLUS, GRANICHUS.⟩

Soli. This is the place, the day, the time, that *Diogenes* hath appointed to flye.

Psyllus. I will not loose the flight of so faire a fowle as *Diogenes* is, though my maister cogel my no bodie, as he threatned.

Gran. What *Psyllus*, will the beaste wag his winges to-day?

Psyllus. We shall heare: for here commeth *Manes*: *Manes* will it be?

⟨*Enter* MANES.⟩

Manes. Be? he were best be as cunning as a Bee, or else shortly he will not be at all.

s.D. Song by Apelles *Bl. who alone of old eds. gives the words*: The Song *QQ*: A Song 1744 *without giving it* 71 All *Bl.* 1780, 1825: And *F.* 72 At *Bl.* 1780, 1825: And *F.*

Gran. How is he furnished to fly? hath he feathers?

Manes. Thou art an asse! Capons, Geese, & Owles haue feathers. He hath found *Dedalus* old waxen wings, and hath beene peecing them this moneth, he is so broade in the shoulders. O you shall see him cut the ayre euen like a Tortoys.

Sol. Me thinkes so wise a man should not be so mad, his body must needes be to heauy.

Manes. Why, hee hath eaten nothing this seuennight but corke and feathers.

Psyllus ⟨*aside*⟩. Tutch him *Manes.*

Manes. He is so light, that he can scarse keepe him from flying at midnight.

Populus intrat.

Manes. See they begin to flocke, and behold my mayster bustels himselfe to flye. ⟨DIOGENES *comes out of his tub.*⟩

Diog. Yee wicked and beewitched Atheneans, whose bodies make the earth to groane, and whose breathes infect the aire with stench. Come ye to see *Diogenes* fly? *Diogenes* commeth to see you sinke! yee call me dog: so I am, for I long to gnaw the boanes in your skins. Yee tearme me an hater of menne: no, I am a hater of your maners. Your liues dissolute, not fearing death, will proue your deaths desperate, not hoping for life: what do you els in Athens but sleepe in the day, and surfeite in the night: back Gods in the morning with pride, in the euening belly Gods with gluttonie! You flatter kings, & call them Gods: speake trueth of your selues, & confesse you are diuels! From the Bee you haue taken not the honney, but the wax to make your religion, framing it to the time, not to the trueth. Your filthy luste you colour vnder a courtly colour of loue, iniuries abroad vnder the title of pollicies at home, and secrete malice creepeth vnder the name of publick iustice. You haue caused *Alexander* to dry vp springs & plant Vines, to sow roket and weede endiffe, to sheare sheepe, and shrine foxes. Al cõscience is sealed at Athens. Swearing commeth of a hot mettal: lying of a quick wit: flattery of a flowing tongue: vndecent talk of a mery disposition. Al things are lawfull at Athens. Either you thinke there

19 Touch Q^4 *rest* 20 Manes] Manichus 1780: Granichus 1825 24 You Q^4*B l.* 1744 *F. Kelt.* 24–5 whose . . . , and *om.* 1744 27 yee *QQ*: yea *Bl. F. Kelt.*: you *Dods.* 28 Yee *old eds.* 1780 *F.*: You 1744: Yet 1825 36 colour] cover *Dods.* 37 pass *bef.* vnder 1744 39 rocket Q^4 *Bl. mods.* 41 sealed *all old eds. F. Kelt.*: seared *Dods.* mettle Q^4 *Bl. F. Kelt.*: metal *Dods.*

are no Gods, or I must think ye are no men. You build as though you should liue for euer, and surfet as though you should die to morow. None teacheth true Phylosophy but *Aristotle*, because he was the kings schoolemaister! O times! O menne! O coruption in manners! Remember that greene grasse must turne to dry hay. When you sleep, you are not sure to wake; and when you rise, not certeine to lye downe. Looke you neuer so hie, your heads must lye leuell with your feete. Thus haue I flowne ouer your disordered liues, and if you wil not amend your manners, I wil study to fly further from you, that I may be neerer to honesty.

Sol. Thou rauest *Diogenes*, for thy life is different from thy words. Did not I see thee come out of a brothel house? was it not a shame?

Diog. It was no shame to go out, but a shame to goe in.

Gran. It were a good deede *Manes*, to beate thy maister.

Manes. You were as good eate my maister.

One of the people. Hast thou made vs all fooles, and wilt thou not flye?

Diog. I tell thee vnlesse thou be honest, I will flye.

People. Dog! dog! take a boane!

Diog. Thy father neede feare no dogs, but dogs thy father.

People. We wil tel *Alexander*, that thou reprouest him behinde his back.

Diog. And I will tell him, that you flatter him before his face.

People. We wil cause al the boyes in the streete to hisse at thee.

Diog. Indeede I thinke the Athenians haue their children ready for any vice, because they be Athenians.

Manes. Why maister, meane you not to flye?

Diog. No *Manes*, not without wings.

Manes. Euery body will account you a lyar.

Diog. No, I warrant you: for I will alwaies say the Athenians are mischieuous.

Psyllus. I care not, it was sport ynogh for me to see these old huddles hit home.

Gran. Nor I.

Psyllus. Come, let vs goe, and hereafter when I meane to raile vpon any body openly, it shall be giuen out, I will flye. *Exeunt.*

47 the kings schoolemaister '*altered without authority by Dods. to* the king of school-masters' (*Fairholt*)

SCHÆNA SECUNDA.—⟨*Room in* APELLES' *House, as before.*⟩
CAMPASPE, APELLES.

Campaspe sola. Campaspe, it is hard to iudge whether thy choice be more vnwise, or the chaunce vnfortunate. Doest thou preferre—but stay, vtter not that in woordes, which maketh thine eares to glow with thoughts. Tush! better thy tongue wagge, then thy heart break! Hath a painter crept further into thy mind then a Prince? *Apelles* thē *Alexander?* Fond wench! the basenes of thy mind bewraies the meannesse of thy birth. But alas! affection is a fyre which kindleth as well in the bramble as in the oake, & catcheth hold where it first lighteth, not where it may best burne. Larkes that mount aloof in the ayre, build their neastes below in the earth; and women that cast their eies vpon kinges, may place their hearts vpon vassals. A needle will become thy fingers better then a Lute, and a distaffe is fitter for thy hand then a Scepter. Ants liue safely, til they haue gotten wings, & Iuniper is not blowne vp till it hath gotten an hie top. The meane estate is without care, as long as it continueth without pride. But here commeth *Apelles*, in whom I woulde there were the like affection.

⟨*Enter* APELLES.⟩

Apel. Gentlewoman, the misfortune I had with your picture, wil put you to some paines to sitte againe to be painted.

Camp. It is smal paines for me to sit still, but infinit for you to draw still.

Apel. No Madame, to painte *Venus* was a pleasure, but to shadowe the sweete face of *Campaspe* it is a heauen!

Camp. If your tongue were made of the same flesh that your heart is, your wordes would bee as your thoughtes are: but such a common thing it is amōgst you to commēd, that oftentimes for fashion sake you cal thē beautifull, whom you know black.

Apel. What might men doe to be beleeued?

Camp. Whet their tongues on their heartes.

Apel. So they doe, and speake as they thinke.

Camp. I would they did!

Apel. I would they did not!

Camp. Why, would you haue them dissemble?

2 the] thy Q^3 *rest* 10 aloof Q^2: aloft $QQ^{3,4}$ *Bl. mods.* S. D. [Enter APELLES] *supplied by Reed* 1780 29 tongues *QQ Dods.*: tongue *Bl. F. Kelt.*

Apel. Not in loue, but their loue. But wil you giue me leaue to aske you a question without offence?

Camp. So that you wil aunswere me an other without excuse.

Apel. Whom do you loue best in the world?

Camp. He that made me last in the world.

Apel. That was a God.

Camp. I had thought it had beene a man. But whome do you honour most, *Apelles?*

Apel. The thing that is lykest you, *Campaspe.*

Camp. My picture?

Apel. I dare not venture vpon your person. But come, let vs go in: for *Alexander* will thinke it long till we returne.

Exeunt ⟨*into the studio*⟩.

SCHÆNA TERTIA.—⟨*Room in the Palace.*⟩

⟨*Enter*⟩ CLYTUS, PERMENIO.

Clitus. We heare nothing of our Embassage, a colour belike to bleare our eyes, or ticle our eares, or inflame our heartes. But what doth *Alexander* in the meane season, but vse for Tantara, Sol. Fa. La, for his harde couch, downe beddes, for his handfull of water, his standinge Cup of wine?

Par. Clytus, I mislike this new delicacie & pleasing peace: for what els do we se now then a kind of softnes in euery mans mind; Bees to make their hiues in soldiers helmets; our steedes furnished with foote clothes of gold, in steede of saddles of steele; more time to bee required to scoure the rust of our weapons, thē there was woōt to be in subdewing the countries of our enemies. Sithence *Alexander* fell from his harde armour to his softe robes, beholde the face of his court: youthes that were woont to carry deuises of victory in their shieldes, engraue now posies of loue in their ringes: they that were accustomed on trotting horses to charge the enimy with a launce, now in easie coches ride vp & downe to court Ladies; in steede of sword and target to hazard their liues, vse pen and paper to paint their loues. Yea, such a feare and faintnes is growne in courte, that they wish rather to heare the blowing of a horne to hunt, thē the sound of a trumpet to fight! O *Phillip*, wert thou aliue to see this alteration, thy men turned to womē,

8 to] do $QQ^{2\text{-}8}$: *om.* 1744 are *bef.* furnished *Dods.* 10 to bee] is *Dods.* of] off *Dods.*

thy soldiers to louers, gloues worne in veluet caps, in steede of plumes in grauen helmets, thou wouldest ether die among them for sorrow, or confound them for anger.

Clitus. Cease *Permenio*, least in speaking what becommeth thee not, thou feele what liketh thee not: truth is neuer without a scratcht face, whose tõgue although it cannot be cut out, yet must it be tied vp.

Par. It grieueth me not a little for *Hephestion*, whoe thirsteth for honour, not ease: but such is his fortune & neerenesse in friendship to *Alexander*, that he must lay a pillowe vnder his head, when he would put a targette in his hand. But let vs draw in, to see how well it becomes them to tread the measurs in a daunce, that were wont to sette the order for a march. *Exeunt.*

SCHÆNA QUARTA.—⟨APELLES' *studio.*⟩

APELLES, CAMPASPE ⟨*discovered*⟩.

Apel. I haue now, *Campaspe*, almost made an ende.

Camp. You tolde me, *Apelles*, you would neuer ende.

Apel. Neuer end my loue: for it shal be eternal.

Camp. That is, neither to haue beginning nor ending.

Apel. You are disposed to mistake, I hope you do not mistrust.

Camp. What will you saye if *Alexander* perceiue your loue?

Apel. I will say it is no treason to loue.

Camp. But how if he wil not suffer thee to see my person?

Apel. Then will I gase continually on thy picture.

Camp. That will not feede thy heart.

Apel. Yet shall it fill mine eye: besides the sweete thoughtes, the sure hopes, thy protested faith, wil cause me to imbrace thy shadow continually in mine armes, of the which by strong imagination I will make a substaunce.

Camp. Wel, I must be gon: but this assure your self, that I had rather bee in thy shop grinding colours, then in *Alexanders* court, following higher fortunes.

Campaspe alone.

Foolish wensh, what hast thou done? that, alas! which cannot be vndone, and therefore I feare me vndone. But content is such

22 veluet, caps $QQ^{2\,3}$ 23 either Q^{4} *rest* 24 counfound *Bl. F.* 12 thy[2]] the 1744 17 fortune 1744 S. D. Campaspe alone *all eds., i.e. she comes from the studio and the curtains close behind her*: *Dods. prefixes* Exit APELLES

a lif, I care not for aboundance. O *Apelles*, thy loue commeth from the heart, but *Alexanders* from the mouth. The loue of Kinges is like the blowinge of windes, whiche whistle sometimes gentlye amonge the leaues, and straight wayes turne the trees vp by the rootes; or fire which warmeth a farre off, and burneth neere hand; or the sea, which maketh men hoyse their sayles in a flattering calme, and to cut their mastes in a rough storme. They place affection by times, by pollicie, by appointment; if they frowne, who dares cal them vnconstant? if bewray secretes, who will tearme them vntrue? if fall to other loues, who trembles not, if he call them vnfaithfull? In kinges there can be no loue, but to Queenes: for as neere must they meete in maiestie, as they doe in affection. It is requisite to stande aloofe from kinges loue, *Ioue*, and lightening. *Exit.*

SCHENA QUINTA.—⟨*The same.*⟩

APELLES, Page.

⟨*Enter* APELLES *from the studio.*⟩

Apel. Now *Apelles*, gather thy wits together: *Campaspe* is no lesse wise then fayre, thy selfe must bee no lesse cunning then faithfull. It is no small matter to be riuall with *Alexander.*

⟨*Enter* Page.⟩

Page. Apelles, you must come away quicklye with the picture; the king thinketh that now you haue painted it, you play with it.

Apel. If I would play with pictures, I haue ynough at home.

Page. None parhaps you like so well.

Apel. It may be I haue painted none so well.

Page. I haue knowne many fairer faces.

Apel. And I many better boyes. *Exeunt.*

19-20 But content . . . aboundance *om.* 1825, *as noted by F.* 25 makes *Dods.* sayles] seales Q^2 10 boyes] *Gilchrist in ed.* 1825 *needlessly queries* toys

ACTUS QUINTUS

SCHÆNA PRIMA.—⟨*The Market-place, with* DIOGENES' *tub.*⟩

⟨*Enter, to*⟩ DIOGENES, SYLUIUS, PERIM, MILO, TRICO, MANES.

Sylvi. I haue brought my sons, *Diogenes*, to be taught of thee.

Diog. What can thy sonnes doe?

Syl. You shall see their qualities: Daunce, sirha!

Then PERIM *daunceth.*

How like you this? doth he well?

Diog. The better, the worser.

Syl. The Musicke very good.

Diog. The Musitions very badde; who onelye study to haue their stringes in tune, neuer framing their manners to order.

Syl. Now shall you see the other. Tumble, sirha!

MILO *tumbleth.*

How like you this? why do you laugh?

Diog. To see a wagge that was born to break his neck by distinie, to practise it by arte.

Milo. This dogge will bite me, I will not be with him.

Diog. Feare not boy, dogges eate no thistles.

Perim. I maruel what dog thou art, if thou be a dog.

Diog. When I am hungry, a mastyue, and whē my belly is full, a spaniell.

Syl. Doest thou beleeue that there are any gods, that thou art so dogged?

Diog. I must needs beleeue there are gods: for I think thee an enimie to them.

Syl. Why so?

Diog. Because thou hast taught one of thy sonnes to rule his legges, and not to follow learning; the other to bend his body euery way, and his minde no way.

Perim. Thou doest nothing but snarle, and barke like a dogge.

Diog. It is the next way to driue away a theefe.

Syl. Now shall you heare the third, who singes like a Nightingall.

17 spannell *Bl. F.* 28 signes $QQ^{2\,3}$

Diog. I care not: for I haue heard a Nightingall sing her selfe.

Syl. Sing, sirha!

TRICO *singeth.*

SONG.

WHat Bird so sings, yet so dos wayle?
O t'is the rauish'd Nightingale.
Iug, Iug, Iug, Iug, tereu, shee cryes,
And still her woes at Midnight rise.
Braue prick song! who is't now we heare?
None but the Larke so shrill and cleare;
How at heauens gats she claps her wings,
The Morne not waking till shee sings.
Heark, heark, with what a pretty throat
Poore Robin red-breast tunes his note;
Heark how the iolly Cuckoes sing
Cuckoe, to welcome in the spring,
Cuckoe, to welcome in the spring.

Syl. Loe *Diogenes!* I am sure thou canst not doe so much.

Diog. But there is neuer a Thrush but can.

Syl. What hast thou taught *Manes* thy man?

Diog. To be as vnlike as may be thy sonnes.

Manes. He hath taught me to fast, lye hard, & runne away.

Syl. How sayest thou *Perim*, wilte thou bee with him?

Perim. I, so he will teache me first to run away.

Diog. Thou needest not be taught, thy legges are so nimble.

Syl. How sayest thou *Milo*, Wilte thou bee with hym?

Diog. Nay, holde your peace, he shal not.

Syl. Why?

Diog. There is not roome enough for him and mee both to tumble in one tub.

Syl. Well *Diogenes*, I perceaue my sonnes brooke not thy manners.

Diog. I thought no lesse, when they knewe my vertues.

Syl. Farewel *Diogenes*, thou neededst not haue scraped rootes, if thou wouldest haue followed *Alexander.*

Diog. Nor thou haue followed *Alexãder*, if thou hadst scraped roots. *Exeunt.*

30 heard *om. Bl., whence F. Kelt. insert* to *before* sing S. D. TRYCO singeth. SONG *so Bl. who alone of old eds. gives the words.* QQ 1744 TRICO singeth *merely* 56 to tumble both Q^4 *Bl. mods.*

SCHÆNA SECUNDA.—⟨*The same.*⟩

• APELLES *alone.*

I feare me *Apelles*, that thine eies haue blabbed that, which thy tongue durst not. What little regard hadst thou! whilst *Alexander* viewed the conterfeite of *Campaspe*, thou stoodest gazing on her countenaunce! If he espie or but suspect, thou must needes twice perish, with his hate, and thine owne loue. Thy pale lookes when he blushed, thy sadde countenaunce when hee smiled, thy sighes when he questioned, may breede in him a ielosie, perchaunce a frenzye. O loue! I neuer before knewe what thou wert, and nowe haste thou made mee that I know not what my selfe am? Onely this I knowe, that I must endure intollerable passions, for vnknowne pleasures. Dispute not the cause, wretch, but yeeld to it.: for better it is to melt with desire, then wrastle with loue. Cast thy selfe on thy carefull bedde, be content to lyue vnknowne, and die vnfounde. O *Campaspe*, I haue painted thee in my heart: painted? nay, contrarye to myne arte, imprinted, and that in suche deepe Characters, that nothing can rase it out, vnlesse it rubbe my heart out. *Exit.*

SCHÆNA TERTIA.—⟨*The same.*⟩

⟨*Enter*⟩ MILECTUS, PHRIGIUS, LAYS, ⟨*to*⟩ DIOGENES ⟨*in his tub*⟩.

Mil. It shal go hard, but this peace shall bring vs some pleasure.

Phry. Downe with armes, and vp with legges, this is a world for the nonce.

Lais. Sweete youthes, if you knew what it were to saue your sweete bloud, you would not so foolishly go about to spend it. What delight can there be in gashinge, to make foule scarres in faire faces, & crooked maimes in streight legges? as though men being borne goodlye by nature, would of purpose become deformed by follye; and all forsooth for a new found tearme, called valiant, a word which breedeth more quarrelles then the sense can commendation.

Mil. It is true *Lays*, a featherbed hath no fellow, good drinke makes good bloud, and shall pelting words spill it?

2–4 thou! . . . Campaspe, . . . countenaunce!] thou, . . . Campaspe? . . . countenaunce. Q^2 *F.*; *and* 1780, 1825, *exc.* Campaspe!: thou, . . . Campaspe, . . . countenaunce? QQ^{2-4} *Bl.* 1744; *and Kelt. exc.* countenance! 16 my *Dods. foll. by F. for* thy *of old eds.* 3 nonce *here the collation of* Q^2 *ends, the remaining four leaves in the Dyce copy being mounted from* Q^4 *and signed* G *instead of* F *as required in* QQ^{2-3}. *Our text follows* Q^2 *to end of play* 4 know *Bl.*

Phry. I meane to inioy the world, and to draw out my life at the wiredrawers, not to curtall it off at the Cuttelers.

Lais. You may talke of warre, speake bigge, conquer worldes with great wordes: but stay at home, where in steede of Alarums you shall haue daunces, for hot battelles with fierce menne, gentle Skirmishes with fayre womenne. These pewter coates canne neuer sitte so wel as satten dublets. Beleeue mee, you cannot conceaue the pleasure of peace, vnlesse you despise the rudenesse of warre.

Mil. It is so. But see *Diogenes* prying ouer his tubbe: *Diogenes*, what sayest thou to such a morsel?

Diog. I say, I would spit it out of my mouth, because it should not poyson my stomack.

Phry. Thou speakest as thou art, it is no meate for dogges.

Diog. I am a dogge, and Phylosophy rates mee from carion.

Lais. Vnciuill wretch, whose manners are aunswerable to thy callynge, the time was thou wouldest haue hadde my company, had it not beene, as thou saidst, too deare.

Diog. I remember there was a thinge that I repented me of, and now thou haste told it: indeed it was to deare of nothing, and thou deare to no bodye.

Lais. Downe, villaine, or I wil haue thy head broken!

Mil. Will you couch?

Phry. Auaunt, curre! Come sweete *Lays*, let vs go to some place and possesse peace. But first let vs sing, there is more pleasure in tuning of a voyce, then in a volly of shotte. ⟨*Song.*⟩

Mil. Now let vs make haste, least *Alexander* finde vs here.

Exeunt.

SCHÆNA QUARTA.—⟨*The same.*⟩

ALEXANDER, HEPHESTION, Page, DIOGENES, APELLES, CAMPASPE.

⟨*Enter* ALEXANDER, HEPHAESTION *and* Page.⟩

Alex. Mee thinketh, *Hephestion*, you are more melancholy then you were accustomed; but I perceiue it is all for *Alexander*. You can neither brooke this peace, nor my pleasure; be of good cheare, though I winke, I sleepe not.

Hep. Melancholy I am not, nor well content: for I know not

36 let vs sing] *neither QQ Bl. nor mods. give song nor any stage-direction for it*

how, there is such a rust crept into my bones with this long ease, that I feare I shal not scowre it out with infinite labours.

Alex. Yes, yes, if all the trauails of conquering the world will set either thy body or mine in tune, wee will vndertake them. But what think you of *Apelles?* Did ye euer see any so perplexed? Hee neither aunswered directly to any question, nor looked stedfastly vppon anye thing. I hold my life the Painter is in loue.

Hep. It may be: for commonly we see it incident in artificers to be inamoured of their own workes, as *Archidamus* of his woodden Doue, *Pigmalyon* of his iuorie Image, *Arachne* of his woddē swan; especially painters, who playing with their owne conceits, now coueting to draw a glaūcing eie, then a rolling, now a wincking, stil mending it, neuer ending it, til they be caught with it; and then poore soules they kisse the colours with their lippes, with which before they were loth to taint their fingers.

Alex. I wil finde it out: page, goe speedely for *Apelles*, wil him to come hither, and when you see vs earnestly in talke, sodenly cry out *Apelles* shoppe is on fire!

Page. It shalbe done.

Alex. Forget not your lesson. ⟨*Exit* Page.⟩

Hep. I maruaile what your deuice shalbe.

Alex. The euent shall proue.

Hep. I pittie the poore painter, if he be in loue.

Alex. Pittie him not, I pray thee: that seuere grauity set aside, what do you think of loue?

Hep. As the Macedonians doe of their hearbe Beet, which loking yellow in the ground, and blacke in the hand, thinke it better seene then toucht.

Alex. But what do you imagine it to be?

Hep. A word by superstition thought a god, by vse turned to an humour, by selfwil made a flattering madnesse.

Alex. You are too hard harted to think so of loue. Let vs go to *Diogenes*. *Diogenes*, thou maist think it somwhat that *Alexander* commeth to thee againe so soone.

Diog. If you come to learne, you could not come soone enough; if to laugh, you be come to soone.

Hep. It would better become thee to be more curteous, and frame thy selfe to please.

Diog. And you better to be lesse, if you durst displease.

15 Arachne *so all*

Alex. What dost thou think of the time we haue here?

Diog. That we haue little, and lose much.

Alex. If one be sick, what wouldest thou haue him do?

Diog. Be sure that he make not his Phisition his heire.

Alex. If thou mightest haue thy wil, how much groūd would content thee?

Diog. As much as you in the ende must be contented withall.

Alex. What, a world?

Diog. No, the length of my body.

Alex. *Hephestion*, shal I be a litle pleasant with him?

Hep. You may: but he will be very peruerse with you.

Alex. It skilleth not, I cannot be angry with him. *Diogenes*, I pray thee, what doost thou think of loue?

Diog. A little worser then I can of hate.

Alex. And why?

Diog. Because it is better to hate the thinges whiche make to loue, thē to loue the things which giue occasion of hate.

Alex. Why, bee not women the best creatures in the world?

Diog. Next men and Bees.

Alex. What dost thou dislyke chiefly in a woman?

Diog. One thing.

Alex. What?

Diog. That she is a woman.

Alex. In mine opinion thou wert neuer born of a woman, that thou thinkest so hardly of womē. But now cōmeth *Apelles*, who I am sure is as far from thy thoght, as thou art frō his cunning.

Diog. I will haue thy cabin remoued nerer to my court, bicause I wilbe a philosopher.

Diog. And when you haue done so, I pray you remoue your court further from my cabinne, because I wil not be a courtier.

⟨*Enter* APELLES.⟩

Alex. But here commeth *Apelles*. *Apelles*, what peece of worke haue you in hand?

Apel. None in hand, if it like your maiestie: but I am deuising a platforme in my head.

Alex. I think your hand put it in your head. Is it nothing about *Venus*?

48 hiere Q^3 51 whitall Q^3 56 skilleth Q^3 1780, 1825: skills Q^4 *Bl.* 1744 *F. Kelt.* 70 thogt Q^3: thoughts Q^4 *Bl. mods.* S. D. [Enter APELLES] *supplied by Reed* 1780 76 in hand Q^3: now in hand Q^4 *Bl. mods.* 79 in] into *Dods.*

⟨*Re-enter* Page.⟩

Apel. No, but some thing aboue *Venus.*

Page. *Apelles*, *Apelles*, looke about you, your shop is on fire!

Apel. Ay me! if the picture of *Campaspe* be burnt, I am vndone!

Alex. Stay *Apelles*, no hast: it is your hart is on fire, not your shop; & if *Camp.* hang ther, I wold she were burnt. But haue you the picture of *Campaspe?* Belike you loue her wel, that you care not thogh al be lost, so she be safe.

Apel. Not loue her: but your Maiestie knowes that painters in their last works are said to excel themselues, and in this I haue so much pleased my selfe, that the shadow as much delighteth mee being an artificer, as the substaunce doth others that are amorous.

Alex. You lay your colours grosely; though I could not paint in your shop, I cã spy into your excuse. Be not ashamed *Apelles*, it is a Gentlemans sport to be in loue. ⟨*To* Attendants.⟩ Call hither *Campaspe.* Me thinks I might haue bin made priuie to your affection; though my counsell had not bene necessary, yet my countenance might haue bin thought requisite. But *Apelles*, forsooth, loueth vnder hand, yea & vnder *Alexanders* nose, and—but I say no more.

Apel. *Apelles* loueth not so: but he liueth to do as *Alexander* will.

⟨*Enter* CAMPASPE.⟩

Alex. *Campaspe*, here is newes. *Apel.* is in loue with you.

Camp. It pleaseth your maiestie to say so.

Alex. ⟨*aside*⟩. *Hephestion*, I wil trye her to.—*Campas.* for the good qualities I know in *Apelles*, and the vertue I see in you, I am determined you shal enioy one the other. How say you *Campaspe*, would you say I?

Camp. Your handmaid must obey, if you commaund.

Alex. ⟨*aside*⟩. Think you not, *Hephestion*, that she wold faine be commaunded?

Hep. I am no thought catcher, but I gesse vnhappily.

Alex. ⟨*to* CAMP.⟩. I will not enforce mariage, where I cannot cõpel loue.

81 aboue Q^4 *mods.*: about Q^3 *Bl.* 82 about *QQ mods.*: aboue *Bl.* 100 loueth *old eds.*: lov'd *Dods.* S.D. [Enter CAMPASPE] *supplied by Reed* 1780 107 the other Q^3: another Q^4 *Bl. mods.*

Camp. But your maiestie may moue a question, where you be willing to haue a match.

Alex. Beleeue me, *Hephestion*, these parties are agreed, they would haue me both priest and witnesse. *Apelles*, take *Campaspe*: why moue ye not? *Campaspe*, take *Apelles*: wil it not be? If you be ashamed one of the other, by my consent you shal neuer come togeather. But dissemble not *Campaspe*, do you loue *Apelles?*

Camp. Pardon my Lord, I loue *Apelles!*

Alex. *Apelles*, it were a shame for you, being loued so openly of so faire a virgin, to say the contrary. Doe you loue *Campaspe?*

Apel. Onely *Campaspe!*

Alex. Two louing wormes, *Hephestion!* I perceiue *Alexander* I cannot subdue the affections of men, though he cõquer their countries. Loue falleth like dew aswel vpõ the low grasse, as vpon the high Cæder. Sparkes haue their heate, Antes their gall, Flyes their splene. Well, ĕioy one an other, I giue her thee frãckly, *Apelles.* Thou shalt see that *Alexander* maketh but a toye of loue, and leadeth affection in fetters; vsing fãcy as a foole to make him sport, or a minstrell to make him mery. It is not the amorous glaũce of an eie can settle an idle thought in the heart; no, no, it is childrens game, a life for seamsters and scholers; the one pricking in cloutes haue nothing els to thinke on, the other picking fancies out of books, haue little els to meruaile at. Go *Apelles*, take with you your *Campaspe*, *Alexander* is cloied with looking on that which thou wondrest at.

Apel. Thankes to your maiestie on bended knee, you haue honoured *Apelles.*

Camp. Thankes with bowed heart, you haue blessed *Campaspe.*

Exeunt ⟨APELL. *and* CAMP.⟩.

Alex. Page, goe warne *Clitus* and *Parmenio* and the other Lordes to be in a readines, let the trumpet sound, strike vp the drumme, and I will presently into Persia. How now *Hephestion*, is *Alexander* able to resiste loue as he list?

Hep. The conquering of Thebes was not so honourable as the subdueing of these thoughts.

Alex. It were a shame *Alexander* should desire to commaund the

128 he *om.* Q^4 *Bl.* 129 dew Q^3: a dew Q^4 *Bl. mods.* 145 a *om. Dods.*

world, if he could not commaund himselfe. But come, let vs go, I wil try whether I can better beare my hand with my hart, then I could with mine eie. And good *Hephestion*, when al the world is woone, and euery countrey is thine and mine, either find me out an other to subdue, or of my word I wil fall in loue. *Exeunt.*

152 beare *om.* 1825 hand with my hart *so all*; *qy.?* heart with my hand *as* 1744 155 of *old eds.*: on *mods.*, *though F. prefers* of

THE EPILOGUE AT THE BLACKE FRYERS

Where the Rainebowe toucheth the tree, no Caterpillers wil hang on the leaues: where the Gloworm creepeth in the night, no Addar wil goe in the day. We hope in the eares where our trauails be lodged, no carping shal harbour in those tongues. Our exercises must be as your iudgment is, resembling water, which is alwaies of the same colour into what it runneth.

In the Troiane horse lay couched soldiers, with childrē, and in heapes of many words we feare diuerse vnfitte, among some allowable. But as *Demosthenes* with often breathing vp the hill amended his stammering, so wee hope with sundry labours against the haire, to correcte our studies. If the tree be blasted that blossomes, the faulte is in the wind, and not in the roote; and if our pastimes be misliked, that haue bin allowed, you must impute it to the malice of others, and not our endeuour. And so wee rest in Good case if you rest well content.

THE EPILOGUE AT THE COURT

WE cannot tell whether we are fallen among *Diomedes* birds or his horses; the one receiued some men with sweet notes, the other bitte al men with sharp teeth. But as *Homers* Gods conueied them into clouds, whom they would haue kept from curses, and as *Venus*, least *Adonis* shuld be pricked with the stings of Adders, couered his face with the winges of Swans; so we hope, being shielded with your highnesse countenaunce, wee shall, though heare the neighing, yet not feele the kicking of those iades, and receiue, though no praise (which we cannot deserue) yet a pardon, which in all humilytie we desire. As yet we cannot tell what we should tearme our labours, yron or bullyon; only it belongeth to your Maiestie to make them fitte either for the forge, or the mint, currant by the stampe, or counterfeit by the Anuil. For as nothing is to be called whit, vnles it had bin named white by the firste creator, so can there be nothing thought good in the opinion of others, vnlesse it be christened good by the iudgement of your selfe. For our selues againe, we are those torches waxe, of whiche being in your highnesse handes, you may make Doues or Vultures, Roses or Nettles, Lawrell for a garland, or elder for a disgrace.

FINIS.

8 *Dods. and mods. insert* we *before* heare 15 creator *Dods. mods.*: creature $QQ^{3\,4}$ *Bl.* 17 those torches waxe Q^3: like these torches of waxe Q^4 *Bl. F. Kelt.*: like these torches, wax, *Dods.*

SAPHO AND PHAO

EDITIONS

'6to Aprilis 1584 Thomas cadman Lyllye yt is graunted vnto him yat yf he gett ye commedie of Sappho laufully alowed vnto him. Then none of this cumpanie shall Interrupt him to enjoye yt . . . . vj^{d}.' (*Sta. Reg.* ed. Arb. ii. 430.)

Q^{1}. *Sapho and Phao,* | *Played beefore the* | *Queenes Maiestie on Shroue-*|*tewsday, by her Maiesties* | *Children, and the Boyes* | *of Paules.* | ¶ *Imprinted at London* | *for Thomas Cadman.* | 1584. |

[Colophon] *Imprinted at London by Thomas* | *Dawson, for Thomas Cadman.* | 4to. A–G 2 in fours, G 2 verso blank. (*Brit. Mus.*)

Cadman ceased to publish in 1589, and his rights in this play and *Campaspe* evidently passed to William Broome, who published an edition of both in 1591. The *Stationers' Register*, however, contains no record of the transfer earlier than that of April 12, 1597, which enters both plays and two other books, 'The which copies were Thomas Cadmans,' to Broome's widow, Joan: see entry quoted under 'Editions' of *Campaspe* from *Sta. Reg.* ed. Arber, iii. 82.

Q^{2}. *Sapho and Phao,* | *Played beefore the* | *Queenes maiestie on Shroue* | *tewsday, by her Maiesties* | *Children, and the Boyes* | *of Paules.* | *Imprinted at London by Thomas* | *Orwin, for William Broome.* | 1591. | 4to. A–G 2 in fours, G 2 verso blank. No col. (*Br. Mus.*: *Bodl.*: *Dyce Coll. S. Kensington.*)

On Aug. 23, 1601, the play is transferred, together with *Campaspe, Gallathea, Endimion,* and *Midas,* from 'mystres Brome Lately Deceased' to George Potter (*Sta. Reg.* iii. 191, ed. Arb.); and on Jan. 9, 1628, is entered to Blount as one of the *Sixe Covrt Comedies.* (*Sta. Reg.* iv. 192.)

Third ed. *Sapho* | *and* | *Phao,* | *Played before the Queenes* | *Maiestie on Shroue-*|*tuesday:* | *By her Maiesties* | *Children, and the Chil-*|*dren of Paules.* | *London,* | *Printed by William Stansby,* | *for Edward Blount.* | 1632. | 12mo, occupying L 2–O 12 in twelves of the *Sixe Covrt Comedies.*

Also in Fairholt's edition of Lyly's *Dramatic Works*, 1858, vol. i.

SAPHO AND PHAO

Argument. — Venus, travelling to Syracuse to reduce the pride of queen Sapho, dowers the ferryman Phao with preternatural beauty, which while filling his heart with vague desires makes him scornful of all women, until a chance meeting kindles a mutual passion between Sapho and himself. The lovesick queen, torn with the conflict between pride and affection, prays Venus' aid, and meanwhile sends for Phao to cure with his simples the fever she feigns before her ladies. Venus meets Phao in the palace; and herself falls a victim to the beauty she has created. Jealous of Sapho, she cajoles Vulcan to furnish Cupid with special arrows which may undo the work of his former shaft, and transfer the ferryman's love to herself. But Cupid, having fulfilled part of his task by cooling Sapho's affection, is won to betray the design and to inspire Phao with loathing instead of love for Venus; nor can the goddess by threats or coaxing disengage her son from Sapho, with whom he takes up his abode, while Phao quits Sicily in despair.

Variety is sought in the conjugal relations of Venus and Vulcan, in the opposition between the spirit of the Court and that of the student as represented by the two friends Trachinus and Pandion, in the sprightly talk of Sapho's ladies, among whom Mileta is chief, in the love-precepts given to Phao by the crone Sybilla, and in the intercourse between the smith Calypho and a couple of Pages, which is made the occasion for a parody of formal logic.

Text and Bibliography. — The text followed is that of the first quarto, 1584, which presents the play in a singularly perfect state, with not more than half a dozen errors of any importance. I have corrected all obvious mistakes (one or two of them by Q^2), recording every change in the footnotes, I have emended the text in one or two places, e. g. iv. 3. 46, v. 3. 13, have added the songs which first appear in Blount, and inserted many necessary stage-directions for entry and exit, a matter in which the old editions are always careless. The ⟨ ⟩ clearly indicate every such addition to the original text.

The second quarto, 1591, has about a dozen bad corruptions, half a dozen of less importance, and several indifferent changes; while it corrects four of the errors of its predecessor, and in several places improves the punctuation.

Blount's edition repeats nearly all the corruptions of Q^2, and introduces six bad ones of its own, e. g. 'loue' for 'Ioue,' iv. 2. 40, 'my selfe' for the verb 'mysell,' iv. 3. 59, 'cold' for the participle 'coold,' iv. 3. 89, together with a fair number of misprints and minor changes: but it gives the songs, and corrects one or two mistakes.

Fairholt, following Blount, corrects half a dozen of his mistakes by reversion to Q^1, but repeats all the rest and adds one or two of his own.

Authorship. — Lyly's name is not on the title-page, but appears in the first entry of the play in the *Stationers' Register*; and his authorship is confirmed by the style, by twelve echoes from *Euphues*, and by Blount's inclusion of the play among the *Sixe Covrt Comedies*.

Sources and Allegory. — He avails himself of the classical legend of a passion between Sappho and Phao, which, appearing first in several lost Attic comedies, and 'probably derived,' says Smith, 'from the story of the love of Aphrodite for Adonis, who in the Greek version of the myth was called Phaethon or Phaon,' receives beautiful development in Ovid's Epistle (*Heroid.* xv), which formed our author's chief authority. With this he combines the fable, unconnected with Sappho, which is related in Aelian's *Varia Historia*, xii. 18, and Palaephatus' *De Fab. Narrat.* lib. i, of Venus' gift to Phao of extraordinary beauty on the occasion of his ferrying her across a strait at Mytilene in Lesbos. Aelian's work had been translated by Abraham Fleming with the title *A registre of Hystories, conteining Martiall exploites of worthy warriours . . . Written in Greeke by Ælianus a Romane: and deliuered in Englishe by Abraham Fleming. . . . Imprinted at London . . .* 1576 (4to, black letter), from which, rather than from the Greek, I quote the chapter, and the following one about Sappho.

'¶ That Phaon was of a fayre complexion.

Phaon, a proper youth, excelling al other in fauour and comlynesse, was hidden of *Venus* among long lettisse which sprung vp and grew very rãckly. Some holde opinion that this *Phaon* was

a ferry man, and that he vsed that trade of lyfe and exercise. So it fortuned that *Venus* had occasion to passe ouer the water, whom he not so redely as willingly, tooke by the hand, and receiued into his whery, and carryed her ouer with as great dilligence as he could for his lyfe, not knoying all this while what she was: For which dutifull seruice at that instaunt exhibited, *Venus* bestowed vppon him an Allablaster box full of oyntment for her ferrage, wherwith *Phaon* washing and skouring his skin, had not his fellow in fairenesse of fauour, and beutyful complexion aliue: insomuch that the women of *Mitylen* were inflamed with the loue of *Phaon*, his comlynesse did so kindle their affections.' The Greek merely adds that he was afterwards taken in adultery and killed.

'¶ Of Sapho.

Plato the sonne of *Aristo*, numbreth *Sapho* the Versifyer, and daughter of *Scamandronymus* amonge such as were wise, lerned and skilful. I heare also, that there was another *Sapho* in *Lesbus*: which was a stronge whore, and an arrant strumpet.'

Combining Ovid and Aelian, Lyly makes Venus the enemy and rival of Sapho and protagonist of his plot; and amplifies her part by introducing her conjugal relations with Vulcan. A transfer of the scene from Lesbos to Sicily, where in Ovid's Epistle Sappho addresses her lover, enables him to introduce Vulcan's forge at the neighbouring Aetna, and suggests the addition of the Cyclops, not the pastoral monster of Homer, but one of the smiths of Virgil's *Fourth Georgic*, ll. 170–5.

> 'Ac veluti, lentis Cyclopes fulmina massis
> Cum properant, alii taurinis follibus auras
> Accipiunt redduntque, alii stridentia tingunt
> Aera lacu; gemit impositis incudibus Aetna;
> Illi inter sese magna vi brachia tollunt
> In numerum, versantque tenaci forcipe ferrum: &c.

See also what is said in the essay on 'Lyly as a Playwright,' pp. 253–4; about Mulciber and his workshop in *Thersites*, where he forges weapons for the hero; and about Venus and Cupid and the gold- and lead-headed arrows in *Cambyses*. And further Lyly introduces the Sibyl and her cave from Ovid, *Met.* xiv. 104 sqq.[1] Sybilla's

[1] In a show presented to the Queen at Woodstock, 1575, and printed by Gascoigne as *The tale of Hemetes the heremyte*, 1577, in Eng., Lat., Ital. and Fch., had appeared 'the grott of Sibilla,' to which ladies and knights resort to learn the future. (W. C. Hazlitt's ed. of Gascoigne, vol. ii. p. 143.) See also what is said about Daphne in Tasso's *Aminta*, in the Note on Italian Influence, pp. 473 sqq.

account of Apollo's suit of her, ii. 1. 50, 'caught up my handful of sand,' &c., is only to be paralleled by Ovid's ll. 132–44; cf. especially

> 'Ego pulveris hausti
> Ostendens cumulum, quot haberet corpora pulvis,
> Tot mihi natales contingere vana rogavi.'

This medley of classical suggestion is made to serve the author's main purpose of flattering the Queen by an allegorical representation of the relations between herself and her suitor, the Duc d'Alençon. The idea of this match, first mooted by Catherine de' Medici when Anjou, the elder brother, showed signs of cooling in his suit, was seriously renewed in 1578, and not wholly abandoned till 1582. Froude's *History* (vol. xi) details the long course of vacillation and chicanery by which Elizabeth used her marriage-negotiations in the nice balance of her political relations with France, Spain, and the revolted Netherlands. On Feb. 6, 1582, Alençon finally quitted England to assume the sovereignty of the United Provinces that had been offered him by the Prince of Orange, a sovereignty never more than nominal, and soon terminated by his unsuccessful military attempt on the liberties of Antwerp (Jan. 1583). He died on June 9, 1584. It is to this underlying allegory, clearly alluded to in the Prologue at Court and the Epilogue, especially in the words about 'the necessitie of the hystorie' and the comparison of the whole inconclusive story to the mazes of a labyrinth, that the changes made in the classical myth of Sappho are chiefly due. Hence the representation of her as a queen with a Court, and the suppression, surprisingly and needlessly thorough, of her poetic fame and functions: hence the striking beauty and majesty of person with which she is dowered, whereas Ovid represents her as of dark complexion and short stature (ll. 33–6): hence the invitation of Phao to her Court, her struggle against her passion and final conquest of it: while her secure assumption at the close of the prerogatives of Venus and the person of Cupid are in the happiest vein of courtly flattery. The distress and perplexities of Phao, and his departure from Sicily at the call of other destinies, are quite in keeping with the facts of Alençon's courtship; nor need the marked ugliness of the duke disqualify him for the part. Elizabeth had declared in 1579 that 'she had never seen a man who pleased her so well, never one whom she could so willingly make her husband' (Froude, xi. 155); and the courtly poet saw and seized his opportunity in the tale that Love herself had made Phao beautiful.

I do not know that it is necessary to find originals for any of the other characters: but Mr. Fleay (*Biograph. Chron.* vol. ii. 40) identifies Pandion, the university student newly arrived at Court, with Lyly himself; the Sibyl might stand for Catherine de' Medici; and the clear personality of the witty Mileta, with her obvious attempt on Phao in iii. 4, suggests that an original might also be found for her, if our knowledge of the Court history were fuller.

Date. — The entry of the play in the *Stationers' Register*, under date April 6, 1584, supplies us with a downward limit for its composition, which must have been completed at latest in 1583. The identification of Phao with Alençon, and the latter's departure from England on Feb. 6, 1582, supplies us with an upward limit, not for its completion, but for its performance at Court. A reference to the discussion of the date of *Campaspe* (p. 310) will show that I identify this earliest Court performance with that on Shrove Tuesday, 1582 (February 27, says Mr. Fleay), for which the master of the Chapel Children received payment on April 1 of the same year[1]. But, since the interval between February 6 and February 27 is altogether too short for the composition, rehearsal, and preliminary production of the play at Blackfriars, I am constrained to believe that it was begun a good deal earlier, in 1581, at the time when the end of Alençon's suit was already foreseen or surmised. In spite of the marked favour of his reception in August, 1579, Elizabeth never really loved him; and it must soon have become apparent that her declarations of affection proceeded far more from her policy than from her heart. In January, 1581, she would not purchase his refusal of the Crown of the Netherlands by the definite promise of her hand; and if in the autumn she seemed to hark back to the match, and even on his visit in November presented him to the Court as her chosen husband, yet she reassured her ministers by a mention of the impossible conditions she meant to demand of France, and in December she told the duke plainly that she could never conquer her disinclination[2]. It is quite conceivable that Lyly began his play in the spring or summer of 1581, that the subsequent course of events kept its conclusion awhile in suspense, but that before the end of the year the issue was so far certain that he could safely finish it.

In regard to the doubt expressed in the *Stationers' Register* as to

[1] Boswell's *Malone*, iii. 424. [2] Froude, xi. 416, 451.

whether the printing would be allowed, it seems unnecessary to interpret it, with Mr. Fleay, as evidence of any royal displeasure under which Lyly then rested. Probably it merely reflects the licenser's caution in a matter of state, which might even then affect Elizabeth's delicate relations with France. At any rate, the book actually appeared in the same year, 1584.

Place and Time. — The attempt at continuity of scene within the single Act is much more marked in this play than in *Campaspe*. Act I is laid wholly at the ferry: Act II wholly before Sybilla's cave, which, however, from scene ii, must be conceived to lie close to the ferry: Act III wholly in Sapho's chamber, including its ante-chamber. Each of these Acts contains a comic scene; of which i. 3 is, by the text, in the same place as the rest of the Act; ii. 3 might conceivably but not probably be so; while iii. 2, which introduces the smith, must necessarily break the continuity. It seems as though Lyly conceived himself at liberty to introduce a comic scene when and where he pleased; not changing the scene, but simply ignoring the scenic proprieties. Act IV, being continuous with Act III, is therefore also in Sapho's chamber, though the fourth scene shifts to Vulcan's forge. Act V is less regular. It begins most naturally at the forge, in close continuation of the preceding Act; but, though neither in this nor any other scene of the play is anything said which requires us to suppose the locality changed within the limits of the scene, yet the closing words seem to imply that Venus and Cupid have travelled away from the forge during their talk; and the next scene is laid in Sapho's palace, while the third and last is again before Sybilla's cave. The fact that Aetna, some fifty miles away from Syracuse, and the proper site of Vulcan's forge, is nowhere mentioned in the play, and the presence of the smith Calypho in or near Syracuse, may be taken as evidence that Lyly wished to appear observant of the Unity of Place.

As regards Time, the same latitude is observable as in *Campaspe*; allusions being introduced, like that to Phao's disdain of the Sicilian ladies (i. 4. 7–10, ii. 4. 5), his two visits to Sybilla within the limits of the single Act II, and the development and waning of Sapho's passion, which are really *inconsistent with* the close continuity otherwise affected.

Sapho and Phao,

Played beefore the
Queenes Maieſtie on Shrouetewſday, by her Maieſties
Children, and the Boyes of Paules.

By John Lilly



Imprinted at London
for Thomas Cadman,
1584.

⟨DRAMATIS PERSONAE

VULCAN.
CUPID.
PHAO, *a young Ferryman.*
TRACHINUS, *a Courtier.*
PANDION, *a Scholar.*
CRITICUS, *Page to Trachinus.*
MOLUS, *Servant to Pandion.*
CALYPHO, *one of the Cyclops.*
VENUS.
SAPHO, *Princess of Syracuse.*
MILETA,
LAMIA,
FAVILLA,
ISMENA,
CANOPE,
EUGENUA, } *Ladies of Sapho's Court.*
SYBILLA, *an aged Soothsayer.*

SCENE—*Syracuse.*⟩

1 DRAM. PERS. *the list first given in Fairholt, whom I follow* 9 CALYPHO, one of the Cyclops *Fairholt* 19 SCENE—Syracuse *first in Fairholt*

The Prologue at the Black fryers.

WHere the Bee can suck no honney, she leaueth her stinge behinde, and where the Beare cannot finde Origanum to heale his griefe, he blasteth all other leaues with his breath. Wee feare it is like to fare so with vs, that seeing you cannot draw from our labours sweete content, you leaue behinde you a sowre mislike: and with open reproach blame our good meaninges, because you cannot reape your wonted mirthes. Our intẽt was at this time to moue inward delight, not outward lightnesse, and to breede (if it might bee) soft smiling, not loude laughing: knowing it to the wise to be as great pleasure to heare counsell mixed with witte, as to the foolish to haue sporte mingled with rudenesse. They were banished the Theater at Athens, and from Rome hyssed, that brought parasites on the stage with apish actions, or fooles with vnciuill habites, or Curtisans with immodest words. We haue endeuoured to be as farre from vnseemely speaches, to make your eares glowe, as wee hope you will bee from vnkinde reportes to make our cheekes blush. The Griffyon neuer spreadeth her wings in the sunne, when she hath any sick feathers: yet haue we ventured to present our exercises beefore your iudgements, when we know them full of weak matter, yeelding rather our selues to the curtesie, which we haue euer found, then to the precisenesse, which wee ought to feare.

12 at Q^1: of Q^2 *Bl. F.* 16 bee from Q^1: bee free from Q^2 *Bl. F.* 17 Griffyon Q^1: Gryffon Q^2 *Bl. F.* 19 exercises *I amend* exercise *of all prev. eds.*

The Prologue at the Court.

THe Arabyãs being stuffed with perfumes, burn Hemblock, a ranck poison: & in Hybla being cloid with hõney, they account it daintie to feede on waxe. Your Highnesse eies, whom varietie hath filled with fayre showes, and whose eares pleasure hath possessed with rare soundes, will (we trust) at this time resemble the princely Eagle, who fearing to surfeit on spices, stoupeth to bite on wormwood. We present no conceites nor warres, but deceites and loues, wherein the trueth may excuse the plainenesse: the necessitie, the length: the poetrie, the bitternesse. There is no needles point so smal, which hath not his cõpasse: nor haire so slender, which hath not his shadowe: nor sporte so simple, which hath not his showe. Whatsoeuer we presẽt, whether it be tedious (which we feare) or toyishe (which we doubt) sweete or sowre, absolute or imperfect, or whatsoeuer, in all humblenesse we all, & I on knee for all, entreate, that your Highnesse imagine your self to be in a deepe dreame, that staying the conclusiõ, in your rising your Maiestie vouchsafe but to saye, *And so you awakte.*

1 *This Prologue was printed in romans* 1584, *italics* 1591 *Bl. F.*: neede!esse Q^1 9 needles Q^2 10 which^2 Q^1: that Q^2 *Bl. F.*

SAPHO AND PHAO

ACTUS PRIMUS

SCHÆNA PRIMA.—⟨*At the Ferry.*⟩

PHAO, VENUS, CUPID.

⟨*Enter* PHAO.⟩

Phao. THou art a Ferriman, Phao, yet a free man, possessing for riches content, and for honors quiet. Thy thoughts are no higher thē thy fortunes, nor thy desires greater then thy calling. Who climeth, standeth on glasse, and falleth on thorne. Thy hearts thirste is satisfied with thy hands thrift, and thy gentle labours in the day, turne to sweete slumbers in the night. As much doth it delight thee to rule thine oare in a calme streame, as it dooth Sapho to swaye the Scepter in her braue court. Enuie neuer casteth her eie lowe, ambition pointeth alwaies vpwarde, and reuenge barketh onely at starres. Thou farest dilicately, if thou haue a fare to buy any thing. Thine angle is ready, when thine oar is idle, and as sweet is the fish which thou gettest in the ryuer, as the fowle which other buye in the market. Thou needst not feare poyson in thy glasse, nor treason in thy garde. The winde is thy greatest enemy, whose might is withstoode with pollicy. O sweete life, seldom found vnder a goldē couert, oftē vnder a thached cotage. But here commeth one, I will withdrawe my selfe aside, it may be a passenger. ⟨*Retires, as enter* VENUS *and* CUPID.⟩

Venus. It is no lesse vnseemely then vnwholsom for Venus, who is most honoured in Princes courtes, to soiourne with Vulcan in a smithes forge, where bellowes blow in steede of sighes, dark smokes rise for sweet perfumes, & for the panting of louing hearts, is only heard the beating of steeled hāmers. Vnhappy Venus, y^t^ cariing

ACTUS PRIMUS . . . At the Ferry] *The division into Acts and Scenes is that of the old editions and Fairholt. The localities of the several scenes are first marked in this* 10 dilicately Q^1: delicatly Q^2 *rest* 23 steeled *so all* y^t^ Q^1: that Q^2 *rest*

fire in thine own breast, thou shouldest dwel with fire in his forge. What doth Vulcan all day but endeuour to be as crabbed in maners, as he is crooked in body? driuing nailes, when he should giue kisses, and hammering hard armours, when he should sing sweete Amors. It came by lot, not loue, that I was lincked with him. He giues thee bolts, Cupid, in steed of arrowes, fearing belike (iealous foole that he is) that if he shuld giue thee an arrow head, he should make himself a broad head. But come, we wil to Syracusa, where thy deitie shal be shown, and my disdaine. I will yoke the necke, that yet neuer bowed, at which, if Ioue repine, Ioue shal repent. Sapho shal know, be she neuer so faire, that there is a Venus, which can cõquer, were she neuer so fortunate.

Cupid. If Ioue espie Sapho, he wil deuise some new shape to entertaine her.

Venus. Strike thou Sapho, let Ioue deuise what shape he can.

Cupid. Mother, they say she hath her thoughtes in a string, that she conquers affections, and sendeth loue vp and downe vpon arrandes; I am afraid she wil yerke me, if I hit her.

Venus. Peeuish boy, can mortal creatures resist that, which the immortall Gods cannot redresse?

Cupid. The Gods are amorous: and therefore willing to be pearsed.

Venus. And she amiable, & therefore must be pearsed.

Cupid. I dare not.

Venus. Draw thine arrow to the head, els I wil make thee repent it at the heart. Come away—and behold the ferry boy ready to conduct vs. ⟨PHAO *advances.*⟩ Prety youth, do you keep the ferry that bendeth to Syracusa?

Phao. The ferrie, faire Lady, that bendeth to Syracusa.

Venus. I feare if the water should begin to swel, thou wilt want cunning to guide.

Phao. These waters are commonly as the passengers be, and therefore carying one so faire in shew, there is no cause to feare a rough sea.

Venus. To passe the time in thy boate, canst thou deuise any pastime?

Phao. If the winde be with me, I can angle, or tell tales: if against me, it will be pleasure for you to see mee take paines.

28 not $QQ^{1\,2}$: and not *Bl. F.* away, Q^2 *Bl. F.*: Q^1 *has no stop* 41 arrandes QQ: errands *Bl. F.* 49

Venus. I like not fishing: yet was I borne of the sea.

Phao. But he may blesse fishing, that caught such an one in the sea.

Venus. It was not with an angle, my boy, but with a nette.

Phao. So was it said, that Vulcan caught Mars with Venus.

Venus. Didst thou heare so? It was some tale.

Phao. Yea Madame, and that in the boate I didde meane to make my tale.

Venus. It is not for a ferry man to talk of the Gods loues: but to tell how thy father could dig, and thy mother spinne. But come, let vs away.

Phao. I am ready to waite. *Exeunt.*

SCHÆNA SECUNDA.—⟨*The same.*⟩

⟨*Enter*⟩ TRACHINUS, PANDION, CRYTICUS, MOLUS.

Trachi. Pandion, since your comming from the vniuersitie to the court, from Athens to Syracusa, how doe you feele your self altered either in humor or opinion?

Pandi. Altered Trachinus, I say no more, and shame that any should know so much.

Trachi. Here you see as great vertue, far greater brauery, the action of that which you cõtemplate. Sapho, faire by nature, by birth royall, learned by education, by gouernment politike, rich by peace: insomuch as it is hard to iudge, whether she be more beautifull or wise, vertuous or fortunate. Beesides, doe you not looke on faire Ladies in steede of good letters, and behold faire faces in steed of fine phrases? In vniuersities vertues and vices are but shadowed in colours, white and blacke, in courtes shewed to life, good and bad. There, times paste are read of in old bookes, times present set downe by new deuises, times to come coniectured at by aime, by prophesie, or chaunce: here, are times in perfection, not by deuise, as fables, but in execution, as trueths. Beleeue me Pandion, in Athens you haue but tombs, we in court the bodies, you the pictures of Venus & the wise Goddesses, we the persons & the vertues. What hath a scholler found out by study, that a courtier hath not found out by practise? Simple are you that think to see more at the candle snuffe then the sunne beams, to saile further in

5 so *om. Bl. F.* 12 steeed Q^1: stead *Bl. F.*

a litle brooke, then in the maine Ocean, to make a greater haruest by gleaning, then reaping. How say you Pandion, is not all this true?

Pandi. Trachinus, what would you more, all true.

Trachi. Cease then to lead thy life in a study, pinned with a fewe boardes, and endeuour to be a courtier to liue in emboste rouffes.

Pandi. A labour intollerable for Pandion.

Trachi. Why?

Pandi. Because it is harder to shape a life to dissemble, then to goe forward with the libertie of trueth.

Trachi. Why, do you thinke in court any vse to dissemble?

Pandi. Doe you knowe in court any that meane to liue?

Trachi. You haue no reasõ for it, but an old reporte.

Pandi. Reporte hath not alwaies a blister on her tongue.

Trachi. I, but this is the court of Sapho, natures miracle, which resembleth the tree Salurus, whose roote is fastned vpon knotted steele, & in whose top bud leaues of pure gold.

Pandi. Yet hath Salurus blasts, and water boughes, wormes and Caterpillers.

Trachi. The vertue of the tree is not the cause: but the Easterly wind, which is thought commonly to bring cankers and rottenesse.

Pandi. Nor the excellencie of Sapho the occasion: but the iniquitie of flatterers, who alwaies whisper in Princes eares suspition and sowrenesse.

Trachi. Why, then you conclude with me, that Sapho for vertue hath no copartner.

Pandi. Yea, & with the iudgement of the world, that she is without comparison.

Trachi. We wil thither streight.

Pandi. I would I might returne streight.

Trachi. Why, there you may liue stil.

Pandi. But not still.

Trachi. Howe like you the Ladies, are they not passing faire?

Pandi. Mine eie drinketh neither the colour of wine nor women.

Trachi. Yet am I sure that in iudgemente you are not so seuere, but that you can be content to allowe of bewtie by day or by night.

29 rouffes *QQ*: roofes *Bl. F.* 34 Why,] Why Q^1.

Pandi. When I behold bewty before the sunne, his beams dimme bewtie: when by candle, bewty obscures toarch light: so as no time I can iudge, because at anie time I cannot discerne, being in the sunne a brightnesse to shadow bewtie, and in bewtie a glistering to extinguish light.

Trachi. Schollerlike said; you flatter that, whiche you seeme to mislike, and ⟨seek⟩ to disgrace that, which you moste wonder at. But let vs away.

Pandi. I follow. And you sir boy ⟨*to* MOLUS⟩ goe to Syracusa about by land, where you shall meete my stuffe; pay for the cariage, and conuey it to my lodging.

Trachi. I think all your stuffe are bundles of paper: but now must you learne to turne your library to a wardrope, & see whether your rapier hang better by your side, then the penne did in your eare.

Exeunt ⟨TRACHINUS *and* PANDION⟩.

SCHÆNA TERTIA.—⟨*The same.*⟩

CRYTICUS, MOLUS.

Criti. Molus, what oddes betweene thy commons in Athens, and the diet in court? A pages life, & a scollers?

Molus. This difference: there of a litle I had somewhat, here of a great deale nothing, there did I weare Pantopheles on my legs, here doe I beare them in my handes.

Criti. Thou maist be skilled in thy Logick, but not in thy Lerypoope: belike no meate can downe with you, vnlesse you haue a knife to cutte it: but come among vs, and you shall see vs once in a morning haue a mouse at a bay.

Molus. A mouse? vnproperly spoken.

Criti. Aptly vnderstoode, a mouse of beafe.

Molus. I thinke indeed a peece of beafe as bigge as a mouse, serues a great companie of such cattes. But what els?

Criti. For other sportes, a square die in a pages pocket, is as decent as a square cap on a Graduates head.

Molus. You courtiers be mad fellowes! wee silly soules are onely plodders at *Ergo*, whose wittes are claspt vppe with our bookes, & so full of learning are we at home, that we scarce know good manners

64 discerne, *the necessary comma first in* Q^2 68 [seek] *supplied F.* 70 boy Q^1 *F.*: boyes Q^2 *Bl.* 75 your[1] *QQ*: you *Bl.* 2 the] thy Q^2 *Bl. F.* 4 did I *QQ*: I did *Bl. F.*

when wee come abroad. Cunning in nothing but in making small things great by figures, pulling on with the sweate of our studies a great shooe vpon a litle foote, burning out one cãdle in seeking for an other, raw wordlings in matters of substaunce, passing wranglers about shadowes.

Criti. Then is it time lost to be a scholler. We pages are Politians: for looke what we heare our maisters talke of, we determine of: where we suspect, we vndermine: and where we mislike for some perticular grudge, there we pick quarrels for a generall griefe. Nothing amonge vs but in steede of good morow, what newes? wee fal from cogging at dice, to cogge with states: & so forward are meane mẽ in those matters, that they wold be cocks to tread down others, before they be chickẽs to rise themselues. Youthes are very forwarde to stroke their chins, though they haue no beardes, and to lie as lowd as hee that hath liued longest.

Molus. These be the golden daies!

Criti. Then be they very darke daies: for I can see no golde.

Molus. You are grosse witted, maister courtier.

Criti. And you maister scholler slender witted.

Molus. I meant times which were prophecied golden for plentie of all things, sharpnesse of wit, excellencie in knowledge, pollicy in gouernment, for—

Criti. Softe *Scholaris*, I denie your argument.

Molus. Why, it is no argument.

Criti. Then I denie it because it is no argument. But let vs go and follow our maisters. *Exeunt.*

SCHÆNA QUARTA.—⟨*The same.*⟩

⟨*Enter*⟩ MILETA, LAMIA, FAUILLA, ISMENA, CANOPE, EUGENUA.

Mileta. Is it not straung that Phao on the sodain shuld be so faire?

Lamia. It cannot be straunge, sith Venus was disposed to make him faire. That cunning had beene better bestowed on women, which would haue deserued thankes of nature.

Isme. Haplye she did it in spite of women, or scorne of nature.

Canope. Proud elfe! how squeamish he is become alreadie, vsing

20 with *repeated in Bl.* Politians *so all. See note* *QQ F.*: your *Bl.* 22 wordlings Q^1: worldlings Q^2 *Bl. F.* 26 where[1] *QQ*: and where *Bl. F.* 37 you

both disdaineful lookes, & imperious words: insomuch that he galleth with ingratitude. And then Ladies, you know how it cutteth a woman to become a wooer.

Euge. Tush! children and fooles, the fairer they are, the sooner they yeeld; an apple will catch the one, a baby the other.

Isme. Your loouer I thinke be a faire foole: for you loue nothing but fruit and puppets.

Mileta. I laugh at that you all call loue, and iudge it onely a worde called loue. Me thinks lyking, a curtesie, a smile, a beck, and such like, are the very Quintessence of loue.

Favilla. I, Mileta, but were you as wise, as you would be thought faire, or as faire, as you think your self wise, you would bee as ready to please men, as you are coye to pranke your selfe, & as carefull to bee accounted amorous, as you are willing to be thought discrete.

Mileta. No, no, men are good soules (poore soules:) who neuer enquire but with their eies, louing to father the cradle, though they but mother the childe. Giue me their giftes, not their vertues; á graine of their golde weigheth downe a pound of their witt; a dram of 'giue me,' is heauier then an ounce of 'heare me.' Beleeue mee Ladies, 'giue' is a pretie thing.

Isme. I cannot but oftentimes smile to my selfe, to heare men call vs weake vesselles, when they proue thẽselues broken hearted, vs fraile, when their thoughtes cannot hang togeather, studying with words to flatter, and with bribes to allure, when wee commõly wish their tongues in their purses, they speake so simply, and their offers in their bellies, they doe it so peeuishly.

Mileta. It is good sporte to see them want matter: for then fall they to good manners, hauing nothing in their mouthes but 'sweet mistresse,' wearing our hands out with courtly kissings, when their wits faile in courtly discourses. Now rufling their haires, now setting their ruffes, then gazing with their eies, then sighing with a priuie wring by the hand, thinking vs like to be wowed by signes and ceremonies.

Euge.. Yet we, when we sweare with our mouthes wee are not in loue, then we sigh from the heart and pine in loue.

Canope. Wee are madde wenches, if men marke our wordes: for whẽ I say, I would none cared for loue more then I, what meane I, but I woulde none loued but I? where we cry 'away,' doe we not

26 'giue me,' &c. *the inverted commas here and ll.* 35–6, 45–7 *are mine, F. italicizes* 39 wowed Q^1: wooed Q^2 *rest. Cf. pp.* 404, 409

presently say, 'go too': & when men striue for kisses, we exclaime, 'let vs alone,' as though we would fall to that our selues.

Favilla. Nay, then Canope, it is time to goe,—and beehold Phao!

Isme. Where?

Favilla. In your heade Ismena, no where els: but let vs keepe on our way.

Isme. Wisely. *Exeunt.*

ACTUS SECUNDUS

SCHÆNA PRIMA.— ⟨*Before* SYBILLA'S *Cave.*⟩

PHAO, SYBILLA.

⟨*Enter* PHAO *with a small mirror:* SYBILLA *sitting in her Cave.*⟩

Phao. Phao, thy meane fortune causeth thee to vse an oare, and thy sodaine bewtie a glasse: by the one is seene thy need, in the other thy pride. O Venus! in thinking thou hast blest me, thou hast curst me, adding to a poore estate, a proud heart; and to a disdained man, a disdaining minde. Thou doest not flatter thy selfe Phao, thou art faire: faire? I feare mee faire be a word too foule for a face so passing fayre. But what auaileth bewtie? hadst thou all things thou wouldest wish, thou mightst die to morrow; and didst thou want al things thou desirest, thou shalt liue till thou diest. Tushe Phao! there is growne more pride in thy minde, then fauour in thy face. Blush foolish boy, to think on thine owne thoughts: cease complaints, & craue counsell. And loe! behold Sybilla in the mouth of her caue: I will salute her. Ladye, I feare me I am out of my way, and so benighted withall that I am compelled to aske your direction.

Sybi. Faire youth, if you will be aduised by mee, you shal for this time seeke none other Inne, then my caue: for that it is no lesse perillous to trauaile by night, then vncomfortable.

Phao. Your curtesie offered hath preuented what my necessity was to entreate.

Sybi. Come neere, take a stoole, and sit downe. Now, for that these winter nights are long, and that children delight in nothing more then to heare old wiues tales, we will beguile the time with

some storie. And though you behold wrinkles and furrowes in my tawny face, yet may you happily finde wisdome and counsell in my white haires.

Phao. Lady, nothing can content me better thē a tale, neither is there any thing more necessary for mee then counsell.

Sybi. Were you borne so faire by nature?

Phao. No, made so faire by Venus.

Sybi. For what cause?

Phao. I feare me for some curse.

Sybi. Why, doe you loue, and cannot obteine?

Phao. No, I may obteine, but cannot loue.

Sybi. Take heede of that my childe!

Phao. I cannot chuse, good Madame.

Sybi. Then hearken to my tale, which I hope shall be as a streight thread to leade you out of those crooked conceites, and place you in the plaine path of loue.

Phao. I attend.

Sybi. When I was young, as you nowe are, I speake it without boasting, I was as bewtifull: for Phœbus in his Godhead sought to gette my maydenhead: but I, fonde wench, receiuing a benefit from aboue, began to waxe squemishe beneath, not vnlike to Asolis, which beeing made greene by heauenly droppes, shrinketh into the grounde when there fall showers: or the Syrian mudde, which being made white chalk by the sunne, neuer ceaseth rolling, til it lie in the shadow. He to sweete praiers added great promises; I, either desirous to make trial of his power, or willing to prolong mine owne life, caught vp my handful of sand, consenting to his suite, if I might liue as many yeares as there were graines. Phœbus, (for what cannot Gods doe, and what for loue will they not do,) graunted my petition. And then, I sighe and blushe to tell the rest, I recalled my promise.

Phao. Was not the God angry to see you so vnkinde?

Sybi. Angry my boy, which was the cause that I was vnfortunate.

Phao. What reuenge for such rigor vsed the Gods?

Sybi. None, but suffring vs to liue, and know wee are no Gods.

Phao. I pray tell on.

Sybi. I will. Hauing receiued long life by Phœbus, & rare bewtie by nature, I thought all the yeere woulde haue beene May,

25 happily Q^1 *Bl. F.*: happely Q^2 44 wexe Q^2 52 Gods *QQ*: the Gods *Bl. F.* 57 vsed *so all, though Sybilla's reply suggests* vse *as better*

that fresh colours would alwaies continue, y^t^ time & fortune could not weare out, what Gods and nature had wrought vppe: not once imagining that white and read should returne to black and yellow; the Iuniper, the longer it grew, the crookedder it waxed; or that in a face without blemish, there should come wrinkles without number. I did as you do, go with my glasse, rauished with the pride of mine own bewtie; & you shall do as I doe, loath to see a glasse, disdaining deformitie. There was none that heard of my fault, but shunned my fauour, insomuch as I stooped for age before I tasted of youth, sure to be long liued, vncerteine to bee beloued. Gentlemen that vsde to sigh from their heartes for my sweete loue, began to point with their fingers at my withered face, & laughed to see the eies, out of which fire seemed to sparkle, to be suckered being old with spectacles. This causeth me to withdraw my selfe to a solitary caue, where I must leade sixe hundred yeeres in no lesse pensiuenesse of crabbed age, then grief of remembred youth. Only this comfort, that being ceased to be faire, I study to be wise, wishing to be thought a graue matrõ, since I cannot returne to be a young maide.

Phao. Is it not possible to die before you become so old?

Sybi. No more possible then to returne as you are, to be so young.

Phao. Could not you settle your fancie vpon any, or would not destinie suffer it?

Sybi. Women willinglye ascribe that to fortune, which wittingly was committed by frowardnesse.

Phao. What will you haue me doe?

Sybi. Take heede you do not as I did. Make not too much of fading bewty, which is fair in the cradle, & foul in the graue; resembling Polyon, whose leaues are white in the morning, and blew before night, or Anyta, which being a sweet flower at the rising of the sunne, becommeth a weede, if it be not pluckt before the setting. Fair faces haue no fruites, if they haue no witnesses. When you shall behold ouer this tender flesh a tough skinne, your eies which were wont to glaunce on others faces to be suncke so hollow, that you can scarce looke out of your own head, and when all your teeth shall wagge as faste as your tongue, thẽ wil you repent the time which you cannot recall, and be enforced to beare what moste you

64 read Q^1: red Q^2 *Bl. F.* 65 the[1] *om. Bl. F.* wexed Q^2 *Bl. F.* 74 suckered Q^1: succored Q^2: succoured *Bl. F.* 90 Polyon *old eds.*: Polgon *F.* 95 on Q^1: at Q^2 *Bl. F.*

blame. Loose not the pleasaunt time of your youth, then the which there is nothing swifter, nothing sweeter. Bewtie is a slippery good, which decreaseth whilest it is encreasing, resẽbling the Medler, which in the moment of his full ripenes is known to be in a rottennes. Whiles you looke in the glasse, it waxeth old with time; if on the Sunne, parcht with heate; if on the winde, blasted with cold. A great care to keepe it, a short space to enioy it, a sodain time to loose it. Bee not coy when you are courted. Fortunes wings are made of times feathers, which stay not whilest one may measure them. Be affable and curteous in youth, that you may be honoured in age. Roses that lose their colours, keepe their sauours, and pluckt from the stalke, are put to the still. Cotonea, bẽcause it boweth when the sunne riseth, is sweetest, when it is oldest: and children, which in their tẽder yeeres sow curtesie, shal in their declining states reap pitie. Be not proud of bewties painting: whose colours cõsume themselues, because they are bewties painting.

Phao. I am driuen by your counsell into diuerse conceites, neither knowing how to stande, or where to fall: but to yeelde to loue is the only thing I hate.

Sybi. I cõmit you to fortune, who is like to play such prancks with you, as your tẽder yeeres can scarse beare, nor your greene wits vnderstand. But repaire vnto me often, and if I cannot remoue the effectes, yet I will manifest the causes.

Phao. I goe, ready to returne for aduice, before I am resolued to aduenture.

Sybi. Yet hearken two words: thou shalt get friendshippe by dissembling, loue by hatred, vnlesse thou perish, thou shalt perish: in digging for a stone, thou shalt reach a starre: thou shalt be hated most, because thou art loued most. Thy death shalbe feared & wished: so much for prophecie, which nothing can preuent: and this for counsell, which thou maist follow. Keepe not companie with Antes that haue winges, nor talke with any neere the hill of a mowle; where thou smellest the sweetnesse of serpents breath, beware thou touch no parte of the bodie. Be not mery among those that put Buglosse in their wine, and suger in thine. If any talke of the Eclipse of the sunne, say thou neuer sawest it. Nourishe no conies in thy vaultes, nor swallowes in thine eues. Sowe next thy

121 I will Q^1: will I Q^2 *Bl. F.* 124 two *QQ*: to my *Bl. F.* 125 hatred, Q^1: hatred; Q^2 *rest* 131 mowle; Q^2 *Bl. F.*: Q^1 *reads* Antes, . . . winges, . . . any, . . . mowle,

vine *Mandrage*, and euer keepe thine eares open, and thy mouth shut, thine eies vpwarde, and thy fingers downe: so shalt thou doe better then otherwise, though neuer so well as I wishe.

Phao. Alas! Madame, your prophesie threatneth miseries, and your counsell warneth impossibilities.

Sybi. Farewell, I can answere no more. *Exit* ⟨*into cave*⟩.

SCHÆNA SECUNDA.—⟨*The same.*⟩

⟨*Enter, to*⟩ PHAO, SAPHO, TRACHINUS, PANDION, CRITICUS, MOLUS.

Phao. Vnhappy Phao!—But softe, what gallant troupe is this? what Gentlewoman is this?

Criti. Sapho, a Lady heere in Sycily.

Sapho. What faire boy is that?

Trachi. Phao, the Ferrie man of Syracusa.

Phao. I neuer saw one more braue: be al Ladies of such maiestie?

Criti. No, this is she that al wonder at and worship.

Sapho. I haue seldome seene a sweeter face. Be all Ferrie men of that fairenesse?

Trachi. No Madame, this is he that Venus determined among men to make the fairest.

Sapho. Seeing I am onely come forth to take the ayre, I will crosse the Ferrie, and so the fieldes, then going in through the park, I thinke the walke wil be pleasant.

Trachi. You will much delight in the flattering greene, which now beginneth to be in his glory.

Sapho. Sir boy, will yee vndertake to cary vs ouer the water? Are you dumb, can you not speake?

Phao. Madame, I craue pardon, I am spurblinde, I could scarse see.

Sapho. It is pitie in so good a face there should bee an euill eie.

Phao. I would in my face there were neuer an eie.

Sapho. Thou canst neuer bee rich in a trade of life of all the basest.

Phao. Yet content Madame, which is a kind of life of all the best.

136 vine Q^1: vines Q^2 *Bl. F.* S. D. Exit. *so all* 2 is Q^2 *Bl. F.*: in Q^1 26 of' *om. Bl.*

Sapho. Wilt thou forsake the ferrie, and followe the court as a Page?

Phao. As it pleaseth fortune Madame, to whome I am a prentice.

Sapho. Come, let vs goe.

Trachi. Will you goe Pandion?

Pandi. Yea. *Exeunt.*

SCHÆNA TERTIA.—⟨*A Street.*⟩

MOLUS, CRYTICUS, CALYPHO.

⟨*Enter* MOLUS *and* CRITICUS, *meeting.*⟩

Molus. Cryticus comes in good time, I shall not bee alone. What newes Cryticus?

Criti. I taught you that lesson, to aske what newes, & this is the newes: to morow ther shalbe a desperate fray betweene two, made at all weapons, from the browne bill to the bodkin.

Molus. Now thou talkest of frayes, I pray thee what is that, whereof they talke so commonlye in courte, valour, the stab, the pistoll, for the which euery man that dareth is so much honoured?

Criti. O Molus, beware of valour! hee that can looke bigge, and weare his dagger pomel lower thē the point, that lyeth at a good warde, and can hit a button with a thrust, and will into the field man to man for a boute or two, he, Molus, is a shrewd fellow, and shall be well followed.

Molus. What is the end?

Criti. Daunger or death.

Molus. If it be but death that bringeth all this commendation, I account him as valiant that is killed with a surfet, as with a sword.

Criti. How so?

Molus. If I venture vpon a full stomacke to eat a rasher on the coales, a carbonado, drinke a carouse, swallow all things that may procure sicknesse or death, am not I as valiaunt to die so in a house, as the other in a field? Me thinkes that Epicures are as desperate as soldiours, and cookes prouide as good weapons as cutlers.

28 the[1] Q^2: thy Q^2 *Bl. F.* 4 be *om.* Q^2, *inserted before* betweene *by Bl. F.*
22 a Q^1: an Q^2 *Bl. F.*

Criti. O valiaunt knight!

Molus. I will die for it, what greater valor?

Criti. Schollers' fight, who rather seeke to choak their stomackes, then see their blood.

Molus. I will stand vppon this point: if it bee valour to dare die, he is valiaunt how soeuer he dieth.

Criti. Well, of this hereafter: but here commeth Calipho, we will haue some sporte.

⟨*Enter* CALYPHO.⟩

Caly. My mistresse, I think, hath got a Gadfly, neuer at home, and yet none can tel where abrode. My maister was a wise man, when he matcht with such a womanne. When she comes in, we must put out the fire, because of the smoake, hang vp our hammers because of the noise, and doe no worke, but watch what shee wanteth. She is faire, but by my troath I doubt of her honestie. I muste seeke her, that I feare Mars hath found.

Criti. Whom doest thou seeke?

Caly. I haue found those I seeke not.

Molus. I hope you haue found those, which are honest.

Caly. It may be: but I seeke no such.

Molus. Cryticus, you shall see me by learning to proue Calipho to bee the deuill.

Criti. Let vs see, but I pray thee proue it better then thou didst thy self to be valiant.

Molus. Calipho, I will proue thee to bee the diuell.

Caly. Then will I sweare thee to bee a God.

Molus. The diuell is black.

Caly. What care I?

Molus. Thou art black.

Caly. What care you?

Molus. Therefore thou art the diuell.

Caly. I denie that.

Molus. It is the conclusion, thou must not denie it.

Caly. In spite of all conclusions, I will denie it.

Criti. Molus, the Smith holdes you hard.

Molus. Thou seest he hath no reason.

Criti. Trie him againe.

28 Schollers *old eds. which always omit a final apostrophe after* s 46 deiull Q^1: diuell Q^2 *Bl. F.* 49 the Q^1: a Q^2 *Bl. F.*

Molus. I will reason with thee now from a place.

Caly. I meane to aunswere you in no other place.

Molus. Like maister, like man.

Caly. Yt may be.

Molus. But thy maister hath hornes.

Caly. And so maist thou.

Molus. Therefore thou hast hornes, and ergo a deuill.

Caly. Be they all diuelles haue hornes?

Molus. All men that haue hornes, are.

Caly. Then are there moe diuels on earth thē in hell.

Molus. But what doest thou answere?

Caly. I deny that.

Molus. What?

Caly. Whatsoeuer it is, that shall proue mee a diuell. But hearest thou scholler, I am a plaine fellow, and can fashion nothing but with the hammer. What wilt thou say, if I proue thee a smith?

Molus. Then will I say thou art a scholler.

Criti. Proue it Calipho, and I will give thee a good *Colaphum.*

Caly. I will proue it, or els—

Criti. Or els what?

Caly. Or els I will not prooue it. Thou art a Smith: therefore thou art a smith. The conclusion, you say, must not bee denyed: & therfore it is true, thou art a smith.

Molus. I, but I denie your Antecedent.

Caly. I, but you shal not. Haue I not toucht him, Cryticus?

Criti. You haue both done learnedly: for as sure as he is a smith, thou art a diuell.

Caly. And then he a deuill, because a smith: for that it was his reasō to make me a deuil, being a smith.

Molus. There is no reasoning with these *Mechanical* doltes, whose wits are in their hands, not in their heads.

Criti. Be not colericke, you are wise: but let vs take vp this matter with a song.

Caly. I am content, my voice is as good as my reason.

Molus. Then shall we haue sweete musick. But come, I will not breake of.

69 haue Q^1: that haue Q^2 *Bl. F.*

SONG.

Criti. MErry Knaues are we three-a.
Molus. When our Songs do agree-a.
Caly. O now I well see-a,
What anon we shall be-a.
Criti. If we ply thus our singing,
Molus. Pots then must be flinging,
Caly. If the drinke be but stinging.
Molus. I shall forget the Rules of Grammer.
Caly. And I the pit-apat of my Hammer.
To th' Tap-house then lets gang, and rore,
Chor. Cal hard, tis rare to vamp a score,
Draw dry the tub, be it old or new,
And part not till the ground looke blew.

Exeunt.

SCHÆNA QUARTA.—⟨*Before* SYBILLA'S *Cave.*⟩

PHAO, SYBILLA.

⟨*Enter* PHAO.⟩

Phao. What vnacquainted thoughtes are these Phao, farre vnfit for thy thoughtes, vnmeet for thy birth, thy fortune, thy yeares, for Phao! vnhappy, canst thou not be content to beholde the sunne, but thou muste couet to build thy nest in the Sunne? Doth Sapho bewitch thee, whome all the Ladies in Sicily coulde not wooe? Yea, poore Phao, the greatnesse of thy mind is far aboue the bewtie of thy face, and the hardnesse of thy fortune beyonde the bitternesse of thy words. Die Phao, Phao die: for there is no hope if thou bee wise; nor safetie, if thou be fortunate. Ah Phao, the more thou seekest to suppresse those mounting affections, they soare the loftier, & the more thou wrestlest with them, the stronger they waxe, not vnlike vnto a ball, which the harder it is throwne against the earth, the higher it boundeth into the ayre: or our Sycilyan stone, which groweth hardest by hammeringe. O diuine loue! and therefore diuine, because loue, whose deitie no conceite canne compase, and therfore no authoritie canne constraine; as miraculous in working as mightie, & no more to bee suppressed then comprehended. Howe now Phao, whether art thou caried, committing idolatrie with that God, whome thou hast cause to blaspheme? O Sapho! faire

s. d. SONG.] *QQ, without the words, first given in Bl.* 3 Phao!] Phao: Q^1: Phao? (*as often for* !) Q^2 *Bl.*: Phao, *F.* (*with* yeares; *for* yeares,) *wrongly*

Sapho! peace miserable wretch, enioy thy care in couert, weare willow in thy hatte, and baies in thy hart. Leade a Lamb in thy hand, & a Fox in thy head, a doue on the back of thy hand, & a sparow in the palme. Gold boyleth best, whē it bubleth least; water runneth smoothest, where it is deepest. Let thy loue hang at thy hearts bottome, not at the tongues brimme. Things vntold, are vndone; there can be no greater comforte, then to know much, nor any lesse labour, then to saye nothing. But ah! thy bewty Sapho, thy bewty! Beginnest thou to blabbe? I, blabbe it Phao, as long as thou blabbest her bewty. Bees that die with honney, are buried with harmonie. Swannes that end their liues with songs, are couered when they are dead with flowers: and they that till their latter gaspe commend bewty, shall be euer honoured with benefites. In these extreamities I will goe to none other Oracle then Sybilla, whose olde yeares haue not beene idle in these young attemptes, & whose sound aduice may mitigate (though the heauēs cannot remoue) my miseries. O Sapho! sweete Sapho! Sapho!—Sibilla?

⟨SYBILLA *appears in the mouth of the Cave.*⟩

Sybi. Who is there?

Phao. One not worthy to be one.

Sybi. Faire Phao?

Phao. Vnfortunate Phao!

Sybi. Come in.

Phao. So I wil; and quite thy tale of Phœbus, with one whose brightnesse darkeneth Phœbus. I loue Sapho, Sybilla; Sapho, ah Sapho, Sybilla!

Sybi. A short tale Phao, and a sorowfull; it asketh pitie rather then counsell.

Phao. So it is Sybilla: yet in those firm yeares me thinketh there shold harbour such experience, as may deferre, though not take away, my destinie.

Sybi. It is hard to cure that by wordes, which cannot be eased by hearbes; and yet if thou wilt take aduice, be attentiue.

Phao. I haue brought mine eares of purpose, and will hāg at your mouth, til you haue finished your discourse.

Sybi. Loue, faire child, is to be gouerned by arte, as thy boat by an oare: for fancie, thogh it cōmeth by hazard, is ruled by wisdome.

32 latter Q^1: later Q^2 *Bl. F.*

If my preceptes may perswade, (and I pray thee let them perswade) I· woulde wish thee first to be diligent: for that womenne desire nothing more then to haue their seruants officious. Be alwaies in sight, but neuer slothful. Flatter, I meane lie; litle things catch light mindes, and fancy is a worme, that feedeth first vpon fenell. Imagine with thy selfe all are to bee won, otherwise mine aduise were as vnnecessary as thy labour. It is vnpossible for the brittle mettall of womẽ to withstand the flattering attemptes of men: only this, let them be asked; their sex requireth no lesse, their modesties are to be allowed so much. Be prodigall in prayses and promises, bewtie must haue a trumpet, & pride a gifte. Peacocks neuer spread their feathers, but when they are flattered, & Gods are seldome pleased, if they be not bribed. There is none so foule, that thinketh not her selfe faire. In commending thou canst loose no labor; for of euery one thou shalt be beleeued. Oh simple women! that are brought rather to beleeue what their eares heare of flattering men, then what their eies see in true glasses.

Phao. You degresse, onely to make mee beleeue that women do so lightly beleeue.

Sybi. Then to the purpose. Chuse such times to break thy suite, as thy Lady is pleasant. The wooden horse entred Troy, when the soldiers were quaffyng; and Penelope forsooth, whome fables make so coy, among the pottes wrong her wooers by the fists, when she lowred on their faces. Grapes are minde glasses. Venus worketh in Bacchus presse, & bloweth fire vpon his lycour. When thou talkest with her, let thy speach be pleasant, but not incredible. Chuse such words as may (as many may) melt her minde. Honney ranckleth, when it is eaten for pleasure, and faire words wound, when they are hearde for loue. Write, and persist in writing; they read more then is written to them, & write lesse then they thinke. In cõceite studie to be pleasaunt, in attire braue, but not too curious; when she smileth, laugh outright; if rise, stande vp; if sit, lye downe. Loose al thy time to keepe time with her. Can you sing, shew your cunning; can you daunce, vse your legges; can you play vppõ any instrument, practise your fingers to please her fancy; seeke out qualyties. If she seeme at the first cruell, be not discouraged. I tell the a straung thing, womenne striue, because they would be ouer-

61 light *QQ Bl.*: litle *F.* 65 lesse Q^1: losse Q^2 *Bl. F.* 74 digresse Q^2 *rest* 79 wrong *QQ*: wrung *Bl. F.* 80 on their] wrong Q^2 are *om.* Q^2 *Bl. F. which all read* faces, *for* faces. *of* Q^1

come: force they call it, but such a welcome force they account it, that continually they study to be enforced. To faire words ioyne sweet kisses, which if they gently receiue, I say no more, they wil gently receiue. But be not pinned alwaies on her sleeues, straungers haue greene rushes, whē daily guests are not worth a rushe. Looke pale, and learne to be leane, that who so seeth thee, may say, the Gentleman is in loue. Vse no sorcerie to hasten thy successe: wit is a witch: Ulysses was not faire, but wise, not cunning in charmes, but sweete in speach, whose filed tōgue made those inamoured that sought to haue him inchaũted. Be not coy, beare, sooth, sweare, die to please thy Lady: these are rules for poore louers, to others I am no mistresse. He hath wit ynough, that can giue ynough. Dumbe men are eloquent, if they be liberall. Beleeue me great gifts are little Gods. When thy mistresse doth bend her brow, do not thou bend thy fiste. Camokes must be bowed with sleight, not strēgth; water ⟨is⟩ to be trained with pipes, not stopped with sluses; fire to be quenched with dust, not with swordes. If thou haue a ryuall, be pacient; arte muste winde him out, not malice; time, not might; her chaunge, and thy constancie. Whatsoeuer she weareth, sweare it becomes her. In thy loue be secrete. Venus cofers, though they bee hollow, neuer sound, & when they seeme emptiest, they are fullest. Old foole that I am! to doe thee good, I beginne to doate, & counsell that, which I woulde haue concealed. Thus, Phao, haue I giuen thee certeine regardes, no rules,—only to set thee in the way, not to bring thee hõe.

Phao. Ah, Sybilla, I pray goe on, that I may glutte my selfe in this science.

Sybi. Thou shalt not surfette Phao, whilest I diet thee. Flyes that die on the honneysuckle become poyson to bees. A little in loue is a great deale.

Phao. But all that can be saide not enough.

Sybi. White siluer draweth blacke lines, and sweete wordes will breede sharpe tormentes.

Phao. What shall become of mee?

Sybi. Goe darè. ⟨*Exit into cave.*⟩

Phao. I goe!—Phao, thou canst but die, & then as good die with great desires, as pine in base fortunes. *Exit.*

108 do *repeated in* Q^2 111 not Q^1 *Bl. F.*: nor Q^2 S. D. [Exit &c.] *I supply this for Sybilla here, since all eds. print* Exit *for Phao below*

ACTUS TERTIUS

SCHÆNA PRIMA.—⟨*Ante-room of* SAPHO'S *Chamber.*⟩

⟨*Enter*⟩ TRACHINUS, PANDION, MILETA, ISMENA, ⟨*and later*⟩ EUGENUA.

Trachi. Sapho is falne sodenly sick, I cannot guesse the cause.

Mileta. Some colde belike, or els a womans qualme.

Pandi. A straunge nature of colde, to driue one into such an heate.

Mileta. Your Phisick sir, I thinke be of the second sort, els would you not iudge it rare, that whot feuers are ingendred by cold causes.

Pandi. Indeede Lady, I haue no more Phisick then wil purge choller, and that if it please you, I will practise vpon you. It is good for women that be waspish.

Isme. Fayth, sir, no, you are best purge your owne melancholy: belike you are a male content.

Pandi. It is true, and are not you a female content?

Trachi. Softe! I am not content, that a male and Female content, should go together.

Mileta. Ismena is disposed to be merie.

Isme. No, it is Pandion would faine seeme wise.

Trachi. You shall not fall out! for Pigions after byting fall to billing, and open iarres make the closest iestes.

⟨*Enter* EUGENUA.⟩

Euge. Mileta! Ismena! Mileta! Come away, my Lady is in a sowne!

Mileta. Aye me!

Isme. Come, let vs make haste. ⟨*Exeunt* EUG. MIL. ISM.⟩

Trachi. I am sorie for Sapho: because shee will take no Phisicke; like you Pandion, who being sick of the sullens, will seeke no friend.

Pandi. Of men we learne to speake, of Gods to holde our peace. Silence shall disgeste what follye hath swallowed, and wisdome weane what fancie hath noursed.

Trachi. Is it not loue?

Pandi. If it were, what then?

Trachi. Nothing, but that I hope it be not.

Pandi. Why, in courtes there is nothing more common. And as to be bald among the Micanyans it was accounted no shame, because they were all balde: so to be in loue among courtiers it is no discredit: for that they are al in loue.

Trachi. Why, what doe you think of our Ladies?

Pandi. As of the Seres' wooll, which beeing whitest & softest, fretteth soonest and deepest.

Trachi. I will not tempt you in your deepe Melãcholy, least you seeme sowre to those which are so sweete. But come, let vs walke a litle into the fieldes, it may bee the open ayre will disclose your close conceites.

Pandi. I will goe with you: but send our pages away. *Exeunt.*

SCHÆNA SECUNDA.—⟨*A Street.*⟩

⟨*Enter*⟩ CRYTICUS, MOLUS, ⟨*afterwards*⟩ CALYPHO.

Criti. What browne studie art thou in Molus? no mirth? no life?

Molus. I am in the depth of my learning driuen to a muse, how this lent I shall scamble in the court, that was woont to fast so ofte in the Vniuersitie.

Criti. Thy belly is thy God.

Molus. Then is he a deaffe God.

Criti. Why?

Molus. For *venter non habet aures.* But thy backe is thy God.

Criti. Then is it a blind God.

Molus. How proue you that?

Criti. Easie. *Nemo videt manticæ quod in tergo est.*

Molus. Then woulde the sachell that hanges at your God, *id est*, your backe, were full of meate to stuffe my God, *hoc est*, my belly.

Criti. Excellent. But how canst thou studie, when thy minde is onely in the kitchen?

Molus. Doth not the horse trauell beste, that sleapeth with his head in the maunger?

Criti. Yes, what then?

Molus. Good wittes wil apply. But what cheere is there here this Lent?

Criti. Fish.

Molus. I can eate none, it is winde.

9 is it Q^1: it is Q^2 *Bl. F.* 16 trauell Q^1: trauaile Q^2 *Bl. F.* 22 winde Q^1: windie Q^2 *Bl. F.*

Criti. Egges.

Molus. I must eate none, they are fire.

Criti. Cheese.

Molus. It is against the old verse, *Caseus est nequam.*

Criti. Yea, but it disgesteth all things except it selfe.

Molus. Yea, but if a man hath nothing els to eate, what shall it disgest?

Criti. You are disposed to iest. But if your silkē throat can swallow no packthread, you must pick your teeth, and play with your trencher.

Molus. So shall I not incurre the fulsome & vnmannerly sinne of surfetting. But here commeth Calipho.

⟨*Enter* CALYPHO.⟩

Criti. What newes?

Caly. Since my being here, I haue sweat like a dogge, to proue my maister a deuill; hee brought such reasons to refel me, as I promise you, I shall like the better of his witte, as long as I am with him?

Molus. How?

Caly. Thus, I alwayes arguing that he had hornes, & therefore a diuell, hee saide: foole, they are things lyke hornes, but no hornes. For once in the Senate of Gods being holde a solemn session, in the midst of their talk I put in my sentence, which was so indifferent, that they all concluded it might aswel haue beene lefte out, as put in, and so placed on each side of my head things lyke hornes, and called me a *Parenthesis.* Nowe my maisters, this may be true, for I haue seene it my selfe aboute diuerse sentences.

Molus. It is true, and the same time did Mars make a full point, that Vulcans head was made a *Parenthesis.*

Criti. This shall go with me: I trust in Syracusa to giue one or other a *Parenthesis.*

Molus. Is Venus yet come home?

Caly. No, but were I Vulcan, I would by the Gods—

Criti. What wouldest thou?

Caly. Nothing, but as Vulcan, halt by thē Gods.

Criti. I thought you would haue hardly entreated Venus.

Caly. Nay, Venus is easily entreated: but let that goe bie.

24 fire *so all* 38 like Q^1: thinke Q^2 *Bl. F.* 43 holde Q^1: holden Q^2 *Bl. F.*

Criti. What?

Caly. That which maketh so many *Parenthesis.*

Molus. I must goe by too, or els my maister will not go by mee: but meete me full with his fiste. Therfore, if we shall sing, giue me my part quickly: for if I tarrie long, I shall cry my parte wofully.

SONG.

Omnes. ARme, Arme, the Foe comes on apace.
Caly. Whats that red Nose, and sulphury face?
Molus. Tis the hot Leader.
Criti. Whats his Name?
Molus. Bacchus, a Captaine of plumpe fame:
A Goat the Beast on which he rides,
Fat grunting swine run by his sides,
His Standerd-bearer feares no knockes,
For he's a drunken Butter-box,
Who when ith' Red field thus he reuels,
Cryes out, 'ten towsan Tunne of Tiuells!'
Caly. Whats he so swaggers in the Van?
Molus. O! thats a roring Englishman,
Who in deepe healths do's so excell,
From Dutch and French he beares the bel.
Criti. What Victlers follow Bacchus Campes?
Molus. Fooles, Fidlers, Panders, Pimpes, and Rampes.
Caly. See, see, the Battaile now growes hot,
Here legs flye, here goes Heads to th' Pot,
Here Whores and Knaues tosse broken glasses,
Here all the Souldiers looke like Asses.
Criti. What man ere heard such hideous noyse?
Molus. O! thats the Vintners bawling Boyes.
Anon, Anon, the Trumpets are,
Which call them to the fearefull barre.
Caly. Rush in, and lets our forces try.
Molus. O no, for see they flie, they flie!
Criti. And so will I.
Caly. And I.
Molus. And I.
Omnes. Tis a hot day, in drinke to die.

Exeunt.

S. D. SONG.] *QQ, without the words, which first appear in Blount*

SCHÆNA TERTIA.—⟨SAPHO'S *Chamber.*⟩

SAPHO *in her bed,* MILETA, ISMENA, KANOPE, EUGENUA, FAUILLA, LAMYA.

Sapho. Hey ho: I know not which way to turne me. Ah! ah! I fainte, I die!

Mileta. Madame, I thinke it good you haue more clothes, and sweate it out.

Sapho. No, no, the best ease I finde is to sigh it out.

Isme. A straunge disease, that should breede such a desire.

Sapho. A strang desire that hath brought such a disease.

Canope. Where Ladie, doe you feele your most paine?

Sapho. Where no bodie els can feele it Canope.

Canope. At the heart?

Sapho. In the heart.

Canope. Will you haue any *Mithrydate?*

Sapho. Yea, if for this disease there wer any *Mithrydate.*

Mileta. Why? what disease is it Madam, that phisick cã not cure?

Sapho. Onely the disease, Mileta, that I haue.

Mileta. Is it a burning ague?

Sapho. I thinke so, or a burning agonie.

Euge. Will you haue any of this Syrope, to moysture your mouth?

Sapho. Would I had some local things to dry my brain.

Favilla. Madame will you see if you can sleepe?

Sapho. Sleepe Fauilla? I shall then dreame.

Lamia. As good dreame sleeping, as sigh waking.

Euge. Phao is cunning in all kind of simples, and it is hard, if there bee none to procure sleepe.

Sapho. Who?

Euge. Phao.

Sapho. Yea, Phao! Phao!—ah Phao! let him come presẽtly.

Mileta. Shall we draw the curteines, whilest you gyue your selfe to slumber?

Sapho. Doe, but departe not: I haue such startes in my sleepe, disquieted I know not how. *In a slumber.*

Phao! Phao!

18 moysture *QQ*: moysten *Bl. F.* 20 local things *so all before* to Q^2 *Bl. F.* 30 leaue 32 In a slumber *old eds.*

Isme. What say you Madame?

Sapho. Nothing, but if I sleepe not now, you sende for Phao. Ah Gods!

Shee falleth asleepe. The Curtaines drawne.

Mileta. There is a fish called Garus, that healeth al sicknesse, so as whilest it is applyed one name not Garus.

Euge. An euill medicine for vs women: for if we shuld be forbidden to name Garus, we shuld chat nothing but Garus.

Canope. Well said, Eugenua, you know your selfe.

Euge. Yea Canope, and that I am one of your sexe.

Isme. I haue hearde of an hearbe called Lunary, that being bound to the pulses of the sick, causeth nothinge but dreames of weddings and daunces.

Favilla. I think Ismena, that hearb be at thy pulses now: for thou art euer talking of matches and merymentes.

Canope. It is an vnlucky signe in the chamber of the sick to talke of mariages: for my mother saide, it foresheweth death.

Mileta. It is very euill to⟨o⟩ Canope to sitte at the beddes feete, and foretelleth daunger: therefore remoue your stoole, and sitte by me.

Lamia. Sure it is some cold she hath taken.

Isme. If one were burnt, I thinke wee women woulde say, he died of a cold.

Favilla. It may be some conceite.

Mileta. Then is there no feare: for yet did I neuer heare of a woman that died of a conceite.

Euge. I mistruste her not: for that the owle hath not shrikte at the window, or the night Rauen croked, both being fatall.

Favilla. You are all superstitious: for these bee but fancies of doting age: who by chance obseruing it in some, haue set it downe as a religion for all.

Mileta. Fauilla, thou art but a Girle: I would not haue a Weesel crye, nor desire to see a Glasse, nor an old wife come into my chamber; for then though I lyngred in my disease, I should neuer escape it.

Sapho. Ah, whoe is there? ⟨*The curtains again drawn back*⟩ what sodeine affrightes bee these? Me thought Phao came with simples to make me sleep. Did no bodie name Phao beefore I beganne to slumber?

44 causeth Q^1: cause Q^2 *Bl. F.*

Mileta. Yes, we told you of him.

Sapho. Let him be heere too morow.

Mileta. He shall, will you haue a litle broth to comforte you?

Sapho. I can relish nothing.

Mileta. Yet a little you must take to sustaine nature.

Sapho. I cannot Mileta, I will not. Oh, which way shall I lye? what shall I doe? Heygh ho! O Mileta, help to reare me vp, my bed, my head lyes too lowe. You pester mee with too many clothes. Fie, you keepe the chamber too hotte!—auoide it! it may be I shall steale a nappe when all are gone.

Mileta. Wee will. ⟨*Exeunt all the* Ladies.⟩

Sapho sola. Ah! impacient disease of loue, and Goddesse of loue thrise vnpitifull. The Eagle is neuer stricken with thunder, nor the Olyue with lightning, and maye great Ladies be plagued with loue? O Venus, haue I not strawed thine Altars with sweete roses? kepte thy swannes in cleare ryuers? fead thy sparrowes with ripe corne, & harboured thy doues in faire houses? Thy Tortoys haue I nourished vnder my fig tree, my chãber haue I ceeled with thy Cockleshels, & dipped thy spung into the freshest waters. Didst thou nourse me in my swadling clouts with wholsome hearbes, that I might perish in my flowring yeares by fancie? I perceiue, but to late I perceiue, and yet not too late, because at last, that straines are caught aswell by stooping too low, as reaching to high: that eies are bleared as soone with vapours that come from the earth, as with beames that procede from the sunne. Loue lodgeth sometimes in caues: & thou Phœbus, that in the pride of thy hearte shinest all day in our Horizon, at night dippest thy head in the Ocean. Resiste it Sapho, whilest it is yet tender. Of Acornes comes Oakes, of droppes floudes, of sparkes flames, of Atomies Elementes. But alas it fareth with mee as with waspes, who feeding on serpents, make their stings more venomous: for glutting my selfe on the face of Phao, I haue made my desire more desperate. Into the neast of an *Alcyon* no birde can enter but the *Alcyon*, and into the hart of so great a Ladie can any creep but a great Lord? There is an hearbe (not vnlike vnto my loue) whiche the further it groweth from the sea, the salter it is; and my desires the more they swarue from reason, the more seeme they reasonable. When Phao commeth, what thē? wilt thou open thy loue? Yea. No! Sapho: but staring in his face

90 spung *QQ*: sponge *Bl. F.* 97 hearte Q^1: heate Q^2 *Bl. F.* 99 comes *so all*

till thine eies dasell, and thy spirites fainte, die before his face: then this shall be written on thy Tomb, that though thy loue were greater then wisdome could endure, yet thine honour was such, as loue could not violate.—Mileta!

⟨*Re-enter* MILETA *and* ISMENA.⟩

Mileta. I come.

Sapho. It wil not be, I can take no reste, which way soeuer I turne.

Mileta. A straunge maladie!

Sapho. Mileta, if thou wilt, a Martiredom. But giue me my lute, and I will see if in songe I can beguile mine owne eies.

Mileta. Here Madame.

Sapho. Haue you sent for Phao?

Mileta. Yea.

Sapho. And to bring simples that will procure sleepe?

Mileta. No.

Sapho. Foolish wensh, what should the boy doe heere, if he bring not remedies with him? you thinke belike I could sleep, if I did but see him. Let him not come at al: yes, let him come: no, it is no matter: yet will I trie, lette him come: doe you heare?

Mileta. Yea Madame, it shall be doone. ⟨*She comes from the recess.*⟩ Peace, no noise: shee beginneth to fall asleepe. I will goe to Phao.

Isme. Goe speedily: for if she wake, and finde you not heere, shee will bee angry. Sicke folkes are testie, who though they eate nothing, yet they feede on gall.

⟨*Exit* MILETA *while* ISMENA *retires.*⟩

SONG.

Sapho. O Cruell Loue! on thee I lay
My curse, which shall strike blinde the Day:
Neuer may sleepe with veluet hand
Charme thine eyes with Sacred wand;
Thy Iaylours shalbe Hopes and Feares;
Thy Prison-mates, Grones, Sighes, and Teares;
Thy Play to weare out weary times,
Phantasticke Passions, Uowes, and Rimes;

110 and *old eds.*: *F. misprints* any S. D. [Exit MILETA, &c.] *prev. eds. contain no stage-direction* S. D. SONG.] *QQ have* The Song; *Bl. alone of old eds. gives the words*

Thy Bread bee frownes, thy Drinke bee Gall,
Such as when you Phao call
The Bed thou lyest on by Despaire;
Thy sleepe, fond dreames; thy dreames long Care;
Hope (like thy foole) at thy Beds head,
Mocke thee, till Madnesse strike thee Dead;
As Phao, thou dost mee, with thy proud Eyes;
In thee poore Sapho liues, for thee shee dies.

⟨The curtains close.⟩

SCHÆNA QUARTA.—*⟨The same.⟩*

MILETA, PHAO, ISMENA, SAPHO, VENUS.

⟨Enter MILETA *and* PHAO.*⟩*

Mileta. I woulde eyther your cunning, Phao, or your fortune might by simples prouoke my Lady to some slumber.

Phao. My simples are in operation as my simplicitie is, which if they do litle good, assuredly they can doe no harme.

Mileta. Were I sicke, the verye sight of thy faire face would driue me into a sound sleepe.

Phao. Indeede Gentlewomen are so drowsie in their desires, that they can scarce hold vp their eies for loue.

Mileta. I meane the delight of bewtie would so blinde my senses, as I shoulde bee quickly rocked into a deepe rest.

Phao. You women haue an excuse for an aduauntage, which must be allowed: because onely to you women it was allotted.

Mileta. Phao, thou art passing faire, & able to drawe a chaste eie not only to glaunce, but to gaze on thee. Thy yong yeares, thy quick wit, thy staied desires are of force to controll those which should commaund.

Phao. Lady, I forgot to commend you first, and leaste I shoulde haue ouerslipped to praise you at all, you haue brought in my bewtie, which is simple, that in curtisie I might remember yours, which is singular.

Mileta. You mistake of purpose, or miscõster of malice.

Phao. I am as farre from malice, as you from loue, & to mistake of purpose, were to mislike of peeuishnes.

144 call *I omit Blount's comma here* 148 Mocke] *I emend* Mockes *of Bl. F.*
S. D. [The curtains close] *not in prev. eds. but necessitated by the ensuing dialogue*
S. D. SCHÆNA QUARTA.] Actus tertius, Schæna prima *old eds.* 2 Ladies *Bl.*
9 blinde Q^1: bind Q^2 *Bl. F.* 12 allowed: Q^1: allowed, Q^2 *Bl. F.*

Mileta. As far as I from loue? Why, think you me so dul I cannot loue, or so spitefull I will not?

Phao. Neither Lady: but how shoulde men imagine women can loue, when in their mouths there is nothing rifer, then 'in faith I do not loue.'

Mileta. Why, wil you haue womēs loue in their tongs?

Phao. Yea, els do I think there is none n their harts.

Mileta. Why?

Phao. Because there was neuer any thing in the bottō of a womans hart, that commeth not to her tongs end.

Mileta. Ycu are too young to cheapen loue.

Phao. Yet old ynough to talke with market folkes.

Mileta. Well, let vs in.

⟨*The curtains are drawn back.*⟩

Isme. Phao is come.

Sapho. Who? Phao? Phao, let him come neere: but who sent for him?

Mileta. You Madame.

Sapho. I am loath to take any medicins: yet must I rather thē pine in these maladies. Phao, you may make me sleepe, if you will!

⟨*Exeunt* MILETA *and* ISMENA.⟩

Phao. If I can, I must, if you will.

Sapho. What hearbes haue you brought Phao?

Phao. Such as will make you sleepe Madame, though they cannot make me slumber.

Sapho. Why, how can you cure me, when you cannot remedy your selfe?

Phao. Yes Madame, the causes are contrary. For it is onely a drinesse in your braines, that keepeth you from rest; but—

Sapho. But what?

Phao. Nothing, but mine is not so.

Sapho. Nay, then I despaire of helpe, if our disease bee not all one.

Phao. I would our diseases were all one.

Sapho. It goes hard with the pacient, whē the Phisition is desperate.

Phao. Yet Medæa made the euerwaking Dragon to snorte, when shee poore soule could not winke.

27–8 'in faith . . . loue' *the inverted commas are mine, F. italicises so all.* 32 was *Qy.?* is *for* was *or.* came *for* commeth

Sapho. Medæa was in loue, & nothing could cause her rest but Iason.

Phao. Indeede I know no hearb to make louers sleepe but Heartes ease, which beecause it groweth so high, I cannot reach: for—

Sapho. For whom?

Phao. For such as loue.

Sapho. It groweth very low, and I can never stoope to it, that—

Phao. That what?

Sapho. That I may gather it: but why doe you sigh so, Phao?

Phao. It is mine vse Madame.

Sapho. It will doe you harme, and mee too: for I neuer heare one sighe, but I must sigh't also.

Phao. It were best then that your Ladyship giue mee leaue to be gone: for I can but sigh.

Sapho. Nay stay: for now I beginne to sighe, I shall not leaue, though you be gone. But what do you thinke best for your sighing to take it away?

Phao. Yew Madame.

Sapho. Mee?

Phao. No Madame, yewe of the tree.

Sapho. Then will I loue yewe the better. And indeede I think it would make mee sleepe too, therfore all other simples set aside, I will simply vse onely yewe.

Phao. Doe madame: for I think nothing in the world so good as yewe.

Sapho. Farewell for this time.

(*He comes from the recess, the curtains closing behind him. Enter* VENUS *and* CUPID.)

Venus. Is not your name Phao?

Phao. Phao, faire Venus, whom you made so faire.

Venus. So passing faire! O faire Phao, O sweete Phao: what wilt thou doe for Venus?

Phao. Any thing that commeth in the compasse of my poore fortune.

Venus. Cupid shal teach thee to shoote, & I will instruct thee to dissemble.

62 reach: for, *QQ*: reach for. *Bl. F.* 66 groweth Q^1: stoopeth Q^2 *Bl. F.* 68 sigh Q^2 *Bl. F.*: sight Q^1 71 sigh't] sight Q^1: sigh Q^2 *Bl. F.* S.D. [He comes . . . CUPID] *no stage-direction in prev. eds.* 91–2 to dissemble *QQ*: in dissembling *Bl. F.*

Phao. I will learne any thing but dissembling.

Venus. Why my boy?

Phao. Because then I must learne to be a woman.

Venus. Thou heardest that of man.

Phao. Men speake trueth.

Venus. But truth is a she, and so alwaies painted.

Phao. I thinke a painted trueth.

Venus. Well, farewell for this time: for I must visit Sapho.

Phao exit.

ACTUS QUARTUS

SCHÆNA PRIMA.—(*The same. The curtains are drawn back.*)

VENUS, SAPHO, CUPID.

Venus. Sapho, I haue heard thy complaintes, and pittied thine agonies.

Sapho. O Venus, my cares are onely knowne to thee, and by thee only came the cause. Cupid, why didst thou wound me so deepe?

Cupid. My mother bad me draw mine arrow to y^e^ head.

Sapho. Venus, why didst thou proue so hatefull?

Venus. Cupid tooke a wrong shafte.

Sapho. O Cupid too vnkinde, to make me so kind, that almost I transgresse the modestie of my kinde.

Cupid. I was blind, and could not see mine arrow.

Sapho. How came it to passe, thou didst hit my hearte?

Cupid. That came by the nature of the head, which being once let out of the bowe, cã finde none other lighting place but the heart.

Venus. Be not dismaide, Phao shall yeelde.

Sapho. If hee yeelde, then shal I shame to embrace one so meane; if not, die, because I cannot embrace one so meane. Thus doe I finde no meane.

Venus. Well, I will worke for thee. Farewell.

Sapho. Farewell sweet Venus, and thou Cupid, which art sweetest in thy sharpenesse. *Exit Sapho.*

S. D. Phao exit *so old eds., showing Acts iii and iv to be continuous* 5 y^e^ Q^1: the Q^2 *Bl. F.* 16 meane, if not, die: because *old eds.*: meane,—if not die; because *F.* S. D. Exit Sapho *so old eds. i.e. the curtains close again, leaving Venus and Cupid on the stage*

SCHÆNA SECUNDA.—⟨*The same.*⟩

VENUS, CUPID.

Venus. Cupid, what haste thou done? put thine arrowes in Phaoes eies, and wounded thy mothers heart?

Cupid. You gaue him a face to allure, then why should not I giue him eies to pearce?

Venus. O Venus! vnhappy Venus! who in bestowinge a benefit vpon a man, haste brought a bane vnto a Goddesse. What perplexities dost thou feele! O faire Phao! and therefore made faire to breede in me a frenzie! O would that when I gaue thee golden locks to curle thy head, I had shackled thee with yron lockes on thy feete! And when I noursed thee, Sapho, with lettice, woulde it had turned to hemlocke! Haue I brought a smooth skin ouer thy face, to make a rough scarre in my heart? and giuen thee a fresh colour like the damask rose, to make mine pale like the stained Turkie? O Cupid, thy flames with Psyches were but sparks, and my desires with Adonis but dreames, in respecte of these vnacquainted tormentes. Laugh Iuno! Venus is in loue; but Iuno shall not see with whom, least shee be in loue. Venus belike is become stale. Sapho forsooth because she hath many vertues, therfore she must haue all the fauours. Venus waxeth old: and then she was a pretie wench, when Iuno was a young wife, nowe crowes foote is on her eie, and the blacke oxe hath troad on her foote. But were Sapho neuer so vertuous, doth she thinke to contend with Venus to be as amorous? Yeelde Phao! but yeeld to me Phao: I entreate where I may command; commaunde thou, where thou shouldest entreate. In this case Cupid what is thy coũsell? Venus must both play the louer & the dissembler, & therfore the dissembler, because the Louer.

Cupid. You will euer be playing with arrows, like childrẽ with kniues, & thẽ when you bleede, you cry: go to Vulcan, entreat by praiers, threatẽ with blowes, wowe with kisses, banne with curses, trie al meanes to rid these extremities.

Venus. To what end?

Cupid. That he might make mee new arrowes: for nothing can roote out the desires of Phao, but a new shafte of inconstancie, nor

9 on *QQ Bl.*: in *F.* 14 Turkie *QQ*: Turkis *Bl. F.* Psyches *QQ Bl.*: Psyche's *F. Cf. p.* 455 *l.* 84 *and Euph.* Pt. II, *p.* 117 Circes *for* Circe 29 you cry: Q^2 *rightly for* you cry, Q^1 30 wowe Q^1: wooe Q^2 *Bl. F. Cf. pp.* 379, 409

any thing turne *Saphoes* hart, but a new arrow of disdaine. And then they dislyking one the other, who shall inioy Phao but Venus?

Venus. I will follow thy counsell. For Venus, though she be in her latter age for yeares: yet is she in her Nonage for affections. When Venus ceaseth to loue, let Ioue cease to rule. But come, let vs to Vulcan. *Exeunt.*

SCHÆNA TERTIA.—⟨*The same. The curtains again drawn back.*⟩

SAPHO, MILETA, ISMENA, EUGENUA,
LAMYA, FAUILLA, CANOPE.

Sapho. What dreames are these Mileta? and can there be no trueth in dreams? yea, dreams haue their trueth. Me thought I saw a Stockdoue or woodquist, I knowe not how to tearm it, that brought short strawes to build his neast in a tall Cædar, where, whiles with his bill hee was framing his buylding, he lost as many fethers from his wings, as he laid strawes in his neast: yet scambling to catch hold to harbor in the house he had made, he sodenly fell from the bough where he stoode. And thē pitifully casting vp his eies, he cried in such tearmes (as I imagined) as might either cōdemne the nature of such a tree, or the daring of such a minde. Whilest he lay quaking vpō the ground, & I gazing one the Cæder, I might perceiue Antes to breede in the rinde, coueting only to hoord, & caterpillers to cleaue to the leaues, labouring only to suck, which caused mo leaues to fall frō the tree, thē there did feathers before frō the doue. Me thought Mileta I sighed in my sleepe, pittying both the fortune of the bird, & the misfortun of the tree: but in this time quils began to bud againe in the bird, which made him looke as though he would flie vp, and then wished I that the body of the tree woulde bowe, that hee might but creepe vp the tree; then—and so— Hey hò!

Mileta. And so what?

Sapho. Nothing Mileta: but, and so I waked. But did no bodie dreame but I?

Mileta. I dreamed last night, but I hope dreames are contrary,

40 Ioue *QQ*: loue *Bl. F.* 4 whiles Q^1: whilst Q^2 *Bl. F.* 6 scambling *QQ Bl.*: scrambling *F.* 11 one Q^1: on Q^2 *Bl. F.* *Cf. p.* 408 14 mo Q^1: moe Q^2 *Bl. F.* 19–20 tree; then, and so— *F.*: tree, then and so. Q^1: tree then and so, Q^2: tree, then and so, *Bl.*

that holding my heade ouer a sweete smoke, al my haire blazd on a bright flame. Me thought Ismena cast water to quench it: yet the sparks fell on my bosom, and wiping them away with my hand, I was all in a gore bloud, till one with a few fresh flowers staunched it. And so stretching my self as stif, I started, it was but a dream.

Isme. It is a signe you shall fall in loue with hearinge faire words. Water signifieth counsell, flowers death. And nothing can purge your louing humour but death.

Mileta. You are no interpreter: but an interprater, harping alwaies vpon loue, till you be as blind as a Harpar.

Isme. I remember last night but one, I dreamed mine eie tooth was lose, & that I thrust it out with my tonge.

Mileta. It foretelleth the losse of a friende: and I euer thought thee so ful of prattle, that thou wouldest thrust out the best friend with thy tatling.

Isme. Yea Mileta: but it was loose beefore, and if my friend bee lose, as good thrust out with plaine words, as kept in with dissembling.

Euge. Dreams are but dotings, which come either by things wee see in the day, or meates that we eate, and so ⟨flatter⟩ the common sense, preferring it to bee the imaginatiue.

Isme. Sôfte *Philosophatrix*, well seene in the secretes of arte, and not seduced with the superstitions of nature!

Sapho. Ismenaes tongue neuer lyeth still, I think all her teeth will bee loose, they are so often iogged againste her tongue. But say on Eugenua.

Euge. There is all.

Sapho. What did you dreame, Canope?

Canope. I seldome dreame Madame: but sithence your sicknesse, I cannot tell whether with ouer watching but I haue had many phantastical visions, for euen now slumbring by your beddes side, mee thought I was shadowed with a clowd, where labouring to vnwrap my selfe, I was more intangled. But in the midst of my striuing, it seemed to mysell gold, with faire drops; I filled my lap, and running to shew it my fellowes, it turned to duste, I

29 stif, *F. inserts the comma* 40 thy Q^2 *Bl. F.*: the Q^1 41 Yea *om. Bl. F.* 46 bee the imaginatiue Q^1: be imaginatiue Q^2 *Bl. F. The comma at* sense, *with* flatter, *are my insertion* 47 the *om. Bl. F.* 55 ouer Q^1: our Q^2 *Bl. F.* 59 mysell *QQ* (*see note*): my selfe *Bl. F., though F. rightly substitutes semicolon for comma at* drops

blushed, they laughed; and then I waked, being glad it was but a dreame.

Isme. Take heede Canope, that gold tempt not your lappe, and then you blush for shame.

Canope. It is good lucke to dreame of gold.

Isme. Yea, if it had continued gold.

Lamia. I dreame euery night, and the last night this. Me thought that walking in the sunne, I was stung with the flye Tarantula, whose venom nothing can expell but the sweete consent of musicke. I tried all kinde of instruments, but found no ease, till at the last two Lutes tuned in one key so glutted my thirsting eares, that my griefe presently seased, for ioye whereof as I was clapping my handes, your Ladyship called.

Mileta. It is a signe that nothing shall asswage your loue but mariage: for such is the tying of two in wedlocke, as is the tuning of two Lutes in one key: for strikinge the stringes of the one, strawes will stirre vpon the stringes of the other, and in two mindes lincked in loue, one cannot be delighted but the other reioyceth.

Favilla. Mee thought going by the sea side amonge Pebels I sawe one playing with a rounde stone, euer throwing it into the water, when the sunne shined: I asked the name, hee saide, it was called *Abeston*, which being once whotte, would neuer be cold, he gaue it me, and vanished. I forgetting my selfe, delighted with the fayre showe, woulde alwayes shewe it by candle light, pull it out in the Sunne, and see howe bright it woulde look in the fire, where catching heate, nothing could coole it: for anger I threwe it against the wall, and with the heauing vp of myne arme I waked.

Mileta. Beware of loue, Fauilla: for womens hearts are such stones, which warmed by affection, cannot be coold by wisdome.

Favilla. I warrant you: for I neuer credit mennes words.

Isme. Yet be warie: for women are scorched somtimes with mens eies, though they had rather consume then confesse.

Sapho. Cease your talking: for I would faine sleepe, to see if I can dreame, whether the birde hath feathers, or the Antes wings. Draw the curteine.

⟨The curtains close.⟩

67 thought Q^2 *Bl. F.*: though Q^1 88 womens Q^2 *Bl. F.*: women Q^1 89 coold *QQ*: cold *Bl. F.* 94 Antes *QQ*: Ant *Bl. F.* 95 Draw the curteine *as part of Sapho's speech in all eds., none having any stage-direction for exit*

SCHÆNA QUARTA.—⟨VULCAN'S *Forge.*⟩

VENUS, VULCAN, CUPID.

⟨*Enter* VENUS *and* CUPID.⟩

Venus. Come Cupid, Vulcans flames must quench Venus fires. Vulcan?

⟨VULCAN *looks out of the Forge.*⟩

Vulcan. Who?

Venus. Venus.

Vulcan. Ho, ho! Venus.

Venus. Come sweete Vulcan, thou knowest how sweete thou hast found Venus, who being of all the goddesses the most faire, hath chosen thee of all the Gods the most foule; thou must needes then confesse I was most louing. Enquire not the cause of my suite by questions: but preuent the effects by curtisie. Make me six arrowe heads: it is giuen thee of the Gods by permission to frame them to any purpose, I shall request them by praier. Why lowrest thou Vulcan? wilt thou haue a kisse? holde vppe thy head. Venus hath young thoughtes, and fresh affections. Rootes haue stringes, when boughs haue no leaues. But hearken in thine eare Vulcan: how saiest thou?

Vulcan. Vulcan is a God with you, when you are disposed to flatter. A right womanne, whose tongue is lyke a Bees stinge, which pricketh deepest, when it is fullest of honnye. Because you haue made mine eies dronk with fayre lookes, you wil set mine eares on edge with sweete words. You were woont to say that the beating of hammers made your head ake, and the smoake of the forge your eies water, and euery coale was a blocke in your way. You weepe rose water, when you aske, and spitte vineger, when you haue obteined. What would you now, with new arrowes? belike Mars hath a tougher skin one his heart, or Cupid a weaker arme, or Venus a better courage. Well Venus, there is neuer a smile in your face but hath made a wrinkle in my forehead. Ganymedes must fill your cuppe, and you wil pledge none but Iupiter. But I wil not chide Venus. Come Cyclops, my wife must haue her will: let vs doe that in earth, which the Gods cannot vndoe in heauen.

Venus. Gramercie sweete Vulcan: to your worke!

7 gooddesses Q^1 12 purpose, I *QQ* (*i.e.* for which I &c.) *Bl. italicizes the* I 26 one Q^1: on Q^2 *Bl. F. Cf. p.* 405

The SONG, *in making of the Arrowes.*

Vulcan. MY shag-haire Cyclops, come, lets ply
Our Lemnion hammers lustily;
By my wifes sparrowes,
I sweare these arrowes
Shall singing fly
Through many a wantons Eye.
These headed are with golden Blisses,
These siluer-ones featherd with Kisses,
But this of Lead
Strikes a Clowne Dead,
When in a Dance
Hee fals in a Trance,
To se his black-brow Lasse not busse him,
And then whines out for death t' vntrusse him.
So, so, our worke being don lets play,
Holliday (Boyes) cry Holliday.

Vulcan. Heere Venus, I haue finished these arrowes by arte, bestowe them you by witte: for as great aduise must he vse that hath them, as hee cunning that made them.

Venus. Vulcan, nowe you haue done with your forge, lette vs alone with the fancye: you are as the Fletcher, not the Archer, to meddle with the arrowe, not the aime.

Vulcan. I thought so: when I haue done working, you haue done woowing. Where is now sweete Vulcan? Wel, I can say no more, but this which is enoughe, and as much as any can say: Venus is a woman.

Venus. Bee not angrye Vulcan, I will loue thee agayne, when I haue eyther businesse, or nothing els to doe.

Cupid. My mother will make muche of you, when there are no more men then Vulcan.

⟨VULCAN *retires into the Forge.*⟩

S. D. The Song . . . Arrowes *QQ Bl., but Blount alone of old eds. gives the words* 54 arrowe *QQ*: arrows *Bl. F.* 56 woowing Q^1: wooing Q^2 *Bl. F. Cf. pp.* 379, 404 S. D. [VULCAN . . . Forge] *no direction for exit in any previous edition. Acts iv and v are evidently continuous, as were Acts iii and iv*

ACTUS QUINTUS

SCHÆNA PRIMA.—⟨*The same.*⟩

VENUS, CUPID.

Venus. Come, Cupid, receiue with thy fathers instruments, thy mothers instructions: for thou must be wise in conceite, if thou wilt be fortunate in execution. This arrow is feathered with the winges of Acgitus, which neuer sleepeth for feare of his hen: the heade toucht with the stone Perillus, which causeth mistruste and ielousie. Shoote this, Cupid, at men that haue faire wiues, which will make them rubbe the browes, when they swell in the braines. This shaft is headed with Lidian steel, which striketh a deepe disdain of yᵗ which we most desire, yᵉ feathers are of Turtel, but dipped in the bloud of a Tigresse, draw this vp close to the head at Sapho, that she may despise, where now she doates. Good my boye, gall her on the side, that for Phaos loue she may neuer sighe. This arrow is feathered with the Phœnix winge, and headed with the Eagles bill; it maketh mẽ passionate in desires, in loue constant, and wise in conueiaunce, melting as it were their fancies into faith: this arrowe, sweete childe, and with as great ayme as thou canst, must Phao be striken withall, and cry softly to thy selfe in the very loose 'Venus'! Sweete Cupid mistake me not, I wil make a quiuer for that by it selfe. The fourth hath feathers of the Peacocke, but glewed with the gum of the Mirtle tree, headed with fine golde, and fastened with brittle Chrysocoll: this shoote at daintie and coy Ladies, at amiable and young Nymphes, chuse no other white but women: for this will worke lyking in their mindes, but not loue, affabilitie in speach, but no faith, courtly fauours to bee Mistresses ouer many, but constant to none: sighes to be fetcht from the longes, not the heart, and teares to bee wronge out with their fingers, not their eies, secrete laughing at mens pale lookes and neate attire, open reioycinge at their owne comlinesse and mens courtinge. Shoote this arrowe among the thickest of them, whose bosomes lye open, because they woulde be striken with it. And seeing men tearme women Iupiters

8-9 disdain *QQ*: daine *Bl. F.* 9 yᵗ Q^1: that Q^2 *Bl. F.* yᵉ Q^1: the Q^2 *Bl. F.* 10 a *om. Bl.* 18 me Q^1: it Q^2 *Bl. F.* 25 longes Q^1: lungs Q^2 *Bl. F.* 26 wronge *QQ*: wiung *Bl. F.*

fooles, women shall make men Venus fooles. This shafte is leade in the head, and whose feathers are of the night Rauen, a deadly and poysoned shafte, which breedeth hate onely against those which sue for loue. Take heede Cupid thou hitte not Phao with this shafte: for then shall Venus perishe. This laste is an old arrow, but newlye mended, the arrow which hitte both Sapho and Phao, working onely in meane mindes an aspiring to superiours, & in high estates a stooping to inferiours: with this Cupid I am galled my selfe, till thou haue galled Phao with the other.

Cupid. I warrant you I will cause Phao to languishe in your loue, and Sapho to disdaine his.

Venus. Goe, loyter not, nor mistake your shafte. ⟨*Exit* CUPID.⟩ Now Venus, hast thou plaide a cunning parte, though not curraunt. But why should Venus dispute of vnlawfulnesse in loue, or faith in affection? beeing both the Goddesse of loue and affection? knowing there is as litle trueth to be vsed in loue, as there is reason. No, sweete Phao, Venus will obtaine because she is Venus. Not thou Ioue with thũder in thy hand, shalt take him out of my hands. I haue new arrowes now for my boy, and fresh flames, at which the Gods shall tremble, if they beginne to trouble me. But I will expect the euent, and tarye for Cupid at the forge. ⟨*Exit.*⟩

SCHÆNA SECUNDA.—⟨*A room in* SAPHO'S *Palace.*⟩

SAPHO, CUPID, MILETA, VENUS.

Sapho. What hast thou done Cupid?

Cupid. That my mother commaunded, Sapho.

Sapho. Mee thinkes I feele an alteration in my minde, and as it were a withstanding in my self of mine own affections.

Cupid. Then hath mine arrow his effect.

Sapho. I pray thee tell me the cause?

Cupid. I dare not.

Sapho. Feare nothing: for if Venus fret, Sapho canne frowne, thou shalt bee my sonne. Mileta, giue him some sweete meates; speake good Cupid, and I will giue thee many pretie things.

Cupid. My mother is in loue with Phao, she willed mee to strike you with disdain of him, and him with desire of her.

S. D. [Exit CUPID] *not in prev. eds.* 46 there is² Q^1: there is there Q^2 *Bl. F.*
49 boy *QQ*: body *Bl. F.* S D [Exit] *no stage-direction in prev. eds.* 3 Mee Q^2 *Bl. F.*: My Q^1 4 withstanding Q^1: withdrawing Q^2 *Bl. F.*

Sapho. O spitefull Venus! Mileta giue him some of that. What els Cupid?

Cupid. I could be euen with my mother: and so I will, if I shall call you mother.

Sapho. Yea Cupid, call me any thing, so I may be euen with her.

Cupid. I haue an arrow, with which if I strike Phao, it will cause him to loth onely Venus.

Sapho. Sweete Cupid, strike Phao with it. Thou shalt sitte in my lappe, I will rocke thee asleepe, and feede thee with all these fine knackes.

Cupid. I will about it.

Exit CUPID.

Sapho. But come quickly againe. Ah vnkinde Venus, is this thy promise to Sapho? But if I gette Cuppid from thee, I my selfe will be the Queene of loue. I will direct these arrowes with better aime, and conquer mine own affections with greater modesty. Venus heart shal flame, and her loue be as common as her crafte. O Mileta, time hath disclosed that, which my temperance hath kept in: but sith I am rid of the disease, I will not be ashamed to confesse the cause. I loued Phao, Mileta, a thing vnfit for my degree, but forced by my desire.

Mileta. Phao?

Sapho. Phao, Mileta, of whom nowe Venus is inamoured.

Mileta. And doe you loue him still?

Sapho. No, I feele relenting thoughtes, and reason not yeelding to appetite. Let Venus haue him,—no, shee shall not haue him. But here coms Cupid.

⟨*Re-enter* CUPID.⟩

How now my boy, haste thou done it?

Cupid. Yea, and left Phao rayling on Venus, and cursing her name: yet stil sighing for Sapho, and blasing her vertues.

Sapho. Alas poore Phao! thy extreame loue should not be requited with so meane a fortune, thy faire face deserued greater fauours: I cannot loue, Venus hath hardened my heart.

⟨*Enter* VENUS.⟩

Venus. I meruale Cupid commeth not all this while. How now, in Saphoes lappe?

Sapho. Yea Venus, what say you to it? in Saphoes lap.

17 Yea *old eds.*: Yes *F.* 21 these *om, Q² Bl. F.* 30 I² *om. Bl.*

Venus. Sir boy, come hither.

Cupid. I will not.

Venus. What now? will you not? hath Sapho made you so sawcie?

Cupid. I wil be Saphoes sonne, I haue as you commanded striken her with a deepe disdaine of Phao, and Phao as she entreated me, with a great despite of you.

Venus. Vnhappy wag, what hast thou done? I will make thee repent it ⟨in⟩ euery vaine in thy heart.

Sapho. Venus, be not collerick, Cupid is mine, he hath giuen me his Arrowes, and I will giue him a new bowe to shoote in. You are not worthy to be the Ladye of loue, that yeelde so often to the impressions of loue. Immodest Venus, that to satisfie the vnbrideled thoughtes of thy hearte, transgressest so farre from the staye of thine honour! Howe sayest thou Cupid, wilt thou bee with me?

Cupid. Yes.

Sapho. Shall not I bee on earth the Goddesse of affections?

Cupid. Yes.

Sapho. Shall not I rule the fansies of men, and leade Venus in chaines like a captiue?

Cupid. Yes.

Sapho. It is a good boy!

Venus. What haue we here? you the Goddesse of Loue? and you her sonne, Cupid? I will tame that proud heart, els shall the Gods say, they are not Venus friendes. And as for you, sir boy, I will teach you how to run away: you shalbe stript from toppe to toe, and whipt with nettles, not roses. I will set you to blowe Vulcans coales, not to beare Venus quiuer, I will handle you for this geare: well, I say no more. But as for the new Mistresse of loue, —or Lady, I cry you mercie, I think you would be called a Goddesse—you shall know what it is to vsurpe the name of Venus! I will pull those plumes, and cause you to cast your eyes on your feete, not your feathers: your softe hayre will I turne to harde bristles, your tongue to a stinge, and those alluring eyes to vnluckynes, in which if the Gods ayde me not, I will cursse the Gods.

Sapho. Venus, you are in a vaine aunswerable to your vanitie, whose highe woordes neither beecome you, nor feare mee. But lette this suffice, I will keepe Cupid in dispighte of you, and yet with the contente of the Gods.

Venus. Will you? why then we shal haue pretie Gods in heauen,

when you take Gods prisoners on earth. Before I sleepe you shall both repent, and finde what it is but to thinke vnreuerently of Venus. Come Cupid, shee knowes not how to vse thee, come with mee, you knowe what I haue for you: will you not?

Cupid. Not I!

Venus. Well, I will be euen with you both, & that shortlye.

Exit.

Sapho. Cupid, feare not, I will direct thine arrowes better. Euery rude asse shall not say he is in loue. It is a toye made for Ladies, and I will keepe it onely for Ladies.

Cupid. But what will you doe for Phao?

Sapho. I will wish him fortunate. This wil I do for Phao, because I once loued Phao: for neuer shall it be said that Sapho loued to hate, or that out of loue she coulde not be as courteous, as she was in loue passionate. Come Mileta, shut the doore.

Exeunt.

SCHÆNA TERTIA.—⟨*Before* SYBILLA'S *Cave.*⟩

PHAO, SYBILLA.

⟨*Enter* PHAO *to* SYBILLA *in the Cave.*⟩

Phao. Goe to Sybilla, tell the beginning of thy loue and the end of thy fortune. And loe how happilye shee sitteth in her caue. Sybilla?

Sybi. Phao, welcome, what newes?

Phao. Venus, the Goddesse of loue, I loth, Cupid causd it with a new shafte. Sapho disdaineth mee, Venus causd it for a new spite. O Sybilla, if Venus be vnfaithfull in loue, where shall one flye for trueth? Shee vseth deceite, is it not then likely she will dispence with subtiltie? And being carefull to commit iniuries, will shee not be carelesse to reuenge them? I must nowe fall from loue to labour, and endeuour with mine oare to gette a fare, not with my penne to write a fancie. Loues are but smokes, which vanish in the seeing, and yet hurtę whilest they are seene. A Ferrie, Phao, no the starres cannot call thee to a worser fortune. Raung rather ouer the world, forsweare affections, entreate for death. O Sapho! thou haste Cupid in thine armes, I in my hearte, thou kissest him for sporte, I muste curse him for spite: yet will I not curse him Sapho,

8–9 subtiltie? . . . them?] subtiltie. . . . them? Q^1: subtiltie? . . . them. Q^2: subtiltie? . . . them, *Bl.* (them; *F.*) 13 call thee to a *I emend* call it a *of all prev. eds.*

whome thou kissest. This shalbe my resolutiõ, where euer I wãder to be as I were euer kneeling before Sapho, my loyalty vnspotted, though vnrewarded. With as litle malice wil I goe to my graue, as I did lye with all in my cradle. My life shalbe spente in sighing and wishing, the one for my bad fortune, the other for Saphoes good.

Sybi. Doe so Phao: for destinie calleth thee aswell from Sycily as from loue. Other things hange ouer thy head: which I must neither tell, nor thou enquire. And so farewell.

Phao. Farewell Sybilla, and farewell Sycily. Thoughtes shalbe thy foode, and in thy steppes shalbe printed beehinde thee, that there was none so loyall lefte behinde thee. Farewell Syracusa, vnworthy to harbour faith, and when I am gone, vnlesse Sapho be here, vnlikely to harbour any.

⟨*Exeunt.*⟩

The Epilogue

THey that treade in a maze, walke oftentimes in one path, & at the last come out where they entred in. Wee feare we haue lead you all this while in a Labyrinth of conceites, diuerse times hearing one deuice, & haue now brought you to an end, where we first beganne. Which wearisome trauaile, you must impute to the necessitie of the hystorie, as Theseus did his labour to the arte of the Labyrinth. There is nothing causeth such giddines, as going in a wheele, neither cã there any thing breede such tediousnesse, as hearing manie words vttered in a small compass. But if you accept this daũce of a Farie in a circle, wee will herafter at your willes frame our fingers to all formes. And so we wish euery one of you a thread to leade you out of the doubts, wherwith we leaue you intangled: that nothing be mistaken by our rash ouersightes, nor misconstrued by your deepe insights.

Imprinted at London by Thomas
Dawson for Thomas Cadman.

The Epilogue] *none of the old eds. specify whether at the Blackfriars or at the Court, therefore probably used at both*

GALLATHEA

EDITIONS

'1. Aprilis 1585 Gabriel Cawood Receaued of him for printinge A Commoedie of Titirus and Galathea' [no sum stated]—*Stationers' Register*, ii. 440 (ed. Arb.). Gabriel Cawood was the publisher of both Parts of *Euphues*. The publication of *Gallathea* does not seem to have been proceeded with, and any rights Cawood had acquired in it must have been cancelled by subsequent arrangement.

'4to Octobris 1591 mystres Broome Wydowe Late Wyfe of William Broome Entred for her copies vnder the hand of the Bishop of London: Three Comedies plaied before her maiestie by the Children of Paules th one Called. Endimion. Th other Galathea and th other, Midas . . . . . xviij^{d}.' *Sta. Reg.* ii. 596.

Gallathea. | *As it was playde before* | *the Queenes Maiestie at* | *Greene-wiche, on Newyeeres* | *day at Night.* | *By the Chyldren of* | *Paules.* | *At London,* | *Printed by Iohn Charl-*|*woode for the Wid-*|*dow Broome.* | 1592. | 4°. A, A ij, B–H 2 in fours, H 2 verso blank. No col. (*Br. Mus.*)

Under date 23 Aug. 1601 *Gallathea*, along with *Campaspe*, *Sapho and Phao*, *Endimion*, and *Midas*, is transferred to George Potter (*Sta. Reg.* iii. 191). The *Sixe Covrt Comedies* are entered to Blount under date Jan. 9, 1628 (*Sta. Reg.* iv. 192). Both entries quoted under *Campaspe*-Editions.

Second ed. (Blount's). *Gallathea.* | *Played before the Queenes* | *Maiestie at Greenwich,* | *on New-yeeres Day* | *at Night.* | *By the Children of* | *Pavls.* | *London,* | *Printed by William Stansby,* | *for Edward Blount.* | 1632. | 12mo; occupying sigs. P–S 11, in twelves, of the *Sixe Covrt Comedies*.

Also in Fairholt's edition of Lyly's *Dramatic Works*, vol. i. 1858.

GALLATHEA

Argument. — Neptune, angered with the inhabitants of North Lincolnshire, floods their fields; and is only appeased by a tribute of their fairest virgin to be exposed to the sea-monster Agar every five years. Two fathers, Tyterus and Melebeus, each supposing his daughter (Gallathea and Phillida respectively) to be the fairest, disguise them as boys in order to evade the tribute. So disguised they meet in the woods, and, deceived as to each other's sex, fall in love. In the same woods Cupid has assumed the dress of a girl, the better to attack Diana's nymphs, who have defied him. He inspires Telusa with a passion for the disguised Phillida, and Eurota and Ramia with a passion for the disguised Gallathea: but Diana, discovering the mischief, institutes a search, captures the intruder, and sets him to untie love-knots for a punishment. In the end Venus, who has claims on Neptune, persuades him to effect Cupid's ransom from Diana by remitting the virgin-tribute. The natives, who have vainly offered Hæbe as a substitute, are pardoned by the god on the confession of Tyterus and Melebeus; and in order to gratify the mutual passion of Gallathea and Phillida, Venus undertakes to change one of them into a boy.

Comic matter, entirely unconnected with the plot, is supplied by three shipwrecked brothers, of whom Raffe, the eldest, is induced to enter an Alchemist's service, thereby affording Peter, his former assistant, an opportunity of escape. Raffe soon exchanges golden dreams for the hardly more sustaining pursuits of an Astronomer; but in the end the three brothers are reunited and join the wedding-festivities.

Text and Bibliography. — The text here followed is that of the only known quarto, whose date is 1592. The entry to Gabriel Cawood, the publisher of both Parts of *Euphues*, of 'A Commoedie of Titirus and Galathea' in the Stationers' Register, Ap. 1, 1585, can hardly refer to any but Lyly's work, though we may well doubt whether any edition was actually printed then. The quarto of 1592

has comparatively few errors. It omits five directions for entry or exit, and two words ii. 4. 2, v. 2. 59, necessary to the sense. It has, besides, two mistakes in prefixes—iii. 4. 58, v. 3. 175—and seven other misprints easily corrigible. The four errors here specified, and four of the stage-directions omitted, remain uncorrected and uninserted until the present edition.

Blount's *Sixe Covrt Comedies* inserts one *Exit* and the two songs (in i. 4 and iv. 2), and corrects the seven misprints of the quarto; but makes nine fresh corruptions, e.g. i. 2. 8–9, i. 4. 55, ii. 3. 95, iv. 2. 5, v. 3. 151, the first and last being of punctuation with damage to the sense; and omits five single words, noted in their places.

Fairholt, following Blount as usual with hardly an attempt at revision except in the pointing, corrects only four of his corruptions, reproduces all his other faults, omits four more single words, and corrupts fourteen others.

Authorship. — Lyly's authorship, though nowhere definitely asserted before the entry to Blount in the Stationers' Register of 'Sixe playes of Peter [i.e. John] Lillyes to be printed in one volume' under date January 9, 1627-8, admits of no dispute. The play contains an allusion (v. 3, p. 469) to *Sapho* (a comedy identified with Lyly by the Sta. Reg. Ap. 6, 1584) as if it were the author's work; it is played, like most of the rest, 'before the Queenes Maiestie . . By the Chyldren of Paules'; it recalls one or two of Lyly's most frequent puns or antitheses, e.g. iii. 4, p. 454 'time so idle . . . heads so addle,' and ib. l. 48 'vse the penne for Sonets, not the needle for Samplers,' and the longer speeches are markedly euphuistic, e.g. Prologue, Tyterus' speech, pp. 432–3, those of the Nymph and Melebeus, pp. 435–6, Telusa's, pp. 446–7, the Augur's, p. 456, Hæbe's lament, pp. 464–6, and the speeches of Neptune, Venus and Diana, on pp. 467–8.

Sources[1]. — The story of a virgin-tribute paid to Neptune has two or three classical representatives: there is the sacrifice of his daughter by Erechtheus to secure victory for Athens over the Eleusinians, who are supported by Poseidon; there is the more famous story of Andromeda, daughter of King Cepheus of Ethiopia (Ov. *Met.* iv. 670 sqq.); and there is that of Hesione, daughter of Laomedon of Troy. In both these latter a sea-monster is the

[1] See Additional Note on Italian influence, below, pp. 473 sqq.

instrument of Poseidon's wrath, but in Hesione's alone is there previous sacrifice of other virgins. Apollodorus and Hyginus are the chief authorities for all three; and I have been fortunate enough to light upon an edition of the Fables of the latter (Paris, 1578, 8vo) bound up with several other classical writers on mythology, and including a Latin translation of the *Bibliotheca* of Apollodorus. I have little doubt that this volume formed Lyly's chief mythological authority, the more so that it boasts a very full and reliable index. I quote the story of Hesione from Hyginus, Fab. 89.—'Neptunus & Apollo dicuntur Troiam muro cinxisse. his rex Laomedon vouit, quod regno suo pecoris eo anno natum esset, immolaturum. Id votum auaritia fefellit. Alij dicunt, parum eum promisisse: ob eam rem Neptunus cetum misit, qui Troiam vexaret. Ob quam causam rex ad Apollinem misit consultum. Apollo iratus ita respondit: si Troianorum virgines ceto religatae fuissent, finem pestilentiae futuram. Cum cõplures consumptae essent, & Hesione sors exisset, & petris religata esset, Hercules & Telamon cum Colchos Argonautae irent, eodem venerunt, & cetum interfecerunt,' &c.—Upon this groundwork Lyly inwove pretty fancies of his own about Cupid's truancy, his attack on Diana's nymphs, his capture and punishment by Diana and rescue by Venus, which forms the occasion of the remission of the tribute. The change of sex in one of the two girls is confessedly (v. 3, p. 470) borrowed from the tale of Iphis being transformed into a boy by Isis to gratify his love of Ianthe, in Ovid's *Metamorphoses*, ix. 665–796. The name 'Telusa' is abbreviated from 'Telethusa' in that passage; 'Clymene' meets the eye once or twice in turning over the pages of Hyginus; 'Eurota' seems borrowed, somewhat oddly, from Virgil's *Aen.* i. 498: 'Qualis in Eurotae ripis, aut per juga Cynthi | Exercet Diana choros'; and a parallel for this pressing of geography into the service of mythology is found in the name 'Larissa,' taken perhaps from Pliny, iv. 8. 15.

The comic matter, entrusted as usual to boys, was probably suggested by some current almanac, whence Lyly might borrow the points of the compass and the idea of astrological prediction. As to the latter, however, I believe he had before him that pamphlet which Richard Harvey addressed to his brother Gabriel at Cambridge 'from my Fathers in Walden the 6 of December, 1582'; of which I give a few details, as it has an important bearing on the date of the play. The title runs—*An Astrological Discourse vpon the great and notable Coniunction of the two superiour Planets, Saturne & Iupiter, which*

shall happen the 28 *day of April,* 1583. *With a briefe Declaration of the effectes, which the late Eclipse of the Sunne* 1582. *is yet heerafter to woorke. Written newly by Richard Harvey . . . . . At London. Imprinted by Henrie Bynneman. Anno Domini.* 1583. On pp. 44–5 the author alludes to 'that olde and common prophecie, touching the year 1588 . . . which prophecie . . . I wil here sette downe, as it is deliuered by *Leouitius* in Latine verses, made, as most suppose, by *Regiomontanus*, but translated out of a former stile, farre more auncient . . .

Post mille expletos à partu Virginis annos,
Et post quingentos rursus ab orbe datos:
Octogesimus octauus mirabilis Annus
Ingruet, is secum tristia fata feret.
Si non hoc anno totus malus occidet orbis,
Si non in nihilum terra, fretumqué ruet:
Cuncta tamen mundi sursum ibunt, atq; retrorsum
Imperia, & luctus vndique grandis erit.'

And on p. 58 he asserts that the recent eclipse 'betokeneth, according to the Iudicials of Astrologie (cf. "our Iudicials Astronomicall" iii. 3. 73), that greate aboundaunce of rayne is like to ensue, with many perilous ouerflowinges by rage of waters . . . . it will also cause much rawe, inconstant, and distemperate weather, euill for all kinde of cattle, but especially for sheepe . . . . . tempestuous and immoderate weather, wherewith many shippes shalbe ouerthrowne, many mariners, and watermen drowned, many townes and cities desolate, nigh vnto the sea'—a passage that would form the natural suggestion of Tyterus' description of the flood in the opening scene, and of the introduction of the shipwrecked Mariner and boys in scene 4.

But Miss Ingelow has revived for us the memory of an actual bore and flood, which would be fresh in the recollection of Lyly and his audience, in her poem 'The High Tide: on the coast of Lincolnshire, 1571.' The fifteenth and sixteenth stanzas run as follow:

With that he cried and beat his breast;
For, lo! along the river's bed
A mighty eygre reared his crest,
And uppe the Lindis raging sped.
It swept with thunderous noises loud;
Shaped like a curling snow-white cloud,
Or like a demon in a shroud.

And rearing Lindis backward pressed
Shook all her trembling bankes amaine;

Then madly at the eygre's breast
Flung uppe her weltering walls again.
Then bankes came downe with ruin and rout—
Then beaten foam flew round about—
Then all the mighty floods were out.

For his alchemical terms Lyly was indebted to Reginald Scot's *Discouerie of Witchcraft* (Bk. xiv. ch. 1), published 1584. It is true that Scot cites Chaucer's *Canon's Yeoman's Tale* (ll. 200–418), whence indeed he derives most of the passage quoted below; and a close comparison shows that Lyly had Chaucer, too, before him. But the nearness of the date and the interest Scot's work excited make it most probable that it was the latter which sent Lyly to Chaucer: and if there are points in which he obviously follows the old poet, e.g. the mention of 'Egrimony [agrimony], Lumany [lunary], Valerian' (*C. Y. T.* l. 247, none of them in Scot), the spelling of '*vnsleked* lyme' (Scot, 'vnsliked'), the expression 'Breeme-worte' (Chaucer's 'berm [barm], wort' l. 260, Scot has 'woort, yest'), the term 'circination' (a mistake for Chaucer's 'citrinacioun' l. 263, Scot misprinting 'ritrination'), and lastly the order of the four spirits—yet there are at least two points which show his indebtedness to Scot, the spelling, namely, 'Argoll, Resagar' (Scot, 'argoll, resagor'; Chaucer, 'argoile Resalgar' l. 260), and Peter's excuse that beggarly attire is necessary 'such cunning men must disguise themselues . . . . . for otherwise they shall be compelled to worke for Princes,' p. 444, which is taken from Scot's fifth chapter, p. 305, where the Alcumyster fears that, if discovered, 'I shall be shut up in some castell or towre, and there shall be forced to tug about this worke and broile in this businesse all the daies of my life,' whereas Chaucer merely says they are 'clothed so unthriftily' because 'if that they espyed were, | Men wolde hem slee, by-cause of hir science.' I quote, therefore, the passage from the *Discouerie* where these terms occur, leaving the reader to collate the Chaucer passage for himself:—'For what plaine man would not beleeve, that they are learned and jollie fellowes, that have in such readinesse so many mysticall termes of art: as (for a tast) their subliming, amalgaming, engluting, imbibing, incorporating, cementing, ritrination, terminations, mollifications, and indurations of bodies, matters combust and coagulat, ingots, tests, &c. Or who is able to conceive (by reason of the abrupt confusion, contrarietie, and multitude of drugs, simples, and confections) the operation and mysterie of their stuffe and

workemanship. For these things and many more, are of necessitie to be prepared and used in the execution of this indevor; namelie orpiment, sublimed *Mercurie*, iron squames, *Mercurie* crude, groundlie large, bole armoniake, verdegrece, borace, boles, gall, arsenicke, sal armoniake, brimstone, salt, paper, burnt bones, unsliked lime, claie, saltpeter, vitriall, saltartre, allum, glasse, woort, yest, argoll, resagor, gleir of an eye, powders, ashes, doong, pisse, &c. Then have they waters corosive and lincall, waters of albification, and waters rubifieng, &c. Also oiles, ablutions, and metals fusible. Also their lamps, their urinalles, discensories, sublimatories, alembecks, viols, croslets, cucurbits, stillatories, and their fornace of calcination: also their soft and subtill fiers, some of wood, some of cole, composed speciallie of beech, &c. And because they will not seeme to want anie point of cousenage to astonish the simple, or to moove admiration to their enterprises, they have (as they affirme) foure spirits to worke withall, whereof the first is, orpiment; the second, quicksilver; the third, sal armoniake; the fourth, brimstone. Then have they seven celestiall bodies; namelie, *Sol*, *Luna*, *Mars*, *Mercurie*, *Saturne*, *Jupiter*, and *Venus*; to whome they applie seven terrestriall bodies; to wit, gold, silver, iron, quicksilver, lead, tinne, and copper, attributing unto these the operation of the other; speciallie if the terrestriall bodies be qualified, tempered, and wrought in the house and daie according to the feats [seats?] of the celestiall bodies: with more like vanitie.' Bk. xiv. chap. 1, pp. 353–4 (p. 249 of Brinsley Nicholson's reprint).

Of Allegory in the play there is very little. In *Sapho and Phao* there had been perhaps too much, or too thinly veiled: here we have only in Diana's exhortation of her nymphs (iii. 4, p. 454) the representation of Elizabeth's dislike of marriages among her courtiers; and perhaps some slight allusion, in Cupid's captivity, to Leicester's confinement at Greenwich in 1579; another faint anticipation of *Endimion* possibly occurring iv. 2, p. 459, where Cupid, left alone with Larissa, attempts to soften her heart (cf. Bagoa and the sleeping Endimion, ii. 3. 45–52).

Date. — The question of date, whether of composition or performance, is one of some difficulty. Mr. Fleay (*Biog. Chron.* ii. 41) rightly notes the allusion v. 3, p. 271, to Cupid as 'alwaies taken, first by Sapho, nowe by Diana,' as proof that it was composed after *Sapho and Phao*, not earlier, therefore, than 1582. I have further shown that Lyly makes use both of Richard Harvey's astrological

tract published in '1583' before 'April 28,' and of Reginald Scot's *Discouerie of Witchcraft* published 1584. On the other hand we need not doubt that 'A Commoedie of Titirus and Galathea,' entered to Cawood on April 1, 1585, refers to our play. Cawood is the publisher of *Euphues* until 1597; and the Register is markedly careless about titles, so that 'Titirus and Galathea' is in all likelihood merely copied from the names of those two characters written in the MS. (as printed in the quarto) at the head of the first scene as meant to take part in it. A remark of Raffe's, i. 4. 70–1, 'let vs to the woods . . . before they be made shippes' may with probability be referred to that considerable ship-building programme carried out in 1584 as a result of the commission appointed to overhaul the navy in the previous autumn (Froude's *History*, xii. 428 sqq. and *Calendar of State Papers, Domestic*, 1581–1590, under dates October 6, December 29, 1583, January 30, February 3, June 28, 1584). This would naturally point us to the latter part of 1584 for the composition, and to January 1, 1585, 'Newyeeres day at Night' of the title-page, for the Court-performance. Unfortunately, however, the *Revels Accounts*, p. 188, show that particular evening as already occupied by 'Dyvers feates of Actyvytie . . . . by Symons and his fellowes'; so that the Court-performance of *Gallathea* must be deferred to some later year. Mr. Fleay, believing in a continuous inhibition of the Paul's boys from 1583 to 1587 (*History of the Stage*, p. 40) and misled by the allusions to '*octogesimus octauus*' (iii. 3, p. 452; v. 1, p. 462), places the performance January 1, 1588. 'I think the play,' he adds, 'was originally written 1582; then thrown aside when the children were inhibited; taken up again and recomposed 1587.' But Raffe tells us, p. 462, that the Astronomer talked of 'the meeting of the Coniunctions & Planets,' clearly alluding to the title of Harvey's tract of 1583 (quoted above); while on p. 452 the Astronomer undertakes to foretell the weather 'betweene this and Octogessimus octauus,' which almost forbids us to defer the production till the very threshold of that year, which began March 25. I know of no reason for Mr. Fleay's asserted continuous inhibition save the absence of a record of Paul's boys' performances at Court, which may be fairly explained by the gap in the payment-lists extracted by Chalmers (*Malone's Shakespeare*, iii. 423–5) from June 26, 1582, to February 19, 1586, and by the similar gap in the *Revels Accounts* recovered by Cunningham, pp. 196, 198, from November 1, 1585, to November 1, 1587. This gap allows us to place the performance of *Gallathea*

on New Year's Day of 1586 or of 1587. In favour of Mr. Fleay's date, however, is the fact that the Queen did spend the Christmas 1587–8 at Greenwich (as required by our title-page), and that the Paul's boys played before her on *some* date 'betwixte Christmas 't Shrovetid' (Cunningham, *Revels Accounts*, p. 198).

But whether the 'Newyeeres day' of the Court-performance was January 1 of 1586, 1587, or 1588, it is vastly improbable that it would be entered in the Stationers' Register on April 1, 1585, without having been previously performed, at least at St. Paul's. If we are to allow, as I think we must, that Lyly makes use of Reginald Scot's work, such public performance cannot be placed earlier than the autumn of 1584, and must have been in violation or evasion of the inhibition which we should infer from the publication of *Campaspe* and *Sapho* to have existed at least in that year. True the two plays may have been published merely because the public had had enough of them on the stage; but the idea of an inhibition, extending from pretty early in 1584 to April, 1585, is confirmed by the appearance of *Gallathea* in the Register so soon as April 1 of the latter year. The non-procedure with publication is attributed with probability by Mr. Baker in his introduction to *Endymion*, pp. cxxiii sqq., to the issue on April 26 of a writ authorizing Thomas Giles, the master of the Paul's boys, to 'take up' fresh boys for the choir, a writ which may be taken as implying renewal of the permission to act[1]. On the other hand the stay of publication may have been due, not to renewed opportunity of performance, but to the presence in the piece of matter in some way objectionable, which was removed by Lyly or 'reformed and altered' by the Master of the Revels before the subsequent Court-performance, the Prologue professing express care that the play 'shoulde neyther offend in Scæne nor sillable.' A trace of the change may possibly be seen in the unsatisfactory part of Neptune, as it stands at present. In ii. 2. 20 he announces an intention of 'vsing the shape of

[1] In confirmation of Mr. Baker's supposition see a most interesting petition of Henry Clifton in 1601 against Nathaniel Gyles, Master of the Chapel Children, for kidnapping on similar authority boys who could not sing in order to use them for theatrical purposes. The petition asserts that Gyles and his 'confederates' had met remonstrances by saying 'that yf the Queene would not beare them furth in that accion she ... should gett another to execute her comission for them,' and again 'that were yt not for the benefitt they made by the sayd play howse, whoso would should serve the Chapell w^th^ childeren for them.' The petition is given at length in Fleay's *Hist. of the Stage*, 1890, pp. 126 sqq.; see especially pp. 130–1. From the language I have quoted it seems clear that the permission to employ the boys as actors, though nowhere stated in the writs, was understood.

a Sheepehearde'; a promise unkept, for the 'strange boy in the woods' of iii. 1. 87 is afterwards identified with Melebeus (Phillida), and Venus' reference, v. 3. 61–2, to some amorous escapade of Neptune 'when thou wast a Sheepe-hearde' has nothing to correspond to it in the play, nor any precise original in classical mythology[1]. The anger he expresses at the evasion of the tribute on his first appearance (ii. 2), is merely repeated on his second, iv. 3, with a promise to attend 'at the houre' of the offering, on which occasion v. 3, p. 466, his tone is once more that of the indignant surprise appropriate to one who has not touched on the subject before. These repetitions, and his verbal relegation to the part of *deus ex machina*, ii. 2, p. 441—'I will into these woodes and marke all, and in the end will marre all,' look like lame substitutes for previous matter in which he took perhaps a more conspicuous part in the action, but in which his speech or conduct as a 'Sheepe-hearde' may have been a trifle too 'liberal.'

On this supposition of revision and excision, other things may have been inserted which were not in the original draft. If the Alchemist were such a later addition, we should be relieved from the necessity of dating the original draft subsequent to the appearance of Scot's work, and should be able to push back our upward limit to the issue of Harvey's tract in April, 1583: if the Astronomer, too, be an addition (and he hangs with the other) we might even accept Mr. Fleay's 1582 as a possible date for the original draft. But I incline to think both characters were there from the first.

To sum up, the play, if the present is the original form, cannot have been composed before the latter half of 1584, and may have been produced at St. Paul's before April 1, 1585, while the Court-performance may date on January 1 of either 1586, 1587, or 1588, probably in the first of those years. If there was once an earlier form of the play, we may fix April, 1583, or spring, 1582, as the upward limit for composition of that earlier form, and autumn, 1584, as its probable date, and suppose the revision made after April, 1585, including the cutting and altering of Neptune's part, and, *perhaps*, the introduction of Alchemist and Astronomer. Probably no earlier form was ever given at Court.

Imitations. — An obvious imitation is noticeable in that most distinctly Lylian of all Shakespeare's plays, *Love's Labour's Lost*,

[1] Cf. however Ov. *Met.* viii. 849–51, another link with *Loves Metamorphosis*.

iv. 3, where the successive entry of Biron and the three partners of his vow of celibacy, confessing their passion while they imagine themselves alone, is borrowed from that of Telusa and her fellow nymphs in iii. 1 of our play.

In *The Maydes Metamorphosis* which I print as 'doubtful,' the sex of the heroine Eurymine is changed, and rechanged.

'*Iphis and Ianthe or A marriage without a man* [is entered Sta. Reg.] 29 June 1660, and absurdly ascribed to W. Shakespeare.' (Fleay's *Biog. Chron.* ii. 335, Anon. Plays, temp. Charles I.)

Place and Time. — The Mariner, i. 4, p. 226, informs us that we are in Lincolnshire, and from the opening scene we gather that we are near the sea and the Humber, the bore or *eagre* on that estuary being symbolized by the monster Agar. The 'faire Oake' of the opening speech, to which the victim is bound, is mentioned as present in three other scenes, iv. 1, 3, and v. 2, while the words 'seeing we are to be *absent*, let vs wander into these Groues,' in iv. 4, are evidence that that scene too is held on the same spot. The same woods are expressly mentioned in every other scene of the play except iii. 3 and iv. 2, which there is no reason to regard as laid elsewhere; while in the majority of cases they are indicated as lying near at hand, as a place to which a retirement may be made, not as actually occupying the stage. Clearly the locality is regarded as identical throughout, the scene imagined being the outskirts of a forest not far from the estuary of the Humber, with a large oak in the foreground.

In the matter of Time Lyly has not merely disregarded the rule of one day prescribed by the Unity, but has been at no pains to reconcile the indications he gives. Thus while the disguise of the two girls would naturally take place a few months only before the time of the offering, and in iv. 1, p. 457, Tyterus has seen Melebeus kissing his daughter 'very lately'; yet the three brothers part at the end of Act i for a 'twelue-month,' and at the end of the play can tell what fortunes they have had 'these twelue monthes in the woods.' Within its own limits, however, each of the first three Acts may be regarded as continuous in scene, though the scenes are never verbally linked; while the last two Acts occupy but one day, that of the offering, announced as such by the opening words of the Augur in iv. 1, and also by the opening words of Phillida in v. 3, the closing scene. The same attempt at a close continuity of scenes, irreconcileable with the lapse of time required by the plot, is visible in other plays, e.g. *Sapho and Phao*, *Midas*, and *Loves Metamorphosis*.

Gallathea.

As it was playde before the Queenes Maieſtie at Greene-wiche, on Newyeeres day at Night.

(.·.)

By the Chyldren of Paules.

AT LONDON,
Printed by Iohn Charlwoode for the VViddow Broome.
1592.

⟨DRAMATIS PERSONAE

NEPTUNE.
CUPID.
Fairies.
TYTERUS. } *aged Shepherds.*
MELEBEUS. }
ERICTHINIS, *another native.*
Augur.
Alchemist.
Astronomer.
Mariner.
RAFFE. }
ROBIN. } *three brothers, sons of a Miller.*
DICKE. }
PETER, *the Alchemist's Boy.*
VENUS.
DIANA.
TELUSA. }
EUROTA. }
RAMIA. } *Diana's Nymphs.*
LARISSA. }
And another (i. 2.) }
GALLATHEA, *daughter to Tyterus.*
PHILLIDA, *daughter to Melebeus.*
HÆBE, *a young woman.*

SCENE—*The outskirts of a forest on the Lincolnshire shore of the Humber estuary: a large tree in the foreground.*⟩

Dramatis Personae] *No list in Q. Bl.* 26 *No statement of Scene in Q. Bl.*: 'Lincolnshire' *F.*

THE PROLOGUE

IOS and Smyrna were two sweete Cytties, the first named of the Violet, the latter of the Myrrh: Homer *was borne in the one, and buried in the other. Your Maiesties iudgement and fauour, are our Sunne and shadowe, the one comming of your deepe wisdome, the other of your wonted grace. Wee in all humilitie desire, that by the former, receiuing our first breath, we may in the latter, take our last rest.*

Augustus Cæsar *had such pearcing eyes, that who so looked on him, was constrained to wincke. Your highnesse hath so perfit a iudgement, that what soeuer we offer, we are enforced to blush; yet as the Athenians were most curious, that the Lawne, wherewith* Minerua *was couered, should be without spotte or wrinkle, so haue we endeuoured with all care, that what wee present your Highnesse, shoulde neyther offend in Scæne nor sillable, knowing that as in the ground where Gold growelh, nothing will prosper but Golde, so in your Maiestes minde, where nothing doth harbor but vertue, nothing can enter but vertue.*

GALLATHEA

ACTUS PRIMUS

SCÆNA PRIMA.

⟨*Enter*⟩ TYTERUS. GALLATHEA ⟨*disguised as a boy*⟩.

Tyte. THE Sunne dooth beate vppon the playne fieldes, wherefore let vs sit downe *Gallathea*, vnder this faire Oake, by whose broade leaues beeing defended from the warme beames, we may enioy the fresh ayre, which softly breathes from Humber floodes.

Galla. Father, you have deuised well: and whilst our flocke doth roame vp and downe this pleasant greene, you shall recount to mee, if it please you, for what cause thys Tree was dedicated vnto *Neptune*, and why you haue thus disguised me.

Tyte. I doe agree thereto, and when thy state and my care be considered, thou shalt knowe thys question was not asked in vaine.

Galla. I willingly attend.

⟨*They recline.*⟩

Tyte. In tymes past, where thou seest a heape of small pyble, stoode a stately Temple of white Marble, which was dedicated to the God of the Sea, (and in right beeing so neere the Sea): hether came all such as eyther ventured by long trauell to see Countries, or by great traffique to vse merchandise, offering Sacrifice by fire, to gette safety by water; yeelding thanks for perrils past, & making prayers for good successe to come: but Fortune, constant in nothing but inconstancie, did change her copie, as the people their custome; for the Land being oppressed by Danes, who in steed of sacrifice, committed sacrilidge, in steede of religion, rebellion, and made a pray of that in which they should haue made theyr prayers, tearing downe the Temple euen with the earth, being almost equall with the skyes,

ACTUS PRIMUS. SCÆNA PRIMA] *the division into Acts and Scenes is that of Q. Bl. F. No localities are marked*

enraged so the God who bindes the windes in the hollowes of the earth, that he caused the Seas to breake their bounds, sith men had broke their vowes, and to swell as farre aboue theyr reach, as men had swarued beyond theyr reason: then might you see shippes sayle where sheepe fedde, ankers cast where ploughes goe, fishermen throw theyr nets, where husbandmen sowe theyr Corne, and fishes throw their scales where fowles doe breede theyr quils: then might you gather froth where nowe is dewe, rotten weedes for sweete roses, & take viewe of monstrous Maremaides, in steed of passing faire Maydes.

Galla. To heare these sweete maruailes, I would mine eyes were turned also into eares.

Tyte. But at the last, our Country-men repenting, and not too late, because at last, *Neptune* either wearie of his wroth, or warie to doe them wrong, vpon condition consented to ease theyr miseries.

Galla. What condition will not miserable men accept?

Tyte. The condition was this, that at euery fiue yeeres day, the fairest and chastest virgine in all the Countrey, should be brought vnto this Tree, & heere beeing bound, (whom neither parentage shall excuse for honour, nor vertue for entegrity) is left for a peace offering vnto *Neptune.*

Galla. Deere is the peace that is bought with guiltlesse blood.

Tyte. I am not able to say that; but hee sendeth a Monster called the *Agar*, against whose comming the waters rore, the fowles flie away, and the Cattell in the field for terror shunne the bankes.

Galla. And she bound to endure that horror?

Tyte. And she bound to endure that horror.

Galla. Doth thys Monster deuoure her?

Tyte. Whether she be deuoured of him, or conueied to *Neptune* or drowned between both, it is not permitted to knowe, and encurreth danger to coniecture. Now *Gallathea* heere endeth my tale, & beginneth thy tragedie.

Galla. Alas father, and why so?

Tyte. I would thou hadst beene lesse faire, or more fortunate, then shouldest thou not repine that I haue disguised thee in this attyre, for thy beautie will make thee to be thought worthy of this God; to auoide therfore desteny (for wisedome ruleth the stars) I thinke it better to vse an vnlawfull meanes (your honour preserued) then intollerable greefe (both life and honor hazarded), and to pre-

nent (if it be possible) thy constellation by my craft. Now hast thou heard the custome of this Countrey, the cause why thys Tree was dedicated vnto *Neptune*, and the vexing care of thy fearefull Father.

Galla. Father, I haue beene attentiue to heare, and by your patience am ready to aunswer. Destenie may be deferred, not preuented: and therefore it were better to offer my selfe in tryumph, then to be drawne to it with dishonour. Hath nature (as you say) made mee so faire aboue all, and shall not vertue make mee as famous as others? Doe you not knowe, (or dooth ouercarefulnes make you forget) that an honorable death is to be preferred before an infamous life? I am but a child, and haue not liued long, and yet not so childish, as I desire to liue euer: vertues I meane to carry to my graue, not gray haires. I woulde I were as sure that destiny would light on me, as I am resolued it could not feare me. Nature hath giuē me beauty, Vertue courage; Nature must yeeld mee death, Vertue honor. Suffer mee therefore to die, for which I was borne, or let me curse that I was borne, sith I may not die for it.

Tyte. Alas *Gallathea*, to consider the causes of change, thou art too young; and that I should find them out for thee, too too fortunate.

Galla. The destenie to me cannot be so hard as the disguising hatefull.

Tyte. To gaine loue, the Gods haue taken shapes of beastes, and to saue life art thou coy to take the attire of men?

Galla. They were beastly gods, that lust could make them seeme as beastes.

Tyte. In health it is easie to counsell the sicke, but it's hard for the sicke to followe wholesome counsaile. Well let vs depart, the day is farre spent. *Exeunt.*

SCÆNA SECUNDA.

⟨*Enter*⟩ CUPID, ⟨*and*⟩ NIMPH OF DIANA.

Cupid. Faire Nimphe, are you strayed from your companie by chaunce, or loue you to wander solitarily on purpose?

Nymph. Faire boy, or god, or what euer you bee, I would you knew these woods are to me so wel known, that I cannot stray though I would, and my minde so free, that to be melancholy I haue

83 change *so all*: *qy?* this change. *See note* 84–5 too too fortunate *so all*

no cause. There is none of *Dianaes* trayne that any can traine, either out of their waie, or out of their wits.

Cupid. What is that *Diana?* a goddesse? what her Nimphes? virgins? what her pastimes? hunting?

Nymph. A goddesse? who knowes it not? Virgins? who thinkes it not? Hunting? who loues it not?

Cupid. I pray thee sweete wench, amongst all your sweete troope, is there not one that followeth the sweetest thing, sweete loue?

Nymph. Loue good sir, what meane you by it? or what doe you call it?

Cupid. A heate full of coldnesse, a sweet full of bitternesse, a paine ful of pleasantnesse; which maketh thoughts haue eyes, and harts eares; bred by desire, nursed by delight, weaned by ielousie, kild by dissembling, buried by ingratitude; and this is loue! fayre Lady, wil you any?

Nymph. If it be nothing els, it is but a foolish thing.

Cupid. Try, and you shall find it a prettie thing.

Nymph. I haue neither will nor leysure, but I will followe *Diana* in the Chace, whose virgins are all chast, delighting in the bowe that wounds the swift Hart in the Forrest, not fearing the bowe that strikes the softe hart in the Chamber. This difference is betweene my Mistris *Diana*, and your Mother (as I gesse) *Venus*, that all her Nimphes are amiable and wise in theyr kinde, the other amorous and too kinde for their sexe; and so farewell little god.

Exit.

Cupid. Diana, and thou, and all thine, shall knowe that *Cupid* is a great god: I will practise a while in these woodes, and play such pranckes with these Nimphes, that while they ayme to hit others with their Arrowes, they shall be wounded themselues with their owne eyes. *Exit.*

SCÆNA TERTIA.

⟨*Enter*⟩ MELEBEUS, PHILLIDA.

Meleb. Come *Phillida*, faire *Phillida*, and I feare me too faire being my *Phillida*, thou knowest the custome of this Countrey, & I the greatnes of thy beautie, we both the fiercenesse of the monster *Agar.* Euerie one thinketh his owne childe faire, but I know that which I most desire, and would least haue, that thou

8–9 what . . . hunting?] What, her Nymphs Virgins? What, her pastimes hunting? *Bl.*

art fairest. Thou shalt therefore disguise thy selfe in attire, least I should disguise my selfe in affection, in suffering thee to perrish by a fond desire, whom I may preserue by a sure deceipt.

Phil. Deere father, Nature could not make mee so faire as she hath made you kinde, nor you more kinde then me dutifull. What soeuer you commaunde I will not refuse, because you commaund nothing but my safetie, and your happinesse. But howe shall I be disguised?

Meleb. In mans apparell.

Phil. It wil neither become my bodie, nor my minde.

Meleb. Why *Phillida?*

Phil. For then I must keepe companie with boyes, and commit follies vnseemelie for my sexe; or keepe company with girles, and be thought more wanton then becommeth me. Besides, I shall be ashamed of my long hose and short coate, and so vnwarelie blabbe out something by blushing at euery thing.

Meleb. Feare not *Phillida*, vse will make it easie, feare must make it necessarie.

Phil. I agree, since my father will haue it so, and fortune must.

Meleb. Come let vs in; and when thou art disguised, roame about these woods till the time be past, and *Neptune* pleased.

Exeunt.

SCÆNA QUARTA.

⟨*Enter*⟩ Mariner, RAFFE, ROBIN, *and* DICKE.

Robin. Now Mariner, what callest thou this sport on the Sea?

Mar. It is called a wracke.

Raffe. I take no pleasure in it. Of all deathes I wold not be drownd; ones clothes will be so wet when hee is taken vp.

Dicke. What calst thou the thing wee were bounde to?

Mar. A raughter.

Raffe. I wyll rather hang my selfe on a raughter in the house, then be so haled in the Sea,—there one may haue a leape for his lyfe: but I maruaile howe our Master speedes.

Dicke: Ile warrant by this time he is wetshod. Dyd you euer see water buble as the Sea did? But what shall we doe?

Mar. You are now in Lyncolnshire, where you can want no foule,

19 me *Q only* 20 so *om. F.* 6, 7 raughter *so Q Bl.* 8 in] in *Bl.*

if you can deuise meanes to catch them: there be woods hard by, and at euery myles ende houses: so that if you seeke on the Lande, you shall speede better then on the Sea.

Robin. Sea? nay I will neuer saile more, I brooke not their diet: their bread is so hard, that one must carrie a whetstone in his mouth to grinde his teeth: the meate so salt, that one woulde thinke after dinner his tongue had been powdred ten daies.

Raffe. O thou hast a sweet life Mariner to be pinde in a few boordes, and to be within an inche of a thing bottomlesse. I pray thee howe often hast thou beene drowned?

Mar. Foole thou seest I am yet aliue.

Robin. Why be they deade that be drownd? I had thought they had beene with the fish, and so by chance beene caught vp with them in a Nette againe. It were a shame a little cold water should kill a man of reason, when you shall see a poore Mynow lie in it, that hath no vnderstanding.

Mar. Thou art wise from the crowne of thy heade vpwards; seeke you new fortunes nowe, I will followe mine olde. I can shift the Moone and the Sunne, and know by one Carde, what all you cannot do by a whole payre. The Lode-stone that alwaies holdeth his nose to the North, the two and thirty poynts for the winde, the wonders I see woulde make all you blinde: you be but boyes, I feare the Sea no more then a dish of water. Why fooles, it is but a liquid element. Farewell. ⟨*Going.*⟩

Robin. It were good wee learned his cunning at the Cardes, for we must liue by cosenage; we haue neyther Lands nor wit, nor Maisters, nor honestie.

Raffe. Nay I would faine haue his thirty two, that is, his three dozen lacking foure points; for you see betwixt vs three there is not two good points.

Dicke. Let vs call him a little backe that wee may learne those points. Sirra, a word: ⟨Mariner *rejoins them*⟩ I pray thee shewe vs thy points.

Mar. Will you learne?

Dicke. I.

Mar. Then, as you like this, I will instruct you in all our secretes: for there is not a clowte nor carde, nor boord, nor post, that hath not a speciall name, or singuler nature.

20 pind *Bl.*: pin'd *F.* 40 Raffe] Rafe *here as frequently hereafter Q, so Bl. l.* 20 *and often thereafter*

Dicke. Well begin with your points, for I lacke onlie points in this world.

Mar. North. North & by East. North North East. North-east and by North. North-east. North-east and by East. East North-east. East and by North. East.

Dicke. Ile say it. North, north-east, North-east, Nore nore and by Nore-east—I shall neuer doe it!

Mar. Thys is but one quarter.

Robin. I shall neuer learne a quarter of it. I will try. North, North-east, is by the West side, North and by North.

Dicke. Passing ill!

Mar. Hast thou no memorie? Try thou. ⟨*To* RAFFE.⟩

Raffe. North North and by North. I can goe no further.

Mar. O dullerde, is thy head lighter then the wind, and thy tongue so heauie it will not wagge? I will once againe say it.

Raffe. I will neuer learne this language, it wil get but small liuing, when it will scarce be learned till one bee olde.

Mar. Nay then farewell, and if your fortunes exceede not your wits, you shall starue before ye sleepe. *Exit.*

Raffe. Was there euer such cosening? Come let vs to the woods, and see what fortune we may haue before they be made shippes: as for our Maister hee is drownd.

Dicke. I will this way.

Robin. I this.

Raffe. I this, & this day twelue-month let vs all meete heere againe: it may be we shall eyther beg together, or hang together.

Dicke. It skils not so we be together. But let vs sing now, though we cry heereafter.

SONG.

Omnes. ROckes, shelues, and sands, and Seas, farewell.
Fie! who would dwell
In such a hell
As is a ship, which (Drunke) does reele,
Taking salt healths from deck to keele.
Robin. Vp were we swallowed in wet graues,
Dicke. All sowc't in waues,
Raffe. By *Neptune's* slaues.
Omnes. What shall wee doe being toss'd to shore?
Robin. Milke some blinde Tauerne, and (there) roare.

55 North.East.] North-East. *Bl. F.* S.D. Exit *om. Q* SONG . . . feather *om. Q*

Raffe. Tis braue (my boyes) to saile on Land,
For being well Man'd,
We can cry stand.
Dicke. The trade of pursing neare shal faile,
Vntil the Hangman cryes strike saile.
Omnes. Roue then no matter whither,
In faire or stormy wether.
And as wee liue, lets dye together,
One Hempen Caper cuts a feather.

Exeunt.

ACTUS SECUNDUS

SCÆNA PRIMA.

⟨*Enter in her disguise*⟩ GALLATHEA *alone.*

Galla. BLush *Gallathea* that must frame thy affection fitte for thy habite, and therefore be thought immodest, because thou art vnfortunate. Thy tender yeeres cannot dissemble this deceipt, nor thy sexe beare it. O woulde the gods had made mee as I seeme to be, or that I might safelie be what I seeme not. Thy Father doteth *Gallathea*, whose blind loue corrupteth his fonde iudgement, and, iealous of thy death, seemeth to dote on thy beauty; whose fonde care carrieth his parciall eye as farre from trueth, as his hart is frō falshood. But why doost thou blame him, or blab what thou art, when thou shouldest onelie counterfet what thou art not? But whist! heere commeth a ladde: I will learne of him how to behaue my selfe. ⟨*Retires.*⟩

Enter PHILLIDA *in mans attire.*

Phil. I neither like my gate, nor my garments; the one vntoward, the other vnfit, both vnseemely. O *Phillida!*—but yonder staieth one, and therefore say nothing. But ô *Phillida!*

Galla. ⟨*aside*⟩. I perceiue that boyes are in as great disliking of themselues as maides, therefore though I weare the apparell, I am glad I am not the person.

Phil. ⟨*aside*⟩. It is a pretty boy and a faire, hee might well haue beene a woman; but because he is not, I am glad I am, for nowe vnder the color of my coate, I shall decipher the follies of their kind.

S. D. Exeunt *before the song in Bl.*

Galla. ⟨*aside*⟩. I would salute him, but I feare I should make a curtsie in steed of a legge.

Phil. ⟨*aside*⟩. If I durst trust my face as well as I doe my habite, I would spend some time to make pastime: for saie what they will of a mans wit, it is no seconde thing to be a woman.

Galla. ⟨*aside*⟩. All the blood in my bodie would be in my face, if he should aske me (as the question among men is common) are you a maide?

Phil. ⟨*aside*⟩. Why stande I still? boyes shoulde be bolde; but heere commeth a braue traine that will spill all our talke.

Enter DIANA, TELUSA, *and* EUROTA.

Diana. God speede faire boy.

Galla. You are deceiued Ladie.

Diana. Why, are you no boy?

Galla. ⟨*confused*⟩. No faire boy.

Diana. But, I see, an vnhappie boy.

Tel. Saw you not the Deare come this waie? hee flewe downe the winde, & I beleeue you haue blancht him.

Galla. Whose Deare was it Ladie?

Tel. Dianaes Deare.

Galla. I saw none but mine owne Deare.

Tel. This wagge is wanton or a foole! aske the other, *Diana.*

Galla. ⟨*aside*⟩. I knowe not howe it commeth to passe, but yonder boy is in mine eye too beautifull! I pray gods the Ladies thinke him not their Deare.

Diana ⟨*to* PHILLIDA⟩. Prettie lad, doe your sheepe feede in the Forrest, or are you straied from your flocke, or on purpose come ye to marre *Dianaes* pastime?

Phil. I vnderstande not one word you speake.

Diana. What, art thou neither Ladde nor sheepehearde?

Phil. My mother said I could be no ladde til I was twentie yeere olde, nor keepe sheepe till I coulde tell them; and therefore Ladie, neither lad nor sheephearde is heere.

Tel. These boyes are both agreed; either they are verie pleasant or too peruerse: you were best, Ladie, make them tuske these Woodes, whilst wee stande with our bowes, and so vse them as Beagles since they haue so good mouthes.

32 spill *so all* 45 the *before* gods *Bl. F.* 48 your] you *Q*

Diana. I wil. Follow me without delaie, or excuse, & if you can doe nothing, yet shall you hallow the Deare.

Phil. I am willing to goe,—⟨*aside*⟩ not for these Ladies cõpanie, because my selfe am a virgine, but for that fayre boyes fauor, who I thinke be a God.

Diana ⟨*to* GALL.⟩. You, sir boy, shall also goe.

Galla. I must if you commaunde,—⟨*aside*⟩ and would if you had not. *Exeunt.*

SCÆNA SECUNDA.

CUPID *alone in Nimphes apparell, and* NEPTUNE *lystening.*

Cupid. Nowe *Cupid*, vnder the shape of a sillie girle shewe the power of a mightie God. Let *Diana* and all her coy Nimphes know, that there is no hart so chaste but thy bowe can wounde, nor eyes so modest, but thy brandes can kindle, nor thoughts so staied, but thy shafts can make wauering, weake and wanton: *Cupid* though he be a child, is no babie. I will make their paines my pastimes, & so confound their loues in their owne sexe, that they shall dote in their desires, delight in their affections, and practise onely impossibilities. Whilst I trewant from my mother, I will vse some tyranny in these woodes, and so shall their exercise in foolish loue, be my excuse for running away. I wil see whether faire faces be alwaies chast, or *Dianaes* virgins onelie modest, els will I spende both my shafts and shyfts, and then Ladies if you see these daintie Dames intrapt in loue, saie softlie to your selues, wee may all loue. *Exit.*

Nept. Doe sillie Sheepeheards goe about to deceiue great *Neptune*, in putting on mans attire vppon women: and *Cupid* to make sport deceiue them all, by vsing a womans apparell vpon a God? then *Neptune* that hast taken sundrie shapes to obtaine loue, stick not to practise some deceipt to shew thy deitie, and hauing oftẽ thrust thy self into the shape of beastes to deceiue men, be not coy to vse the shape of a Sheepehearde, to shew thy selfe a God. *Neptune* cannot be ouer-reached by Swaines, himselfe is subtile; and if *Diana* be ouertaken by craft, *Cupid* is wise. I will into these woodes and marke all, and in the end will marre all. *Exit.*

65 had] bad *Bl. F.* 11 whither *Q*

SCÆNA TERTIA.

Enter RAFFE *alone.*

Raffe. Call you this seeking of fortunes when one can finde nothing but byrds nestes? would I were out of these Woodes, for I shall haue but wodden lucke, heers nothing but the skreeking of Owles, croking of Frogs, hissing of Adders, barking of Foxes, walking of Hagges. But what be these?

Enter Fayries *dauncing and playing and so, Exeunt.*

I will follow them: to hell I shall not goe, for so faire faces neuer can haue such hard fortunes. What blacke boy is this?

Enter the Alcumists *boy* PETER.

Peter. What a life doe I leade with my Maister, nothing but blowing of bellows, beating of spirits, & scraping of Croslets? it is a very secrete Science, for none almost can vnderstand the language of it. Sublimation, Almigation, Calcination, Rubification, Encorporation, Circination, Sementation, Albification, and Frementation. With as many termes vnpossible to be vttered, as the Arte to be compassed.

Raffe. Let me crosse my selfe, I neuer heard so many great deuils in a little Monkies mouth.

Peter. Then our instruments, Croslets, Subliuatories, Cucurbits, Limbecks, Decensores, Violes, manuall and murall, for enbibing and conbibing, Bellowes, molificatiue and enduratiue.

Raffe. What language is this? doe they speake so?

Peter. Then our Mettles, Saltpeeter, Vitrioll, Sal tartar, Sal perperat, Argoll, Resagar, Sal Armonick, Egrimony, Lumany, Brimstone, Valerian, Tartar Alam, Breeme-worte, Glasse, Vnsleked lyme, Chalke, Ashes, hayre, and what not, to make I know not what.

Raffe. My haire beginneth to stande vpright, would the boy would make an end!

Peter. And yet such a beggerly Science it is, and so strong on multiplication, that the ende is to haue neyther gold, wit, nor honestie.

Raffe. Then am I iust of thy occupation. What fellow, well met.

Peter. Felow! vpon what acquaintance?

Raffe. Why thou saist, the end of thy occupation is to haue

3 woodden *Bl. F.* S. D. Enter . . . so, Exeunt *Q Bl. F.* S. D. Enter . . . PETER *Q Bl. F.* 18 Subliuatories *so all: cf. note* 31 well] met *F.*

neither wit, money, nor honestie: & me thinks at a blush, thou shouldest be one of my occupation.

Peter. Thou art deceiued, my Maister is an Alcumist.

Raffe. Whats that, a man?

Peter. A little more then a man, and a hayres bredth lesse then a God. He can make of thy cap gold, and by multiplication of one grote, three old Angels. I haue knowne him of the tagge of a poynt, to make a siluer boole of a pint.

Raffe. That makes thee haue never a point, they be al turned to pots: but if he can doe thys, he shall be a god altogether.

Peter. Yf thou haue any gold to worke on, thou art then made for euer: for with one pound of golde, hee will goe neere to paue tenne Akers of ground.

Raffe. Howe might a man serue him and learne hys cunning?

Peter. Easilie. First seeme to vnderstand the termes, and speciallie marke these points. In our Arte there are foure Spirits.

Raffe. Nay, I haue doone if you worke with deuils.

Peter. Thou art grosse; we call those Spirits that are the grounds of our Arte, & as it were the mettles more incorporatiue for domination. The first Spirit is Quick-siluer.

Raffe. That is my Spirit, for my siluer is so quicke, that I haue much a doe to catch it, and when I haue it, it is so nimble that I cannot holde it; I thought there was a deuill in it.

Peter. The second, Orpyment.

Raffe. Thats nó Spirit, but a worde to coniure a Spirit.

Peter. The third, Sal Armoniack.

Raffe. A propper word.

Peter. The fourth, Brimstone.

Raffe. Thats a stincking Spirit, I thought there was some spirit in it because it burnt so blew. For my Mother would often tell mee that when the candle burnt blew, there was some ill Spirit in the house, and now I perceiue it was the spirit Brimstone.

Peter. Thou canst remember these foure spirits?

Raffe. Let me alone to coniure them.

Peter. Now are there also seauen bodies,—but heere commeth my Maister. ⟨*They retire.*⟩

Enter Alcumist.

Raffe. This is a begger.

Peter. No, such cunning men must disguise themselues, as though

41 boule *Bl. F.* 56 a *om. Bl. F.* 66 canst] cast *Q*

there were nothing in them, for otherwise they shall be compelled to worke for Princes, and so be constrained to bewray their secrets.

Raffe. I like not his attire, but am enamored of hys arte.

Alch. ⟨*pondering*⟩. An ounce of Siluer limde, as much of crude Mercury, of Spirits foure, beeing tempered with the bodies seauen, by multiplying of it ten times, comes for one pound, eyght thousand pounds, so that I may haue onely Beechen coales.

Raffe. Is it possible?

Peter. It is more certaine then certainty.

Raffe. Ile tell thee one secrete, I stole a siluer thimble; dost thou thinke that he will make it a pottle pot?

Peter. A pottle pot, nay I dare warrant it a whole Cupbord of plate: why of the quintessence of a leaden plummet, he hath framed xx. dozen of siluer Spoones. Looke howe hee studies! I durst venture my life hee is nowe casting about, howe of his breath hee may make golden braselets, for often-times of smoke hee hath made siluer drops.

Raffe. What doe I heare?

Peter. Dydst thou neuer heare howe *Iupiter* came in a golden shower to *Danae?*

Raffe. I remember that tale.

Peter. That shower did my Master make of a spooneful of Tartar-alom! but with the fire of blood, & the corasiue of the ayre, he is able to make nothing infinit,—but whist! he espieth vs.

Alch. What *Peter* doe you loyter, knowing that euerie minute increaseth our Mine?

Peter. I was glad to take ayre, for the mettle came so fast, that I feared my face would haue beene turned to siluer.

Alch. But what stripling is this?

Peter. One that is desirous to learne your craft.

Alch. Craft sir boy, you must call it misterie.

Raffe. All is one, a craftie misterie, and a mysticall craft.

Alch. Canst thou take paynes?

Raffe. Infinite.

Alch. But thou must be sworne to be secret, and then I wyll entertaine thee.

Raffe. I can sweare, though I be a poore fellow, as wel as the best man in the Shyre. But Sir I much maruaile that you, beeing so cunning, should be so ragged.

95 whist!] whilest *Bl. F.*

Alch. O my childe, Gryphes make theyr nestes of gold though their coates are fethers, and we fether our nestes with Diamonds, though our garments be but frize. Yf thou knewest the secret of this Science, the cunning woulde make thee so proude that thou wouldest disdaine the outward pompe.

Peter. My Maister is so rauisht with his Arte, that we manie times goe supperlesse to bed, for he wil make gold of his breade, and such is the drouth of his desire, that we all wish our very guts were gold.

Raffe. I haue good fortune to light vpon such a Maister.

Alch. When in the depth of my skill I determine to try the vttermost of mine Arte, I am disswaded by the gods; otherwise, I durst vndertake to make the fire as it flames, gold, the winde as it blowes, siluer, the water as it runnes, lead, the earth as it standes, yron, the skye, brasse, and mens thoughts, firme mettles.

Raffe. I must blesse my selfe, and maruell at you.

Alch. Come in, and thou shalt see all. *Exit.*

Raffe. I followe, I runne, I flye; they say my Father hath a golden thumbe, you shall see me haue a golden bodie. *Exit.*

Peter. I am glad of this, for now I shall haue leysure to runne away: such a bald Arte as neuer was! let him keepe his newe man, for he shall neuer see his olde againe: God shelde me from blowing gold to nothing, with a strong imagination to make nothing any thing. *Exit.*

SCÆNA QUARTA.

⟨*Enter*⟩ GALLATHEA *alone.*

Galla. How now *Gallathea*? miserable *Gallathea*, that hauing put on the apparell of a boy, thou canst ⟨not⟩ also put on the minde. O faire *Melebeus*, I, too faire, and therefore I feare, too proude. Had it not beene better for thee to haue beene a sacrifice to *Neptune*, then a slaue to *Cupid*? to die for thy Countrey, then to liue in thy fancie? to be a sacrifice, then a Louer? O woulde, when I hunted his eye with my harte, hee might haue seene my hart with his eyes! Why did Nature to him, a boy, giue a face so faire, or to me, a virgine, a fortune so hard? I will now vse for the distaffe the bowe, and play at quaites abroade, that was wont to sowe in my

111 Grypes *Bl. F.* 118 drougth *Bl. F.* 2 not *om. Q Bl. F.* 10 quaites *so all*

Sampler at home. It may be *Gallathea*,—foolish *Gallathea*, what may be? nothing. Let mee followe him into the Woods, and thou sweete *Venus* be my guide. *Exit.*

SCÆNA QUINTA.

Enter PHILLIDA *alone.*

Phil. Poore *Phillida*, curse the time of thy birth and rarenes of thy beautie, the vnaptnes of thy apparel, and the vntamednes of thy affections. Art thou no sooner in the habite of a boy, but thou must be enamored of a boy? what shalt thou doe when what best lyketh thee, most discontenteth thee? Goe into the Woods, watch the good times, his best moodes, and transgresse in loue a little of thy modestie. I will,—I dare not; thou must,—I cannot. Then pine in thine owne peeuishnes. I will not: I wil. Ah *Phillida* doe something, nay anie thing rather then liue thus. Well, what I will doe, my selfe knowes not; but what I ought I knowe too well, and so I goe resolute, eyther to bewray my loue, or suffer shame. *Exit.*

ACTUS TERTIUS

SCÆNA PRIMA.

⟨Enter⟩ TELUSA *alone.*

Tel. HOwe nowe? what newe conceits, what strange contraries breede in thy minde? is thy *Diana* become a *Venus*, thy chast thoughts turnd to wanton lookes, thy conquering modestie to a captiue imagination? Beginnest thou with Piralis to die in the ayre and liue in the fire, to leaue the sweete delight of hunting, and to followe the hote desire of loue? O *Telusa*, these words are vnfit for thy sexe beeing a virgine, but apt for thy affections being a Louer. And can there in yeeres so young, in education so precise, in vowes so holy, and in a hart so chaste, enter eyther a strong desire, or a wish, or a wauering thought of loue? Can *Cupids* brands quench *Vestas* flames, and his feeble shafts headed with feathers, pearce deeper thē *Dianaes* arrowes headed with steele? Breake thy bowe *Telusa* that seekest to breake thy vowe, and let those hands that aymed to hit the wilde Hart, scratche out those eyes that haue

wounded thy tame hart. O vaine and onely naked name of Chastitie, that is made eternall, and perisheth by time: holy, and is infected by fancy: diuine, and is made mortall by folly. Virgins harts I perceiue are not vnlike Cotton trees, whose fruite is so hard in the budde, that it soundeth like steele, and beeing rype, poureth forth nothing but wooll, and theyr thoughts like the leaues of Lunary, which the further they growe from the Sunne, the sooner they are scorched with his beames. O *Melebeus*, because thou art fayre, must I be fickle, and false my vowe because I see thy vertue? Fonde gyrle that I am to thinke of loue! nay vaine profession that I follow to disdaine loue! but heere commeth *Eurota*, I must nowe put on a redde maske and blushe, least she perceiue my pale face and laugh.

Enter EUROTA.

Eurota. Telusa, Diana bid me hunt you out, & saith that you care not to hunt with her, but if you followe any other Game then she hath rowsd, your punishment shall be to bend all our bowes, and weaue al our strings. Why looke ye so pale, so sad, so wildly?

Tel. Eurota, the Game I follow is the thing I flye: my strange disease my chiefe desire.

Eurota. I am no *Oedipus* to expound riddles, and I muse how thou canst be *Sphinx* to vtter them. But I pray thee *Telusa* tell mee what thou aylest: if thou be sicke, this ground hath leaues to heale: if melancholie, heere are pastimes to vse: if peeuish, wit must weane it, or time, or counsell. Yf thou be in loue (for I haue heard of such a beast called loue) it shall be cured: why blushest thou *Telusa?*

Tel. To heare thee in reckoning my paines to recite thine owne. I sawe *Eurota* how amorouslie you glaunced your eye on the faire boy in the white coate, and howe cunninglie (now that you would haue some talke of loue) you hit me in the teeth with loue.

Eurota. I confesse that I am in loue, and yet sweare that I know not what it is. I feele my thoughts vnknit, mine eyes vnstaied, my hart I know not how affected, or infected, my sleepes broken and full of dreames, my wakenesse sad and full of sighes, my selfe in all thinges vnlike my selfe. If this be loue, I woulde it had neuer beene deuised.

16 perish *Q* 18 Cotton *Q F.*: cotte *Bl.* 23 false] falsifie *Bl. F.*
38 thou] you *Bl. F.* 48 wakenesse *so all*

Tel. Thou hast told what I am in vttering what thy selfe is: these are my passions *Eurota*, my vnbridled passions, my intollerable passions, which I were as good acknowledge and craue counsell, as to denie and endure perill.

Eurota. How did it take you first *Telusa?*

Tel. By the eyes, my wanton eyes which conceiued the picture of his face, and hangd it on the verie strings of my hart. O faire *Melebeus!* ô fonde *Telusa!* but how did it take you *Eurota?*

Eurota. By the eares, whose sweete words suncke so deepe into my head, that the remembrance of his wit hath bereaued mee of my wisedome; ô eloquent *Tyterus!* ô credulous *Eurota!* But soft, heere commeth *Ramia*, but let her not heare vs talke: wee will withdrawe our selues, and heare her talke. ⟨*They retire.*⟩

Enter RAMIA.

Ramia. I am sent to seeke others that haue lost my selfe.

Eurota ⟨*aside to* TEL.⟩. You shall see *Ramia* hath also bitten on a loue leafe.

Ramia. Can there be no hart so chast, but loue can wound? nor vowes so holie but affection can violate? Vaine art thou vertue, & thou chastity but a by word, when you both are subiect to loue, of all thinges the most abiect. If Loue be a God, why should not louers be vertuous? Loue is a God, and Louers are vertuous.

Eurota ⟨*advancing*⟩. Indeede *Ramia*, if Louers were not vertuous, then wert thou vicious.

Ramia. What are you come so neere me?

Tel. I thinke we came neere you when wee saide you loued.

Eurota. Tush *Ramia*, tis too late to recall it, to repent it a shame: therfore I pray thee tell what is loue?

Ramia. If my selfe felt onelie this infection, I would then take vpon me the definition, but beeing incident to so manie, I dare not my selfe describe it; but we will all talke of that in the Woodes. *Diana* stormeth that sending one to seeke another, shee looseth all. *Seruia*, of all the Nimphes the coyest, loueth deadly, and exclaimeth against *Diana*, honoureth *Venus*, detesteth *Vesta*, and maketh a common scorne of vertue. *Clymene*, whose statelie lookes seemed to amaze the greatest Lordes, stoopeth, yeeldeth, and fauneth on the strange boy in the Woods. My selfe (with blushing I speak it) am thrall to that boy, that faire boy, that beautifull boy.

Tel. What haue wee heere, all in loue? no other foode then fancie? no, no, she shall not haue the fayre boy.

Eurota. Nor you *Telusa.*

Ramia. Nor you *Eurota.*

Tel. I loue *Melebeus,* and my deserts shalbe aunswerable to my desires. . I will forsake *Diana* for him. I will die for him.

Ramia. So saith *Clymene,* and shee will haue him. I care not; my sweete *Tyterus,* though he seeme proude, I impute it to childishnes: who beeing yet scarce out of his swath-clowtes, cannot vnderstande these deepe conceits; I loue him.

Eurota. So doe I, and I will haue him.

Tel. Immodest all that wee are, vnfortunate all that we are like to be! shall virgins beginne to wrangle for loue, and become wanton in their thoughts, in their words, in their actions? O deuine Loue, which art therfore called deuine, because thou ouer-reachest the wisest, conquerest the chastest, and doost all things both vnlikely and impossible, because thou art Loue. Thou makest the bashfull impudent, the wise fond, the chast wanton, and workest contraries to our reach, because thy selfe is beyond reason.

Eurota. Talke no more *Telusa,* your words wound. Ah, would I were no woman!

Ramia. Would *Tyterus* were no boy!

Tel. Would *Telusa* were no body! *Exeunt.*

SCÆNA SECUNDA.

⟨*Enter*⟩ PHILLIDA *and* GALLATHEA.

Phil. It is pitty that Nature framed you not a woman, hauing a face so faire, so louely a countenaunce, so modest a behauiour.

Galla. There is a Tree in Tylos, whose nuttes haue shels like fire, and beeing cracked, the karnell is but water.

Phil. What a toy is it to tell mee of that tree, beeing nothing to the purpose: I say it is pitty you are not a woman.

Galla. I would not wish to be a woman, vnlesse it were because thou art a man.

Phil. Nay, I doe not wish ⟨thee⟩ to be a woman, for then I should not loue thee, for I haue sworne neuer to loue a woman.

Galla. A strange humor in so prettie a youth, and according to myne, for my selfe will neuer loue a woman.

97 his *om. F.* 4 kernell *Bl. F.* 12 loue *om. Bl. F.*

Phil. It were a shame if a mayden should be a suter, (a thing hated in that sexe) that thou shouldest denie to be her seruant.

Galla. If it be a shame in me, it can be no commendation in you, for your selfe is of that minde.

Phil. Suppose I were a virgine (I blush in supposing my selfe one) and that vnder the habite of a boy were the person of a mayde, if I should vtter my affection with sighes, manifest my sweete loue by my salte teares, and proue my loyaltie vnspotted, and my griefes intollerable, would not then that faire face pittie thys true hart?

Galla. Admit that I were as you woulde haue mee suppose that you are, and that I should with intreaties, prayers, othes, bribes, and what euer can be inuented in loue, desire your fauour, would you not yeeld?

Phil. Tush, you come in with 'admit'.

Galla. And you with 'suppose'.

Phil. ⟨*aside*⟩. What doubtfull speeches be these? I feare me he is as I am, a mayden.

Galla. ⟨*aside*⟩. What dread riseth in my minde! I feare the boy to be as I am a mayden.

Phil. ⟨*aside*⟩. Tush, it cannot be, his voice shewes the contrarie.

Galla. ⟨*aside*⟩. Yet I doe not thinke it, for he woulde then haue blushed.

Phil. Haue you euer a Sister?

Galla. If I had but one, my brother must needs haue two; but I pray haue you euer a one?

Phil. My Father had but one daughter, and therefore I could haue no sister.

Galla. ⟨*aside*⟩. Aye me, he is as I am, for his speeches be as mine are.

Phil. ⟨*aside*⟩. What shall I doe, eyther hee is subtill or my sexe simple.

Galla. ⟨*aside*⟩. I haue knowne diuers of *Dianaes* Nimphes enamored of him, yet hath he reiected all, eyther as too proude, to disdaine, or too childish, not to vnderstande, or for that he knoweth himselfe to be a Virgin.

Phil. ⟨*aside*⟩. I am in a quandarie; *Dianaes* Nimphes haue followed him, and he despised them, eyther knowing too well the

26, 27 admit . . . suppose *Q Bl.* : *itals. F.* *commas here first* 46-7 proude, . . . childish, 48 be] he *Q*

beautie of his owne face, or that himselfe is of the same moulde. I will once againe try him.—⟨*Aloud*⟩. You promised me in the woods, that you would loue me before all *Dianaes* Nimphes.

Galla. I, so you would loue mee before all *Dianaes* Nimphes.

Phil. Can you preferre a fonde boy as I am, before so faire Ladies as they are?

Galla. Why should not I as well as you?

Phil. Come let vs into the Groue, and make much one of another, that cannot tel what to think one of another. *Exeunt.*

SCÆNA TERTIA.

⟨*Enter*⟩ Alcumist, RAFE.

Alch. *Rafe,* my boy is run away, I trust thou wilt not runne after.

Raffe. I would I had a paire of wings that I might flie after.

Alch. My boy was the veriest theefe, the arantest lyar, and the vildest swearer in the worlde, otherwise the best boy in the world; he hath stolen my apparell, all my money, and forgot nothing but to bid mee farewell.

Raffe. That will not I forget; farewell, Maister.

Alch. Why thou hast not yet seene the ende of my Arte.

Raffe. I would I had not known the beginning. Did not you promise mee, of my siluer thimble to make a whole cupboord of plate, and that of a Spanish needle you would build a siluer steeple?

Alch. I *Rafe*, the fortune of this Arte consisteth in the measure of the fire; for if there be a cole too much, or a sparke too little, if it be a little too hote, or a thought too softe, all our labour is in vaine; besides, they that blowe, must beate tyme with theyr breathes, as Musicions doe with their breasts, so as there must be of the mettals, the fire and workers a verie harmonie.

Raffe. Nay, if you must weigh your fire by ounces, & take measure of a mans blast, you may then make of a dramme of winde a wedge of gold, and of the shadowe of one shilling make another, so as you haue an Organist to tune your temperatures.

Alch. So is it; and often doth it happen that the iust proportion of the fire and all things concurre.

Raffe. Concurre? condogge! I will away.

Alch. Then away! *Exit* Alcumist.

5 vilest *Bl. F.*

Enter Astronomer.

Raffe. An arte quoth you, that one multiplieth so much all day, that he wanteth money to buy meate at night? But what haue we yonder? What deuoute man? he will neuer speake till he be vrged. I wil salute him.—⟨*To the* Astronomer.⟩ Sir, there lieth a purse vnder your feete; if I thought it were not yours, I would take it vp.

Astron. Doost thou not knowe that I was calculating the natiuity of *Alexanders* great horse?

Raffe. Why what are you?

Astron. An Astronomer.

Raffe. What one of those that makes Almanacks?

Astron. Ipsissimus. I can tell the minute of thy byrth, the moment of thy death, and the manner. I can tel thee what wether shall be betweene this and *Octogessimus octauus mirabilis annus.* When I list I can sette a trap for the Sunne, catch the Moone with lyme-twigges, and goe a batfowling for starres. I can tell thee things past, and things to come, & with my cunning, measure how many yards of Clowdes are beneath the Skye. Nothing can happen which I fore-see not; nothing shall.

Raffe. I hope sir you are no more then a God.

Astron. I can bring the twelue signes out of theyr Zodiacks, and hang them vp at Tauerns.

Raffe. I pray you sir tell me what you cannot doe, for I perceiue there is nothing so easie for you to compasse as impossibilities. But what be those signes?

Astron. As a man should say, signes which gouerne the body. The Ramme gouerneth the head.

Raffe. That is the worst signe for the head.

Astron. Why?

Raffe. Because it is a signe of an ill Ewe.

Astron. Tush, that signe must be there. Then the Bull for the throte, *Capricornus* for the knees.

Raffe. I will heare no more signes, if they be all such desperate signes: but seeing you are, (I know not who to terme you) shall I serue you? I would faine serue.

Astron. I accept thee.

Raffe. Happie am I, for now shall I reach thoughts, and tell how many drops of water goes to the greatest showre of rayne.

You shall see me catch the Moone in the clips like a Conny in a pursnet.

Astron. I will teach thee the Golden number, the Epact, and the Prime.

Raffe ⟨*aside*⟩. I wil meddle no more with numbring of gold, for multiplication is a miserable action: ⟨*aloud*⟩ I pray sir what wether shall we haue this howre three-score yeere?

Astron. That I must cast by our Iudicials Astronomicall; therefore come in with me, and thou shall see euerie wrinkle of my Astrologicall wisedome, and I will make the Heauens as plaine to thee as the high waie, thy cunning shall sitte cheeke by iole with the Sunnes Chariot; then shalt thou see what a base thing it is, to haue others thoughts creepe on the grounde, when as thine shall be stitched to the starres.

Raffe. Then I shall be translated from this mortality.

Astron. Thy thoughts shall be metamorphosed, and made haile fellowes with the Gods.

Raffe. O fortune! I feele my very braines moralized, and as it were a certaine contempt of earthly actions is crept into my minde, by an etheriall contemplation.—Come let vs in. *Exeunt.*

SCÆNA QUARTA.

⟨*Enter*⟩ DIANA, TELUSA, EUROTA, RAMIA, LARISSA.

Diana. What newes haue we heere Ladies; are all in loue? are *Dianaes* Nimphes become *Venus* wantons? is it a shame to be chast, because you be amiable? or must you needes be amorous, because you are faire? O *Venus*, if thys be thy spight, I will requite it wyth more then hate, well shalt thou know what it is to drib thine arrowes vp and downe *Dianaes* leies. There is an vnknowne Nimph that straggleth vp and downe these woods, which I suspect hath beene the weauer of these woes, I saw her slumbring by the brooke side, go search her & bring her, if you find vpon her shoulder a burne, it is *Cupid:* if any print on her backe like a leafe, it is *Medea:* if any picture on her left breast like a birde, it is *Calisto;* who euer it be, bring her hether, and speedilie bring her hether.

Tel. I will goe with speede. ⟨*Exit* TELUSA.⟩

66 'clips *F. as for* eclipse: *unnecessary, though possibly the pun is intended*
74 of] in *F.* 78 stiched *F.* 11 Calisto] Calipso *all eds.*

Diana. Goe you *Larissa* and helpe her.

Larissa. I obey. ⟨*Exit* LARISSA.⟩

Diana. Nowe Ladies, dooth not that make your cheekes blushe, that makes mine eares glowe? or can you remember that without sobs, which *Diana* can not thinke on without sighes? What greater dishonour could happen to *Diana*, or to her Nimphes shame, then that there can be any time so idle, that shold make their heads so addle? Your chast harts my Nimphes, should resemble the Onix, which is hotest when it is whitest, and your thoughts, the more they are assaulted with desires, the lesse they should be affected. You should thinke loue like *Homers* Moly, a white leafe & a blacke roote, a faire shewe, and a bitter taste. Of all Trees the Cedar is greatest, and hath the smallest seedes: of all affections, loue hath the greatest name, & the least vertue. Shall it be said, and shall *Venus* say it? nay shall it be seene, and shall wantons see it?—that *Diana* the goddesse of chastity, whose thoughts are alwaies answerable to her vowes, whose eyes neuer glanced on desire, and whose hart abateth the poynt of *Cupids* arrowes, shall haue her virgins to become vnchast in desires, immoderate in affection, vntemperate in loue, in foolish loue, in base loue? Eagles cast their euill feathers in the Sunne, but you cast your best desires vpon a shadowe. The birdes *Ibes* lose their sweetnesse when they lose theyr sights, and virgins all theyr vertues with theyr vnchast thoughts; vnchast, *Diana* calleth that, that hath eyther any showe or suspicion of lightnesse. O my deere Nimphes, if you knewe howe louing thoughts staine louely faces, you woulde bee as careful to haue the one as vnspotted, as the other beautiful.

Cast before your eyes the loues of *Venus* truls, their fortunes, theyr fancies, their ends. What are they els but *Silenus* pictures; without, Lambes & Doues, within, Apes and Owles; who like *Ixion* imbrace clowdes for *Iuno*, the shadowes of vertue in steede of the substance. The Eagles fethers consume the fethers of all others, and loues desire corrupteth all other vertues. I blush Ladies that you hauing beene heretofore patient of labours, should nowe become prentises to idlenesse, and vse the penne for Sonets, not the needle for Samplers. And howe is your loue placed? vppon pelting boyes, perhaps base of birth, without doubt weake of discretion. I but they are fayre. O Ladies, doe your eyes begin to loue collours, whose harts were

34 birds' *F.* 42 pictures, *Q Bl.* 43 with in *Q* 51 were] was *Q*

wont to loath them? is *Dianaes* Chase become *Venus* Courte? and are your holy vowes turnd to hollow thoughts?

Ramia. Madame, if loue were not a thing beyonde reason, we might then giue a reason of our doings, but so deuine is his force, that it worketh effects as contrarie to that wee wishe, as vnreasonable against that wee ought.

Eurota. Lady, so vnacquainted are the passions of loue, that we can neither describe them nor beare them.

Diana. Foolish gyrles, how willing you are to follow that which you should flie! But heere commeth *Telusa.*

⟨*Re-*⟩*Enter* TELUSA *and other with* CUPID.

Tel. We have brought the disguised Nimphe, & haue found on his shoulder *Psiches* burne, and he confesseth himselfe to be *Cupid.*

Diana. Howe now sir, are you caught? are you *Cupid?*

Cupid. Thou shalt see *Diana* that I dare confesse my selfe to be *Cupid.*

Diana. And thou shalt see *Cupid* that I will shewe my selfe to be *Diana*, that is, Conquerer of thy loose & vntamed appetites. Did thy mother *Venus* vnder the colour of a Nimphe, sende thee hether to wounde my Nimphes? Doth she adde craft to her malice, and mistrusting her deitie, practise deceite: is there no place but my Groues, no persons but my Nimphes? Cruell and vnkind *Venus*, that spighteth onely chastitie, thou shalt see that *Dianaes* power shal reuenge thy pollicie, and tame thys pride. As for thee *Cupid*, I will breake thy bowe, and burne thine arrowes, binde thy handes, clyp thy wings, and fetter thy feete. Thou that fattest others with hopes, shalt be fedde thy selfe with wishes; & thou that bindest others with golden thoughts, shalt be bound thy selfe with golden fetters: *Venus* rods are made of Roses, *Dianaes* of Bryers. Let *Venus* that great Goddesse, raunsome *Cupid* that little God. These Ladies heere whom thou hast infected with foolish loue, shall both tread on thee and triumph ouer thee. Thine owne arrow shall be shot into thine owne bosome, and thou shalt be inamored, not on *Psiches*, but on *Circes.* I will teach thee what it is to displease *Diana*, distresse her Nimphes, or disturbe her Game.

Cupid. Diana, what I haue doone, cannot be vndone, but what you meane to doe, shall. *Venus* hath some Gods to her friends, *Cupid* shall haue all.

58 Eurota] Larissa *all eds., but she was sent to help Telusa, l.* 15. S. D. and other *Q Bl. F., i.e.* Larissa 84 Psiche's but on Circe's *F., cf. p.* 404

Diana. Are you prating? I will bridle thy tongue & thy power, and in spight of mine owne thoughts, I will sette thee a taske euery day, which if thou finish not, thou shalt feele the smart. Thou shalt be vsed as *Dianaes* slaue, not *Venus* sonne. All the worlde shall see that I will vse thee like a captiue, and shew my selfe a Conquerer. Come haue him in, that wee may deuise apt punishments for his proude presumptions.

Eurota. We will plague yee for a little God.

Tel. We wyll neuer pittie thee though thou be a God.

Ramia. Nor I.

Larissa. Nor I. *Exeunt.*

ACTUS QUARTUS

SCÆNA PRIMA.

⟨*Enter*⟩ Augur, MELLEBEUS, TYTERUS, Populus.

Augur. THis is the day wherein you must satis-fie *Neptune* and saue your selues; call together your fayre Daughters, and for a Sacrifice take the fayrest; for better it is to offer a Virgine then suffer ruine. If you think it against nature to sacrifice your children, thinke it also against sence to destroy your Countrey. If you imagine *Neptune* pittilesse to desire such a pray, confesse your selues peruerse to deserue such a punishment. You see this tree, this fatall Tree, whose leaues though they glister like golde, yet it threatneth to fayre virgins griefe. To this Tree must the beautifullest be bounde vntill the Monster *Agar* carry her awaie, and if the Monster come not, then assure your selues that the fairest is concealed, and then your countrey shall be destroyed; therefore consult with your selues, not as fathers of children, but as fauourers of your Countrey. Let *Neptune* haue his right if you will haue your quiet; thus haue I warned you to be carefull, and would wish you to be wise, knowing that who so hath the fairest daughter, hath the greatest fortune, in loosing one to saue all; and so I depart to prouide ceremonies for the Sacrifice, and commaund you to bring the Sacrifice.

Exit Augur.

Meleb. They say *Tyterus* that you haue a faire daughter: if it be so, dissemble not, for you shall be a fortunate father. It is a thing holy to preserue ones Country, and honorable to be the cause.

Tyte. In deede *Melebeus* I haue heard you boast that you had a faire daughter, then the which none was more beautiful. I hope you are not so careful of a child, that you will be carelesse of your Countrey, or adde so much to nature, that you will detract from wisedome.

Meleb. I must confesse that I had a daughter, and I knowe you haue; but alas! my Childes cradle was her graue, and her swathclowte her winding sheete. I would she had liued til now, she should willingly haue died now; for what could haue happened to pore *Melebeus* more comfortable, then to bee the father of a fayre child, and sweet Countrey.

Tyte. O *Mellebeus*, dissemble you may with mẽ, deceiue the Gods you cannot: dyd not I see, (and very lately see) your daughter in your armes, when as you gaue her infinite kisses, with affection I feare mee more then fatherly? You haue conueyed her away, that you might cast vs all away; bereauing her the honour of her beauty, and vs the benefite, preferring a common inconuenience, before a priuate mischiefe.

Meleb. It is a bad cloth *Tyterus* that will take no colour, and a simple Father that can vse no cunning: you make the people beleeue that you wish well, when you practise nothing but ill; wishing to be thought religious towards the Gods, when I knowe you deceitful towards men. You cannot ouer-reach me *Tyterus*, ouershoote your selfe you may. It is a wilie Mouse that will breede in the Cats eare, and hee must halt cunninglie, that will deceiue a Cripple. Did you euer see me kisse my Daughter? you are deceiued, it was my wife. And if you thought so young a peece vnfit for so old a person, and therefore imagined it to be my childe, not my spouse, you must knowe that siluer haires delight in golden lockes, and the olde fancies craue young Nurses, and frostie yeeres must bee thawed by youthfull fyers. But this matter set aside, you haue a faire daughter *Tyterus*, and it is pittie you are so fond a Father.

Popu. You are bothe eyther too fonde or too froward: for whilst you dispute to saue your Daughters, we neglect to preuent our destruction.

Alter. Come let vs away and seeke out a sacrifice. Wee must sift out their cunning, and let them shift for themselues. *Exeunt.*

30 should] would *F.* 58 Alter *Q*: Alt. *Bl. F., meaning a second representative of the* Populus

SCÆNA SECUNDA.

CUPID, TELUSA, EUROTA, LARISSA, ⟨RAMIA⟩ *enter singing.*

Tel. O Yes, O yes, if any Maid,
Whõ lering *Cupid* has betraid
To frownes of spite, to eyes of scorne,
And would in madnes now see torne
The Boy in Pieces,—
All 3. Let her come
Hither, and lay on him her doome.

Eurota. O yes, O yes, has any lost
A Heart, which many a sigh hath cost;
Is any cozened of a teare,
Which (as a Pearle) disdaine does weare?
All 3. Here stands the Thiefe, let her but come
Hither, and lay on him her doome.

Larissa. Is any one vndone by fire,
And Turn'd to ashes through desire?
Did euer any Lady weepe,
Being cheated of her golden sleepe,
Stolne by sicke thoughts?
All 3. The pirats found,
And in her teares hee shalbe drownd.
Reade his Inditement, let him heare
What hees to trust to: Boy, giue eare!

Tel. Come Cupid to your taske. First you must vndoe all these Louers knots, because you tyed them.

Cupid. If they be true loue knots, tis vnpossible to vnknit them; if false, I neuer tied them.

Eurota. Make no excuse, but to it.

Cupid. Loue knots are tyde with eyes, and cannot be vndoone with hands; made fast with thoughts, and cannot be vnlosed with fingers: had *Diana* no taske to set *Cupid* to but things impossible? ⟨*They threaten him.*⟩ I wil to it.

Ramia. Why how now? you tie the knots faster.

Cupid. I cannot chuse, it goeth against my mind to make them loose.

Eurota. Let me see, nowe tis vnpossible to be vndoone.

S. D. CUPID . . . singing *Q Bl. F.* 1–20 Tel. O yes . . . Boy, giue eare! *om. Q, though giving stage-direction* 5 All 3 *here and below, l.* 17, *Bl. prints this at the beginning of the line. Corrected by F.* 21 Cupid] Sirra *Bl. F.*

Cupid. It is the true loue knotte of a womans hart, therefore cannot be vndoone.

Ramia. That fals in sunder of it selfe.

Cupid. It was made of a mans thought, which will neuer hang together.

Larissa. You have vndoone that well.

Cupid. I, because it was neuer tide well.

Tel. To the rest, for shee will giue you no rest. These two knots are finely vntide.

Cupid. It was because I neuer tide them; the one was knit by *Pluto*, not *Cupid*, by money, not loue; the other by force, not faith, by appointment, not affection.

Ramia. Why doe you lay that knot aside?

Cupid. For death.

Tel. Why?

Cupid. Because the knot was knit by faith, and must onely be vnknit of death.

Eurota. Why laugh you?

Cupid. Because it is the fairest and the falsest, doone with greatest arte and least trueth, with best collours, and worst conceits.

Tel. Who tide it?

Cupid. A mans tongue.

Larissa. Why doe you put that in my bosome?

Cupid. Because it is onely for a Womans bosome.

Larissa. Why what is it?

Cupid. A womans hart.

Tel. Come let vs goe in, and tell that *Cupid* hath doone his taske; stay you behind *Larissa*, and see hee sleepe not, for Loue will be idle; and take heede you surfette not, for loue will be wanton.

Exit TELUSA, ⟨RAMIA, EUROTA⟩.

Larissa. Let me alone, I wil find him some-what to do.

Cupid. Lady, can you for pittie see *Cupid* thus punished?

Larissa. Why did *Cupid* punish vs without pittie?

Cupid. Is loue a punishment?

Larissa. It is no pastime.

Cupid. O *Venus*, if thou sawest *Cupid* as a captiue, bound to obey

S. D. [Ramia, Eurota] *om. old eds. F., but the context implies that Larissa is left alone with Cupid, and Ramia's next speech shows her to have just come from Diana*

that was wont to commaunde, fearing Ladies threates, that once pearced their harts, I cannot tell whether thou wouldest reuenge it for despight, or laugh at it for disport. The time may come *Diana*, and the time shall come, that thou that settest *Cupid* to vndoe knots, shalt intreate *Cupid* to tye knots, and you Ladies that with solace haue behelde my paines, shall with sighes intreate my pittie.

Hee offereth to sleepe.

Larissa. How now *Cupid*, begin you to nod?

⟨*Re-enter* RAMIA *and* TELUSA.⟩

Ramia. Come *Cupid*, *Diana* hath deuised newe labours for you that are God of loues: you shall weaue Samplers all night, and lackie after *Diana* all day. You shall shortlie shoote at beastes for men, because you haue made beastes of men, & waight on Ladies traines, because thou intrappest Ladies by traines. All the stories that are in *Dianaes* Arras, which are of loue, you must picke out with your needle, & in that place sowe *Vesta* with her Nuns, and *Diana* with her Nimphes. How like you this *Cupid?*

Cupid. I say I will pricke as well with my needle, as euer I did with mine arrowes.

Tel. *Diana* cannot yeelde, she conquers affection.

Cupid. *Diana* shall yeeld, she cannot conquer desteny.

Larissa. Come *Cupid*, you must to your busines.

Cupid. You shall find me so busie in your heads, that you shall wish I had beene idle with your harts. *Exeunt.*

SCÆNA TERTIA.

⟨*Enter*⟩ NEPTUNE *alone.*

Neptune. Thys day is the solemne Sacrifice at thys Tree, wherein the fairest virgine (were not the inhabitants faithlesse) should be offered vnto me, but so ouer carefull are Fathers to their children, that they forgette the safetie of their Countrey, & fearing to become vnnaturall, become vnreasonable: their slights may bleere men, deceiue me they cannot; I wil be here at the houre, and shew as great crueltie as they haue doone craft, & well shall they know that *Neptune* should haue beene intreated, not cosened. *Exit.*

84 sow *Bl. F. i. e.* sew S. D. Exeunt *om. Bl. F.*

SCÆNA QUARTA.

Enter GALLATHEA *and* PHILLIDA.

Phil. I maruell what virgine the people will present, it is happy you are none, for thē it would haue falne to your lot because you are so faire.

Galla. If you had beene a Maiden too I neede not to haue feared, because you are fairer.

Phil. I pray thee sweete boy flatter not me, speake trueth of thy selfe, for in mine eye of all the world thou art fayrest.

Galla. These be faire words, but farre from thy true thoughts, I know mine owne face in a true Glasse, and desire not to see it in a flattering mouth.

Phil. O would I did flatter thee, and that fortune would not flatter me. I loue thee as a brother, but loue not me so.

Galla. Noe I will not, but loue thee better, because I cannot loue as a brother.

Phil. Seeing we are both boyes, and both louers, that our affection may haue some showe, and seeme as it were loue, let me call thee Mistris.

Galla. I accept that name, for diuers before haue cald me Mistris.

Phil. For what cause?

Galla. Nay there lie the Mistrisse.

Phil. Wyll not you be at the sacrifice?

Galla. Noe.

Phil. Why?

Galla. Because I dreamt that if I were there, I shold be turned to a virgine, and then being so faire (as thou saist I am) I shoulde be offered as thou knowest one must. But will not you be there?

Phil. Not vnlesse I were sure that a boy might be sacrificed, and not a mayden.

Galla. Why then you are in danger.

Phil. But I would escape it by deceite: but seeing we are resolued to be both absent, let vs wander into these Groues, till the howre be past.

Galla. I am agreed, for then my feare wil be past.

Phil. Why, what doost thou feare?

Galla. Nothing but that you loue me not. *Exit.*

1 pre-present *Q* 27 I *before* must *Bl.*, *slipped down from bef.* shoulde

Phil. I will. Poore *Phillida*, what shouldest thou thinke of thy selfe, that louest one that I feare mee, is as thy selfe is: and may it not be, that her Father practized the same deceite with her, that my Father hath with me, and knowing her to be fayre, feared she shold be vnfortunate? if it be so, *Phillida* how desperate is thy case? if it be not, howe doubtfull? For if she be a Mayden there is no hope of my loue; if a boy, a hazarde: I will after him or her, and leade a melancholie life, that looke for a miserable death. *Exit.*

ACTUS QUINTUS

SCÆNA PRIMA.

Enter RAFE *alone.*

Raffe. NO more Maisters now, but a Mistrisse if I can light on her. An Astronomer? of all occupations thats the worst; yet well fare the Alcumist, for he keepes good fires though he gets no golde; the other standes warming himselfe by staring on the starres, which I think he can as soone number as know their vertues. He told me a long tale of Octogessimus octauus, and the meeting of the Coniunctions & Planets, and in the meane-time he fell backwarde himselfe into a ponde. I askt him why he fore-sawe not that by the starres, he said hee knewe it, but contemnd it. But soft, is not this my brother *Robin?*

Enter ROBIN.

Robin. Yes as sure as thou art *Rafe.*

Raffe. What *Robin?* what newes? what fortune?

Robin. Faith I haue had but badde fortune, but I prie-thee tell me thine.

Raffe. I have had two Maisters, not by arte but by nature; one sayd, that by multiplying he woulde make of a penny tenne pound.

Robin. I but coulde he doe it?

Raffe. Could he doe it quoth you? why man, I sawe a prettie wench come to his shoppe, where with puffing, blowing, and sweating, he so plyed her, that hee multiplyed her.

Robin. Howe?

7 in *Q only* 9 he said *Q only*

Raffe. Why he made her of one, two.

Robin. What by fire?

Raffe. No, by the Philosophers stone.

Robin. Why, haue Philosophers such stones?

Raffe. I, but they lie in a priuie cupboord.

Robin. Why then thou art rich if thou haue learned this cunning.

Raffe. Tush! this was nothing! hee would, of a little fasting spittle, make a hose & dublet of cloth of siluer.

Robin. Would I had beene with him! for I haue had almost no meate but spittle since I came to the woods.

Raffe. How then didst thou liue?

Robin. Why man I serued a fortune-teller, who saide I should liue to see my Father hangd, and both my brothers beg. So I conclude the Mill shall be mine, and I liue by imagination still.

Raffe. Thy Maister was an Asse, and lookt on the lines of thy hands; but my other Maister was an Astronomer, which could picke my natiuitie out of the stars. I shoulde haue halfe a dozen starres in my pocket if I haue not lost them, but heere they be. *Sol, Saturne, Iupiter, Mars, Venus.*

Robin. Why these be but names.

Raffe. I, but by these he gathereth, that I was a Ioualist, borne of a Thursday, & that I should be a braue Venerian, and gette all my good lucke on a Fryday.

Robin. Tis strange that a fishe day should be a flesh-day.

Raffe. O *Robin, Venus orta mari, Venus* was borne of the Sea, the Sea will haue fishe, fishe must haue wine, wine will haue flesh, for *Caro carnis genus est muliebre*: but soft, heere commeth that notable villaine, that once preferd me to the Alcumist.

Enter PETER.

Peter. So I had a Maister, I would not care what became of me.

Raffe ⟨*aside*⟩. *Robin* thou shalt see me fitte him.—⟨*Aloud*⟩ So I had a seruaunt, I care neither for his conditions, his qualities, nor his person.

Peter. What *Rafe?* well mette. No doubt you had a warme seruice of my Maister the Alcumist?

Raffe. Twas warme indeede, for the fire had almost burnt out

25 philosopher's *F.* 33 then *om. F.* 43 gathered *F.* 54 qualilities *Q*

mine eyes, and yet my teeth still watred with hungar: so that my seruice was both too whote & too cold. I melted all my meate, and made onely my slumber thoughts, and so had a full head and an empty bellie. But where hast thou beene since?

Peter. With a brother of thine I thinke, for hee hath such a coate, and two brothers (as hee saith) seeking of fortunes.

Robin. Tys my brother *Dicke,* I prie-thee lets goe to him.

Raffe. Syrra, what was he dooing that hee came not with thee?

Peter. Hee hath gotten a Maister nowe, that will teach him to make you both his younger brothers.

Raffe. I, thou passest for deuising impossibilities: thats as true as thy Maister could make siluer pottes of tagges of poynts.

Peter. Nay he will teach him to cozen you both, & so gette the Mill to himselfe.

Raffe. Nay if he be both our cozens, I will bee hys great Grand--father, and *Robin* shall be his Vncle; but I pray thee bring vs to him quickly, for I am great bellied with conceite till I see him.

Peter. Come then and goe with me, and I will bring ye to him straight. *Exeunt.*

SCÆNA SECUNDA.

⟨*Enter*⟩ Augur, ERICTHINIS.

Augur. Bring forth the virgine, the fatall virgin, the fairest virgine, if you meane to appease *Neptune,* and preserue your Countrey.

Erict. Heere shee commeth, accompanied onelie with men, because it is a sight vnseemely (as all virgins say) to see the mis--fortune of a mayden, and terrible to behold the fiercenes of *Agar* that Monster.

Enter HÆBE, *with other to the sacrifice.*

Hæbe. Myserable and accursed *Hæbe,* that beeing neither faire nor fortunate, thou shouldest be thought most happy and beautifull. Curse thy birth, thy lyfe, thy death, beeing borne to liue in danger, and hauing liude, to die by deceit. Art thou the sacrifice to appease *Neptune,* and satis-fie the custome, the bloodie custom, ordained for the safetie of thy Country? I *Hæbe,* poore *Hæbe,* men will haue it so, whose forces commaund our weake natures; nay the Gods wil

66 that] when *F.* 69 passeth *F.* 7 that] the *F.*

haue it so, whose powers dally with our purposes. The Egiptians neuer cut their Dates from the tree, because they are so fresh and greene. It is thought wickednes to pul Roses from the stalkes in the Garden of Palestine, for that they haue so liuelie a redde: and who so cutteth the incense Tree in Arabia before it fal, committeth sacriledge.

Shall it onely be lawfull amongst vs in the prime of youth, and pride of beautie, to destroy both youth and beautie: and what was honoured in fruites and flowres as a vertue, to violate in a virgine as a vice? But, alas! destenie alloweth no dispute; die *Hæbe*, *Hæbe* die! wofull *Hæbe*! and onely accursed *Hæbe*! Farewell the sweete delights of life, and welcome nowe the bitter pangs of death. Fare-well you chast virgins, whose thoughts are diuine, whose faces faire, whose fortunes are agreeable to your affections, enioy and long enioy the pleasure of your curled locks, the amiablenesse of your wished lookes, the sweetnes of your tuned voices, the content of your inwarde thoughts, the pompe of your outward showes: onely *Hæbe* biddeth farewell to all the ioyes that she conceiued, and you hope for, that shee possessed, and you shall; fare-well the pompe of Princes Courts, whose roofes are imbosst with golde, and whose pauements are decked with faire Ladies, where the daies are spent in sweet delights, the nights in pleasant dreames, where chastitie honoreth affections and commaundeth, yeeldeth to desire and conquereth.

Fare-well the Soueraigne of all vertue, and Goddesse of all virgins, *Diana*, whose perfections are impossible to be numbred, and therefore infinite, neuer to be matched, and therefore immortall. Fare--well sweet Parents, yet, to be mine, vnfortunate Parents! Howe blessed had you beene in barrennes! how happy had I been, if I had not beene! Fare-well life, vaine life, wretched life, whose sorrowes are long, whose ende doubtfull, whose miseries certaine, whose hopes innumerable, whose feares intollerable. Come death, and welcome death whom nature cannot resist, because necessity ruleth, nor deferre because destenie hasteth. Come *Agar* thou vnsatiable Monster of Maidens blood, & deuourer of beauties bowels, glut thy selfe till thou surfet, & let my life end thine. Teare these tender ioynts wyth thy greedie iawes, these yellow lockes with thy black feete, this faire face with thy foule teeth. Why abatest thou

42 yet to *all eds.* 49 douourer *Q*

thy wonted swiftnesse? I am faire, I am a virgine, I am readie. Come *Agar* thou horrible monster, & farewell world thou viler Monster.

⟨*During the above speech* HÆBE *has been bound to the sacrificial tree. A pause follows.*⟩

Augur. The Monster is not come, and therefore I see *Neptune* is abused, whose rage will I feare mee, be both infinite and intollerable: take in this Virgine, whose want of beauty hath saued her owne life, and ⟨destroyed⟩ all yours.

Erict. We could not finde any fairer.

⟨HÆBE *is unbound.*⟩

Augur. *Neptune* will. Goe deliuer her to her father.

Hæbe. Fortunate *Hæbe*, howe shalt thou expresse thy ioyes? Nay vnhappy girle that art not the fairest. Had it not been better for thee to haue died with fame, then to liue with dishonour, to haue preferred the safetie of thy Countrey and rarenesse of thy beautie, before sweetnes of life, & vanity of the world? But alas! desteny would not haue it so, desteny coulde not, for it asketh the beautifullest. I would *Hæbe* thou hadst been beautifullest.

Erict. Come *Hæbe*, heere is no time for vs to reason, it had beene best for vs thou hadst beene most beautifull. *Exeunt.*

SCÆNA TERTIA.

⟨*Enter*⟩ PHILLIDA, GALLATHEA.

Phil. We mette the virgine that shoulde haue beene offered to *Neptune*, belike eyther the custome is pardoned, or she not thought fairest.

Galla. I cannot coniecture the cause, but I feare the euent.

Phil. Why should you feare? the God requireth no boy.

Galla. I would he did, then should I haue no feare.

Phil. I am glad he doth not tho, because if he did, I should haue also cause to feare. But soft, what man or God is this? Let vs closely withdrawe our selues into the Thickets. *Exeunt ambo.*

Enter NEPTUNE *alone.*

Nept. And doe men beginne to bee equall with Gods, seeking by craft to ouer-reach thē that by power ouer-see them? Doe they dote

59 destroyed *om. all eds.* 7 tho *Q Bl.* = then: tho' *F.*

so much on their daughters, that they stick not to dallie with our deities? well shall the inhabitants see, that destinie cannot be preuented by craft, nor my anger be appeased by submission. I will make hauocke of *Dianaes* Nimphes, my Temple shall bee died with Maydens blood, and there shal be nothing more vile then to be a Virgine. To be young and fayre, shall be accounted shame & punishment, in so much as it shall be thought as dishonorable to be honest, as fortunate to be deformed.

(*Rages about the stage.*)

Enter DIANA *with her* Nimphes.

Diana. O *Neptune*, hast thou forgotten thy selfe or wilt thou cleane for-sake mee? Hath *Diana* therfore brought danger to her Nimphes, because they be chast? shal vertue suffer both paine and shame, which alwaies deserueth praise and honor?

Enter VENUS.

Venus. Prayse and honour (*Neptune*)? nothing lesse! except it be commendable to be coy, and honorable to be peeuish. Sweet *Neptune*, if *Venus* can do any thing, let her try it in this one thing, that *Diana* may finde as small comfort at thy hands, as Loue hath found curtesie at hers.

This is shee that hateth sweete delights, enuieth louing desires, masketh wanton eyes, stoppeth amorous eares, bridleth youthfull mouthes, and vnder a name, or a worde constancie, entertaineth all kinde of crueltie: shee hath taken my sonne *Cupid*, *Cupid* my louely sonne, vsing him like a prentise, whypping him like a slaue, scorning him like a beast; therefore *Neptune* I intreate thee by no other God then the God of loue, that thou euill intreate this Goddesse of hate.

Nept. I muse not a little to see you two in this place, at this time, and about this matter; but what say you *Diana*, haue you *Cupid* captiue?

Diana. I say there is nothing more vaine, then to dispute with *Venus*, whose vntamed affections haue bred more brawles in heauen, then is fitte to repeate in earth, or possible to recount in number. I haue *Cupid*, and will keepe him; not to dandle in my lappe, whom I abhor in my hart, but to laugh him to scorne, that hath made in my virgins harts such deepe scarres.

24 (Neptune) nothing lesse, *all eds.* 44 virgins (*i.e.* virgins') *Q Bl.*: virgin's *F.*

Venus. Scarres *Diana* call you them that I know to be bleeding woundes? alas! weake deitie, it stretcheth not so farre, both to abate the sharpnesse of his Arrowes and to heale the hurts. No! Loues woundes when they seeme greene, rankle; and hauing a smooth skinne without, fester to the death within. Therefore *Neptune*, if euer *Venus* stoode thee in steed, furthered thy fancies, or shall at all times be at thy cõmaund, let eyther *Diana* bring her Virgins to a continuall massacre, or release *Cupid* of his martyrdome.

Diana. It is knowne *Venus*, that your tongue is as vnrulie as your thoughts; and your thoughts as vnstaied as your eyes; *Diana* cannot chatter, *Venus* cannot chuse.

Venus. It is an honour for *Diana* to haue *Venus* meane ill, when she so speaketh well; but you shal see I come not to trifle; therefore once againe *Neptune*, if that be not buried, which can neuer die, fancie, or that quenched which must euer burne, affection, shew thy selfe the same *Neptune* that I knew thee to bee when thou wast a Sheepe-hearde, and let not *Venus* wordes be vaine in thyne eares, since thyne were imprinted in my hart.

Nept. It were vnfitte that Goddesses shoulde striue, and it were vnreasonable that I shold not yeeld, and therefore to please both, both attend; *Diana* I must honor, her vertue descrueth no lesse; but *Venus* I must loue, I must confesse so much.

Diana, restore *Cupid* to *Venus*, and I will for euer release the sacrifice of Virgins; if therefore you loue your Nimphes as shee doth her Sonne, or preferre not a priuate grudge before a common griefe, aunswere what you will doe.

Diana. I account not the choyse harde, for had I twentie *Cupids*, I woulde deliuer them all to saue one Virgine; knowing loue to be a thing of all the vainest, virginitie to be a vertue of all the noblest. I yeeld: *Larissa*, bring out *Cupid*: ⟨*Exit* LARISSA.⟩ and now shall it be saide, that *Cupid* saued those he thought to spoyle.

Venus. I agree to this willinglie: for I will be warie howe my Sonne wander againe. But *Diana* cannot forbid him to wounde.

Diana. Yes, chastitie is not within the leuell of his bowe.

Venus. But beautie is a fayre marke to hit.

Nept. Well I am gladde you are agreed: and saie that *Neptune* hath delt well wyth Beautie and Chastitie.

⟨*Re-*⟩*Enter* ⟨LARISSA *with*⟩ CUPID.

Diana. Heere take your sonne.

Venus. Syr boy where haue you beene? alwaies taken, first by *Sapho*, nowe by *Diana;* howe hapneth it you vnhappie Elphe?

Cupid. Comming through *Dianaes* woodes, and seeing so manie fayre faces with fonde hearts, I thought for my sport to make them smart, and so was taken by *Diana.*

Venus. I am glad I haue you.

Diana. And I am gladde I am ridde of him.

Venus. Alas poore boy! thy Winges clypt? thy brandes quencht? thy Bowe burnt? and thy Arrowes broke?

Cupid. I but it skilleth not! I beare nowe myne Arrowes in mine eyes, my Winges on my thoughts, my brandes in myne eares, my bowe in my mouth, so as I can wounde with looking, flye with thinking, burne with hearing, shoote with speaking.

Venus. Well you shall vp to heauen with mee, for on earth thou wilt lose me.

Enter TYTERUS, MELEBEUS ⟨*on one side*⟩, GALLATHEA *and* PHYLLIDA ⟨*on the other*⟩.

Nept. But soft, what be these?

Tyte. Those that haue offended thee to saue their daughters.

Nept. Why, had you a faire daughter?

Tyte. I, and *Melebeus* a faire daughter.

Nept. Where be they?

Meleb. In yonder Woods, and mee thinkes I see them comming.

Nept. Well, your deserts haue not gotten pardon, but these Goddesses iarres.

Meleb. Thys is my Daughter, my sweete *Phillida.*

Tyte. And this is my faire *Gallathea.*

Galla. Vnfortunate *Gallathea*, if this be *Phillida*!

Phil. Accursed *Phillida*, if that be *Gallathea*!

Galla. And wast thou all this while enamoured of *Phillida*, that sweete *Phillida*?

Phil. And couldest thou doate vpon the face of a Maiden, thy selfe beeing one, on the face of fayre *Gallathea*?

Nept. Doe you both beeing Maidens loue one another?

Galla. I had thought the habite agreeable with the Sexe, and so burned in the fire of mine owne fancies.

95 mine] my *F.*

Phil. I had thought that in the attyre of a boy, there could not haue lodged the body of a Virgine, & so was inflamed with a sweete desire, which now I find a sower deceit.

Diana. Nowe things falling out as they doe, you must leaue these fond fond affections; nature will haue it so, necessitie must.

Galla. I will never loue any but *Phillida*: her loue is engrauen in my hart, with her eyes.

Phil. Nor I any but *Gallathea*, whose faith is imprinted in my thoughts by her words.

Nept. An idle choyce, strange, and foolish, for one Virgine to doate on another; and to imagine a constant faith, where there can be no cause of affection. Howe like you this *Venus*?

Venus. I like well and allowe it, they shall both be possessed of their wishes, for neuer shall it be said that Nature or Fortune shall ouer-throwe Loue and Fayth. Is your loues vnspotted, begunne with trueth, continued wyth constancie, and not to bee altered tyll death?

Galla. Die *Gallathea*, if thy loue be not so!

Phil. Accursed bee thou *Phillida*, if thy loue be not so!

Diana. Suppose all this *Venus*, what then?

Venus. Then shall it be seene, that I can turne one of them to be a man, and that I will.

Diana. Is it possible?

Venus. What is to Loue or the Mistrisse of Loue vnpossible? Was it not *Venus* that did the like to *Iphis* and *Ianthes*? howe say yee? are ye agreed? one to bee a boy presently?

Phil. I am content, so I may imbrace *Gallathea*.

Galla. I wish it, so I may enioy *Phillida*.

Meleb. Soft Daughter, you must know whether I will haue you a Sonne.

Tyte. Take mee with you *Gallathea*, I will keepe you as I begatte you, a Daughter.

Meleb. *Tyterus*, let yours be a boy and if you will: mine shall not.

Tyte. Nay, mine shall not, for by that meanes my young sonne shall lose his inheritance.

Meleb. Why then gette him to be made a Maiden and then there is nothing lost.

123 fond fond *old eds.*: fond *F.*; *but they occur in the middle of a line in Q and are probably right* 124 engraved *F.* 133 loues] love *F.* 143 Ianthes *so all, cf.* pp. 404, 455 151 boy and if you will, *Q* (and if = an if): boy, and if you will, *Bl. F.*, *spoiling sense*

Tyte. If there bee such changing, I woulde *Venus* could make my wife a Man.

Meleb. Why?

Tyte. Because shee loues alwaies to play with men.

Venus. Well you are both fonde, therefore agree to thys changing, or suffer your Daughters to endure harde chaunce.

Meleb. Howe say you *Tyterus*, shall wee referre it to *Venus*?

Tyte. I am content, because she is a Goddesse.

Venus. *Neptune* you will not dislike it?

Nept. Not I.

Venus. Nor you *Diana.*

Diana. Not I.

Venus. *Cupid* shall not.

Cupid. I will not.

Venus. Then let vs depart, neither of them shall know whose lot it shal be til they come to the Church-dore. One shall be: doth it suffise?

Phil. And satis-fie vs both, dooth it not *Gallathea*?

Galla. Yes *Phillida.*

Enter RAFE, ROBIN, *and* DICKE.

Dicke. Come *Robin*, I am gladde I haue mette with thee, for nowe wee will make our Father laugh at these tales.

Diana. What are these that so malepartlie thrust themselues into our companies?

Robin. Forsooth Madame we are fortune tellers.

Venus. Fortune tellers! tell me my fortune.

Raffe. We doe not meane fortune tellers, we meane fortune tellers: we can tell what fortune wee haue had these twelue monthes in the Woods.

Diana. Let them alone, they be but peeuish.

Venus. Yet they will be as good as Minstrils at the marriage, to make vs all merrie.

Dicke. I, Ladies we beare a very good Consort.

Venus. Can you sing?

Raffe. Baselie.

Venus. And you?

175 Dicke *I alter* Rafe *of old eds. F. because Robin and Raffe have already met and talked in* v. 1, *p.* 464, *and at the close of that scene Peter was conducting them to the third of the trio, Dicke*

Dicke. Meanely.

Venus. And what can you doe?

Robin. If they duble it, I will treble it.

Venus. Then shall yee goe with vs, and sing *Hymen* before the marriage. Are you content?

Raffe. Content? neuer better content! for there we shall be sure to fill our bellies with Capons rumpes, or some such daintie dishes.

Venus. Then follow vs. *Exeunt.*

THE EPILOGUE

Galla. GOE all, tis I onely that conclude al. You Ladies may see, that *Venus* can make constancie ficklenes, courage cowardice, modestie lightnesse; working things impossible in your Sexe, and tempering hardest harts like softest wooll. Yeelde Ladies, yeeld to loue Ladies, which lurketh vnder your eye-lids whilst you sleepe, and plaieth with your hart strings whilst you wake: whose sweetnes neuer breedeth satietie, labour wearinesse, nor greefe bitternesse. *Cupid* was begotten in a miste, nursed in Clowdes, and sucking onelie vpon conceits. Confesse him a Conquerer, whom yee ought to regarde, sith it is vnpossible to resist; for this is infallible, that Loue conquereth all things but it selfe, and Ladies all harts but their owne.

FINIS

7 sweetnesse *Bl.*: sweetnesses *F.*

NOTE ON ITALIAN INFLUENCE IN LYLY'S PLAYS

IN the essay prefixed to the plays I have made only the barest allusion to the influence of Italian literature on Lyly's dramatic work[1]. The general debt of the English to the example of the Italian stage has been often acknowledged; as has the much more considerable and definite debt of particular plays to the Italian *novellieri* or poets—a debt of which Whetstone's *Promos and Cassandra*, the earlier *Tancred and Gismunda* (1568), and the still earlier *Supposes* of Gascoigne (1566), announced on its title-page as a translation from the *Suppositi* of Ariosto, furnish particular instances. Modern written drama, indeed, may be said to begin with Ariosto: and, further, the extemporal plays (*commedia dell' arte* or *all' improvviso*) in which the dialogue was supplied by the actors to a given skeleton or framework of the action, served, no doubt, to diffuse the practice of the Italian stage beyond the confines of Italy; for, while such improvisations would command a general popularity, we may take it they would seldom be attempted with success save by Italians. It has been pointed out that to this *commedia dell' arte*, and its successor or coeval the Masked Comedy, played by typical local figures in masks, we owe the stereotyped figures of Pantomime—Harlequin, Columbine, Pantaloon and Clown[2]. Collier told us long ago of Drousiano and his company of Italian players, who attended Elizabeth in her progress and performed at Windsor, 1577–8[3]; and it is not impossible that Lyly with his special advantages may have seen either them or some others. Even if he had not seen Italian actors, yet he had almost certainly witnessed masques and entertainments at Court; of which it is difficult not to regard Italian practice, with its introduction of pastoral and mythological elements, as the general example, though Mr. H. A. Evans makes some stand against the idea[4]. In the instructive paper on early English Pastoral[5] referred to in my Introduction to the Entertainments in vol. i, Mr. A. H. Thorndike made general acknowledgement of this Italian influence, which is apparent, for instance, in the earliest formal specimen of such a show surviving,

[1] Cf. pp. 237, 252, 266, 292.
[2] Cf. Ward's *Eng. Dram. Lit.* vol. i. pp. 228 sqq.
[3] *Hist. Dram. Poetry*, i. 226; iii. 201.
[4] *English Masques* (1897); Introduction, p. xx.
[5] *Modern Language Notes* for April, 1899: vol. xiv (Baltimore).

The Princely Pleasures at Kenilworth, 1576, 8°[1]. 'It seems certain,' says Mr. Thorndike (col. 231), 'that Gascoigne borrowed most of this pastoral material directly from similar Italian performances': and the evidence of connexion might, no doubt, be considerably strengthened, could we recover the texts or accounts of all the similar shows that have perished. Modern Arcadianism, with its mingling of pastoral and mythological elements, was born in Italy with Sannazarro's *Arcadia*[2], and constitutes of course one of the chief results of the classical revival. But at the same time it must be remembered that the classical impulse, once imparted, would work on somewhat the same lines in different countries; and some caution is required in accepting this or that completed product as a direct derivative from a similar completed product in Italy, when the same elements which produced it there were present also elsewhere. Mr. Thorndike pertinently remarks (col. 299) 'The theory of Rossi (ed. *Pastor Fido*, 1886, Pt. II, ch. i) that the Italian pastoral drama was developed from the eclogue through the medium of public pageants in honor of noble families, at once suggests the possibility of a similar development in England' ... the pastoral plays of Lyly, Peele and Daniel were Court entertainments—'in royal shows, then, if anywhere, we might expect to find the germs'; and accordingly he passes in brief review some of the specimens preserved in Nichols' *Progresses*—a review which induced my close examination of them, and led me at once to identify a large number of them as Lyly's work, though the identification does not seem to have occurred at all to Mr. Thorndike. Now for all such shows after 1580 there is the material of English pastoral poetry, beginning with *The Shepheardes Kalender* in 1579, and including a great deal of work in the various Miscellanies, produced by Sidney, Dyer, 'A. W,' Breton, and other poets, among whom was almost certainly Lyly himself, in the years immediately succeeding: and, further, these shows exhibit, as Mr. Thorndike excellently urges, a large and distinctively English element of native characters and comic rusticity, to which we may fairly trace the similar element in *Love's Labour's Lost* and William and Audrey in *As You Like It*; e.g. Rombus, the Suitor, Lalus and Dorcas in Sidney's *Lady of May*, at Wanstead 1578, with which the reader may compare Lyly's Gardener and Molecatcher at Theobalds 1591, his Fisherman and Netter at Cowdray 1591, his comic treatment of Nereus and Silvanus at Elvetham 1591, and his Cutter of Cotswold at Sudeley 1592. But Lyly's more elaborate pastoral plays—*Gallathea*, *Loves Metamorphosis*, and the pastoral scenes in *Midas*—were all produced (though not *The Woman*) before he had taken, so far as we know, any share in the manufacture of these slighter Entertainments, which cannot therefore be regarded, in his

[1] *The Complete Poems of George Gascoigne*, by W. C. Hazlitt, vol. ii. pp. 91–134 (Roxburgh Library).

[2] Substantially completed by 1489, though not published in a correct edition till 1504 (Dr. R. Garnett's *Italian Literature*, p. 123).

case, in the light of an intermediate step. In *Gallathea* we have the same native figures, e.g. Mariner and Astronom, and the same comic rusticity in the treatment of Melebeus and Tyterus (iv. 1 and v. 3); in *Midas*, the same comic tinging of the part of Pan; while there was probably a similar infusion of comedy in *Loves Metamorphosis*, of which the traces have been since removed. It is to *The Lady of May*[1] that we must look for the example of this rustic and comic style; while for the more conventional pastoral manner Lyly, whether in his plays or shows, had the model of *The Princely Pleasures*. In one of the set pieces composed by Gascoigne for that occasion, but by some accident of weather never actually performed, Diana formally exhorts her nymphs to chastity; and afterwards dispatches them severally in search of her favourite nymph Zabeta (Elizabetha), absent from her train since she assumed an exalted position some sixteen years before—points in which the reader may find slight suggestions of Lyly's far more accomplished work[2]. The *idea* of such pastoral was doubtless derived from Italy, and Gascoigne's actual work in this kind seems directly indebted; but beyond this general debt of the younger English to the slightly older Italian drama, I doubt if there be any reason, in Lyly's case, to go. At this early period the debt of particular plays to Italy was, as Ward shows, mainly in the sphere of Tragedy; and with a continuous stream of native English production, a steady advance in secularization and reality, a growing custom of Court-pageantry, a vigorous and varied national as well as Court life on which to draw, a wide study of the classics and an obvious and direct influence of Seneca, Plautus, and Terence upon the university playwrights, there is surely no need to assume that all English plays must have an Italian source.

The originating cause of these remarks lies in a work, to which my attention was drawn only when my own Essay, and indeed nearly all of the plays, were already in print. It is entitled *Die Stofflichen Beziehungen der Englischen Komödie zur Italienischen bis Lilly, von L. L. Schücking*; *Halle*, 1901 (110 pp.); and is preliminary only to a fuller study which shall exhibit the debt of the later dramatists, Shakespeare, Ben Jonson and the rest. The sixth and longest chapter is devoted to Lyly. I cannot say that I have found it very illuminating[3]. The author has a very considerable acquaintance with early English dramatic work, and a wider than I can boast with that of Italy. He has diligently made himself master of all the scattered references to Italy and Italian plays and 'deuises' which might illustrate his theme. He acknowledges, too, that

[1] Referred to in the Essay above, p. 254.

[2] Compare Act iii. sc. 1. 28, 64 of our play, and the speech, p. 454.

[3] Let me acknowledge here that it was from the table of cited works at the end of Herr Schücking's essay, p. 106, that I first heard of Mr. Thorndike's paper, some detail in which led me to suspect Lyly's hand in one of the shows in Nichols, and so to the discovery of his authorship of all those I print in vol. i.

the desire for completeness has led him to include some instances where the debt is 'doubtful, or merely possible'; and since he denies neither the independent character of Lyly's art in general, nor his direct connexion with the classics, we may perhaps infer that his is the doubtful case referred to[1]. But this general profession is contradicted by more positive language used in the attempt to show detailed debt, an attempt which impresses me as of the flimsiest character. It is confined to four plays—*Gallathea*, *Loves Metamorphosis*, *Mother Bombie*, and *Endimion*.

Starting from the fact that pastoral drama in Italy reached its flower about this time, the author endeavours to bring Lyly's two first-named pastorals into direct connexion with it. Guarini's *Pastor Fido*, though composed in 1583, was not performed till 1587, nor published till 1590; but in order to the desired connexion we are to date *Gallathea* at the end of 1587, and to suppose a knowledge of the *Pastor Fido* to be rapidly diffused by the extemporal actors (p. 86, note). *Gallathea*, we are told, 'bears the impress of Italy throughout' (p. 83). Although its motives are of fairly diverse origin, yet the maiden-offering may be derived from the *Pastor Fido* (p. 84), where a similar penalty is exacted by Diana for the violation of a vow, where one of the characters is named Titiro, where a river-god delivers a soliloquy (I cannot find it, but let that pass), where a shepherd assumes the dress of a shepherdess, and where the piece ends with a wedding! Then we have word-play in Italian comedies as well as in Lyly; and, for aught we know, the fun made about the points of the compass (i. 4) may be traceable to the Italian extemporizers. It is hardly safe, indeed, to assume that the English were capable of originating the simplest joke, though under the influence of Italian example they might be brought to assimilate and reproduce some easy puns. The Alchemist and his servant Peter are 'doubtless' modelled on one of the Italian necromancers, e.g. the Negromante of Ariosto, and his rascal Nibbio, whose theft of his master's property at the close is reproduced in Peter (iii. 3. 6)[2]. This last is, with the exception of an

[1] Cf. *Vorwort*, and the following passage on p. 87: 'Das Motiv der Jungfrauen, die sich verschiedenen Geschlechts wahnen und in einander verlieben, ist freilich unmittelbar aus Ovids Metamorphosen (ix) entnommen, nichtsdestoweniger kann die Wahl gerade eines solchen Motivs vorbereitet sein und mit Recht sagt Hense (Shakesp.-Jahrb. viii. s. 226): "Mit der Neigung des Zeitalters zu Pantomimen und Maskenspielen hängt auch das Interesse zusammen, das man an den Verwicklungen nahm, die durch Verkleidung entstanden." Wir können hinzufügen: wie sie John Lilly überreich gerade auf der italienischen Bühne vorbereitet finden konnte. Eine Beeinflussung in der Wahl der Motive aufzuzeigen, darauf muss sich bei einem so selbständigen Künstler wie Lilly überhaupt unsere Aufgabe beschränken; mag beispielsweise die weiter unten erwähnte Szene der aus dem Baume sprechenden Seele immerhin unmittelbar dem Ovid entlehnt sein—die Dramatisierung desselben Motivs in Italien zeigt, wie sehr der englische Künstler ob mit oder ohne Willen in der Tradition bleibt.' This, of course, is fair and sound enough: only parallelism is not derivation.

[2] *Comedie: il Negromante, la Lena, i Suppositi, la Cassaria, la Scolastica.* Vinegia, Gabr. Giolito, 1551. 12°. All five had appeared separately at earlier

allusion to Tasso's *Aminta* (1573), the single one of Herr Schücking's points which wears the least air of probability. I am reminded of an expression in *Euphues and his England*, p. 200, 'some Artemidorus or Lisimandro, or some odd Nigromancer,' for light on which I had already consulted Ariosto's comedy in vain; of the fact that Psellus, to whose reputed skill in magic Philautus appeals, is an Italian; of the story about the Duke and the Alchemist in *Pappe with a Hatchet*, which I have also failed to allocate. But on the other hand there is a strong probability, as Herr Schücking himself partly feels (p. 85 note), that *Gallathea* already existed in 1585: and not only have I shown, in my Introduction, that Lyly had sufficient example for his Alchemist and Astronomer and Peter in Chaucer and Reginald Scot and Richard Harvey, and that he actually used those writers, but we must note further that his Alchemist and Astronomer are enthusiasts, conceived in a somewhat different spirit from Ariosto's impostor[1], who has much more affinity with Ben Jonson's Subtle; while rascality among servants has the same features all the world over[2].

Believing as I do in the early composition (1584–8) of *Loves Metamorphosis*, at least in first draft, I see little more likelihood that this play, either, is indebted to the *Pastor Fido*, in the Corisca of which Herr Schücking sees the obvious model for Niobe (p. 93). I am unmoved by the extraordinary coincidence that an English and an Italian flirt should both find constancy an inconvenience[3]; nor does the fish-tail of Lyly's Siren persuade me of her derivation from the Triton in Antonio Ongaro's *Alceo*[4], nor Ceres' prayer for her Nymphs' chastity in Act ii oblige me to recall any similar aspiration in foreign work—and these are the sole points of comparison cited, save that the scene is laid in woodland, and that the Nymph speaking from the tree, though borrowed direct from Ovid, also figures in Italian literature[5].

dates; the two first at Venice 1535, 4°, the three others at Venice in 1542, 1546, 1547, 8° (Brunet, i. 446).

[1] Contrast with Lyly's sketch, Nibbio's account of his master in Act ii. sc. 1.

[2] Herr Schücking admits alchemy in England: why then must Lyly go abroad for an alchemist?—'Die Alchemie war jener Zeit in England sehr auf der Woge: unter Rudolf II kommen sogar zahlreiche englische Alchemisten an den Wiener Hof, in dessen geheimen Ausgaben beträchtliche Summen für sie figurieren, um so charakteristischer ist die Entlehnung eines so nahe liegenden Motivs aus fremder Quelle.' [!!] p. 88.

[3] Herr Schücking compares (p. 93) a passage in Act iii. sc. 1 (vol. iii. pp. 231–2) with the following from Corisca's soliloquy in i. 3 of the *Pastor Fido*:

> Malconsigliata donna, che si lascia
> Ridurre in povertà d'un solo amore.
> Sì sciocca mai non sarà già Corisca.
> Che fede? che costanza? imaginate
> Favole de' gelosi, e nomi vani
> Per ingannar le semplici fanciulle.

[4] *Alceo: favola pescatoria . . Venetia*, 1582. 8°. Cf. Schücking, p. 94.

[5] In *The Princely Pleasures* Gascoigne, personating Sylvanus, meets Elizabeth going out hunting, and after enumerating various personages whom Zabeta's disdain

Mother Bombie, which he acknowledges to exhibit less of Italian spirit and colour, is treated in the same manner. Steinhäuser's praise of it as an excellent national comedy of intrigue is disallowed because it employs the motives which recur in all such comedies, Italian among the rest. For the supposed specific Latin trait, that changed children are finally landed in a higher social position, we are pointed to Dulippo in the *Suppositi*; the motive of servants' help is frequent in Italian work; that of affection between people who know not how closely they are related to each other [but Mæstius and Serena, Accius and Silena, are not parallel, hardly akin, to this] is anticipated by Cecchi; and a child-changing by nurses occurs in Cinthio's *Gli Antivalomeni*. The plot of the latter, which is sketched, presents, however, but scant resemblance to that of *Mother Bombie*; and had Herr Schücking consulted the original quartos of Lyly's play, he would not have leaned upon the slender reed of descriptions in a Dramatis Personae list found only in modern editors. Again, while allowing that the use of disguise on the Italian stage is not conclusive to a borrowing by Lyly, he finds a special link in what was surely quite as hackneyed a matter, the brief introduction of palmistry in ii. 3, as in Ariosto's *Suppositi* (i. 2). Even the Hackneyman is not to be allowed as of native origin, because the Sergeant to whom he appeals for redress is paralleled by similar invocations of the law in Italian extemporal comedies. These are insufficient arguments to induce us to qualify Baker's description of the piece as 'a comedy on the Terentian model.'

As regards *Endimion*, it is merely claimed that the Italian extemporal comedy shared with Plautus, Terence and *Roister Doister* in the inspiration of Sir Tophas, a claim illustrated only by the following unconvincing parallels.

Birds, or boyes, sagt Sir Tophas (I. Akt, 3. Sz.), they are both but a pittance for my breakfast; therefore have at them, for their braines must as it were imbroder my bolts.	Il pranzo del Capitano deve essere di tre piatti di carne: il primo sia di carne d' Hebrei, il secondo di carne di Turchi, ed il terzo di carne di Luterani (Bartoli: Scenari inediti della commedia dell' arte. Florenz 1880: XXIII).
I was the first that ever devised warre and therefore by Mars himselfe given me for my armes a whole armorie.	La sua spada fu fabricata da Vulcano.
For commonly I kill by the doozen and have for every particular adversarie a peculier weapon . . .	Fa sempre il bravaccio, *l' ammazzasette.*

By way of padding to these slender arguments the chapter includes full sketches of the action of the plays in question (useful, no doubt, to German readers), and a good deal of talk round about the general subject

has metamorphosed into trees—oak, poplar, bramble, ash-tree, ivy—conducts her to a holly-bush, from which she is addressed by 'Deepe Desire' (*Complete Poems*, ii. 129).

comedy—on the absence of the figure of the mother in the comedy-household, on the importance of disguise in creating comic interest, on the entire [asserted] want of distinction between the individuals composing Lyly's groups, on the comparative freedom of his plays from grossness—talk, in fact, on a variety of not uninteresting points which, yet, does not compensate us for the lack of that convincing evidence required to justify the chapter's existence. The allusion to the *Aminta* excepted, I cannot think that it succeeds in showing anything more than the possibility that Lyly may have picked up something from witnessing Italian extemporal acting. The relations of Peter with the Alchemist are perhaps just near enough to those of Nibbio with the Negromante to suggest that Lyly *may* have read Ariosto's comedy in addition to the native sources he plainly uses; and it is extremely probable that he had read Gascoigne's *Supposes*, though I see no evidence that he actually borrowed from it. The use of servants' names in *-io* is really no argument for Italian debt, when similar names abound in Plautus and Terence[1]. In the next section of his work Herr Schücking will find much more solid and abundant support for his thesis: I cannot help feeling the present chapter as somewhat of an effort to make bricks without straw.

Nevertheless I am obliged to him for having led me to look more closely into the matter. Though there is no evidence of Lyly's having travelled until late in life—we should infer from a passage in *Euphues*[2] that he had not, before 1580—yet as a member of an Italianized Court, and as confidential secretary to the Italianate Earl who was said to be the original of Harvey's *Mirrour of Tuscanismo*, he could hardly escape the infection. It would be strange if he could not read Italian, which Gascoigne says he himself 'lerned in London'[3]; and several things in *Euphues*, the allusions to Petrarch, the social customs reproducing those in Boccaccio's *Filocopo* (trans. 1567)[4], and Philautus' apostrophe of Italy (p. 88) imply some acquaintance with Italian literature. I have already noted what seem to me some echoes of Capella's or Domenichi's treatises in praise of women[5]; and I have to note now one or two other points which seem to show that, before *Euphues* was completed, Lyly had dipped into the chief fountain of modern pastoral[6]. The story told in the

[1] E.g. Tranio and Grumio (*Mostellaria*), Milphio (*Poenulus*), Lucrio (*Mil. Glor.*), Dorio and Hegio (*Phormio*), Dromo, Thraso, Gnatho, Parmeno, &c.

[2] See above, p. 34. ll. 19–33.

[3] Dedication of *Hemetes the heremyte*, 1576 (*Complete Poems*, ii. 139).

[4] See vol. i. pp. 135, 161.

[5] See vol. i. p. 175, note.

[6] I must admit a previous suspicion that work so fixed and set in manner, and so successful in its kind, as *Gallathea* and *Loves Metamorphosis*, might have some original in Italy besides the classical and native sources of which I had demonstrated Lyly's use: and I had accordingly made such cursory examination of Sannazarro's *Arcadia* and of the *Galatea* of Cervantes (pub. Dec. 1584) as led me to conclude him unindebted to these in the matter of plot. I had however, as I find, failed to gather all there was to glean.

Glasse[1] to flatter Elizabeth, that Zeuxis despairing of doing justice to Venus 'drew in a table a faire temple, the gates open, & Venus going in, so as nothing coulde be perceiued but hir backe';—a tale for which I know of no classical authority—seems adapted from a passage in Sannazarro's *Arcadia*, where a company repairing to a temple of Pales notice among the frescoes above the entrance one of the Judgement of Paris—'But what was not less subtle in the thought than pleasant in the seeing was the shrewdness of the wary painter, who having made Juno and Minerva of such extreme beauty that to surpass them was impossible, and doubting of his power to make Venus so lovely as the tale demanded, had painted her with back turned, covering the defect of art by ingenuity of invention[2].' Again Psellus' humorous recital to Philautus of love-charms professed by the magicians is very possibly a burlesque of the serious recital of such in the *Arcadia*.

'Togliendo il veleno delle innamorate cavalle, il sangue della vipera, il cerebro dei rabbiosi orsi, e *i peli della estrema coda del lupo*, con altre radici di erbe, e sughi potentissimi, sapeva fare molte altre cose maravigliosissime, ed incredibili a raccontare . . .' 'e questo detto, seguitò d' un dente tolto di bocca alla destra parte di un certo animale chiamato *Jena:* il qual dente è di tanto vigore, che qualunque cacciatore sel legasse al braccio, non tirerebbe mai colpo in vano; e non partendosi da questo animale, disse, che chi sotto al piede ne portasse la lingua, non sarebbe mai abbajato da' cani: chi i peli del muso, con la pelle delle oscene parti nel sinistro braccio legata portasse, a qualunque pastorella gli occhi volgesse, si farebbe subito a mal grado di lei seguitare . . . e . . che chi *sovra la sinistra mammella* di alcuna donna ponesse un cuore di notturno gufo, le sarebbe i secreti . . manifestare.' Prosa ix.

'The Methridate of the Magitians, the Beast *Hiena*, of whom there is no parte so small, or so vyle, but it serueth for their purpose: Insomuch that they accompt Hyena their God that can doe al, and their Diuel that will doe all.

If you take seauen hayres of Hyenas lyppes, and carrye them sixe dayes in your teeth, or a peece of hir skinne nexte your bare hearte, or hir bellye girded *to your left side*, if Camilla suffer you not to obtaine your purpose, certeinely she cannot chuse, but thanke you for your paines.

And if you want medicines to winne women, I haue yet more, the lungs of a Vultur, the ashes of Stellio, the left stone of a Cocke, the tongue of a Goose, the brayne of a Cat, *the last haire of a Wolues taile.* Thinges easie to be hadde, and commonlye practised,' &c. *Euphues and his Eng.* p. 116.

Then the laments of Lyly's unfortunate lovers, Euphues, Philautus, Apelles or Phao, may owe something to those of Sannazarro's shepherds: the picture of Geron in lonely exile may be suggested by that in Prosa vii, where Sincero contrasts the pleasant life of his native land, whence he has been driven by love, with that 'tra queste solitudini di Arcadia, ove non che i giovani nelle nobili città nudriti, ma appena mi si lascia credere

[1] Above, p. 211.
[2] Prosa iii, translated by Symonds (*Renaissance in Italy*, v. 179).

che le salvatiche bestie vi possano con diletto dimorare'; and the fountain by that of magic clearness described in Prosa viii, almost identically as Boccaccio had described it in his *Ameto* from Ovid, *Met.* iii. 407–12: the mutual attraction of Gallathea and Phillida may own a debt to that of Carino and his love in Prosa viii 'che al mio giudicio con le sue bellezze non che l'altre pastorelle d'Arcadia, ma di gran lunga avanza le sante Dee; la quale, perocchè dai teneri anni a' servigj di Diana disposta, ed io similmente nei boschi nato e nodrito era, volentieri con meco, ed io con lei, per le selve insieme ne dimesticammo,' &c.[1]: and the mention of Pan's 'temple in Arcadie' and the allusion to Syrinx in his song (*Midas*, iv. 1. 34, 103) are at least paralleled in Prosa x. In the *Arcadia*, too, may be found some of Lyly's non-Virgilian names, e.g. Montano, Fillida, Climene, Tirrena (Lyly's 'Tirtena'). And, further, I am inclined to think that *Loves Metamorphosis* shows some trace of Sannazarro's Latin *Eclogae Piscatoriae*; not merely in the bringing of pastoral down to the seashore, for which, as for the heroine's prayer to Neptune, he had direct example in the Ovidian story[2], but in the transformation of the stony-hearted Nisa into a rock 'worne with the continuall beating of waues' (v. 4. 68), and in the introduction of a Siren. Written in the neighbourhood of Naples, these Eclogues of Sannazarro teem with allusions to the Sirens, who were associated in classical myth with that coast; and in the following prayer of Iolas, conjoined with Ovidian suggestions noted in my Introduction to the play, we may perhaps recognize one of the germs of Lyly's work.

> 'Sirenes, mea cura, audite haec ultima vota.
> Aut revocet jam Nisa suum, nec spernat Iolam,
> Aut videat morientem. Haec saxa impulsa marinis
> Fluctibus, haec misero vilis dabit alga sepulcrum[3].
> . . . . .
> Ille habet; ille meos scopulos mihi servat amores.'

The same fleeting suggestion of *Loves Metamorphosis*, such as might be reproduced in the work of an artist of independent constructive powers, occurs to me in reading the *Ameto* of Boccaccio. In the story told by the nymph Acrimonia, we have her unwilling marriage, brought about by a father whom she loves, to a Sicilian 'sparuto e male conveniente alla mia forma,' who takes her off on shipboard (cf. Protea in iv. 2. 3—a point not in Ovid) to Rome, where, besieged by importunate lovers, she remains 'like a marble image,' and is reminded by her companions of the fleeting

[1] So Phillida, commanded by Diana to serve her, says 'I am willing to goe,—not for these Ladies cõpanie, . . . but for that fayre boyes fauor, who I thinke be a God.' Act ii. sc. 1. 61–3.

[2] *Metam.* viii. 849–51. Theocritus had also introduced two fishermen in his 21st Idyll.

[3] *Ecl.* iii. 50–3. Cf. *Loves Met.* v. 4. 116, where Nisa's lover says 'vpon that Rocke did I resolue to end my life.'

nature of youth and beauty in terms which recall those of Euphues to Lucilla or Sybilla to Phao[1]. Like Sapho, she arouses the anger of Venus by her stubborn defiance. One of her lovers makes urgent appeal against her cruelty to the goddess, who thereupon at a solemn festival suddenly isolates her from the rest by a strong light which renders her invisible, and after a stern rebuke receives her submission and restores her to her friends, when she accepts her lover's addresses. This certainly bears some likeness to the tale of Lyly's three nymphs; and the story, which only occupies a portion of the work, includes allusions to Ceres, Niobe and Ulysses.

Politian's *Orfeo* yields nothing; but I note the same kind of fragmentary suggestion in Tasso's beautiful *Aminta*, a play which Herr Schücking, indeed, mentions as among Lyly's general examples of pastoral, though the single special parallel he cites is that to Cupid's disguise in *Gallathea*[2]. Amor's part in Tasso is confined to a prologue spoken 'in habito pastorale'; but the lines, nevertheless, are such as Lyly may have drawn upon, especially in the idea of his truancy from Venus, who wants to dispose of him entirely herself and keep him in Courts, while he is determined to try his weapons on more simple hearts:

> 'Io voglio hoggi con questo [dardo]
> Far cupa ed immedicabile ferita
> Nel duro sen de la più cruda Ninfa,
> Che mai seguisse il Choro di Diana.'

To this end he will mingle with the feasting and garlanded shepherds:

> 'Queste selve hoggi ragionar d' amore
> S' udiranno in nuova guisa: e ben parrassi,
> Che la mia Deità sia quì, presente
> In se medesima, e non ne' suoi ministri.'

This is certainly like the attitude of Cupid to his mother in *Sapho*, Act v, and like his language after his colloquy with the nymph in *Gallathea*, i. 2. 30–4 'Diana, and thou, and all thine, shall knowe that Cupid is a great god: I will practise a while in these woodes, and play such pranckes with these Nimphes' &c.; and cf. ii. 2. 1–14. In the piece itself we get the same warnings against disdain of love in youth as in the *Ameto* and *Arcadia*, and as in the mouths of Euphues, Sybilla, or Ceres. Eurota's words about the insensible approach of love may be suggested by Aminta's[3]: the assertion of Tasso's Thyrsis, that girls from their infancy

[1] Vol. i. p. 203 ll. 3–20; *Sapho and Phao*, ii. 1. 93 sqq.

[2] All he says on the point is—'Aehnlich wie hier im II. Akt Cupido, geht in Tassos Aminta Amor im Schäferkleide auf die Pürsche,' p. 87.

[3] 'A poco, à poco nacque nel mio petto,
Non sò da qual radice,
Com' herba suol, che per se stessa germini,
Un' incognito affetto,
Che mi fea desiare
D' esser sempre presente

understand the art of charming[1], might I think be paralleled in *Euphues*; and I find in the following speech of the elderly shepherdess Dafne a considerable resemblance to one of Sybilla:

'È spacciato un' Amante rispettoso;
Consiglial pur, che faccia altro mestiero;
Poich' egli è tal: chi imparar vuol d' amare,
Desimpari il respetto; osi, domandi,
Solleciti, importuni, al fine involi:
E, se questo non basta, anco rapisca.
Hor, non sai tu, com' è fatta la Donna?
Fugge, e fuggendo vuol che altri la giunga;
Nièga, e negando vuol ch' altri si toglia;
Pugna, e pugnando vuol ch' altri la vinca.
Ve', Tirsi, io parlo teco in confidenza;
Non ridir, ch' io ciò dica, e sovra tutto
Non porlo in rime.' (Act ii. sc. 2.)

'If she seeme at the first cruell, be not discouraged. I tell the a straung thing, womenne striue, because they would be ouercome: force they call it, but such a welcome force they account it, that continually they study to be enforced. To faire words ioyne sweet kisses, which if they gently receiue, I say no more, they wil gently receiue. But be not pinned alwaies on her sleeues, straungers haue greene rushes, whē daily guests are not worth a rushe . . Be not coy, beare, sooth, sweare, die to please thy Lady: . . . Old foole that I am! to doe thee good, I beginne to doate, & counsell that, which I woulde haue concealed.' *Sapho and Phao*, ii. 4. 92 sqq.

I am therefore obliged to Herr Schücking for the suggestion which has led me to observe these likenesses, and to state here what I have not stated explicitly in the Essay, the ultimate and general debt of English pastoral to similar Italian work, whether on the stage or in less regular masques and shows. Lyly adopts the set pastoral air, the long speeches and soliloquies, the artificiality—which marks the whole genre, and for which Cervantes in the Preface to his own *Galatea* tenders some apology—

A la mia bella Silvia,
E bevea da' suoi lumi
Un' estranea dolcezza,
Che lasciava nel fine
Un non sò che d' amaro:
Sospirava sovente, e non sapeva
La cagion de' sospiri.
Così fui prima Amante, ch' intendessi
Che cosa fosse Amore.' (Act i. sc. 2.)

'*Eurota.* I confesse that I am in loue, and yet sweare that I know not what it is. I feele my thoughts vnknit, mine eyes vnstaied, my hart I know not how affected, or infected, my sleepes broken and full of dreames, my wakenesse sad and full of sighes, my selfe in all thinges vnlike my selfe. If this be loue, I woulde it had neuer beene deuised.' Act iii. sc. 1. 45–50. Perhaps Niobe in *Loves Met.* ii. 1. 64–71 is closer.

[1] 'Mà, quale è così semplice Fanciulla,
Che, uscita da le fascie, non apprenda
L' arte del parer bella, e del piacere?
De l' uccider piacendo, e del sapere
Qual arme fera, e qual dia morte, e quale
Sani, e ritorni in vita?' (Act ii. sc. 2.)

of representing folk of evident culture and refinement as living a life of woodland simplicity: and since the elaborate pastoral works of Sidney and of Lodge only made their appearance in 1590, his example for these things must be sought partly in the classics and partly in Italy. But to search for close or abundant detailed debt in Lyly's plays is probably vain. He was too original an artist to borrow wholesale; he constantly prides himself on his 'invention': and though I think he must have known the *Aminta*, I recognize no trace of the *Pastor Fido*, which I consider to have appeared too late to exercise a possible influence on *Gallathea*, or on the first form of *Loves Metamorphosis*, if indeed the second draft was not completed before its appearance. *The Woman in the Moone*, though less elegant, is in some respects nearer to the simplicity of pastoral life; but this is a point which puts it farther from work like Tasso's and Guarini's, to which Herr Schücking notes no detailed resemblance[1]. And even in the matter of general resemblance Lyly's work lacks some of the chief marks of pastoral. In the first two the usual allusions to sheep and goats are almost entirely suppressed[2], Lyly substituting forestry, with which he was more familiar. Then we have not only the introduction of farcical elements into the woodland life, but the infusion of a distinctly gayer and more sportive note of ideal comedy than is audible in Sannazarro or Tasso. And further Lyly eliminates the pessimist harping back to a golden age which forms an integral part of the Italians' work, e. g. the long eclogue of old Opico in praise of the past at the end of Prosa vi, and the famous and beautiful chorus at the end of the first Act of the *Aminta*. The loss of poetry is, perhaps, compensated by some gain in fitness: for in this shepherd-life, which attempts to reconstruct the age of gold, the note of regret is really an intrusion; and to accept Dafne's

'Il Mondo invecchia,
E invecchiando intristisce'[3]

as the natural utterance of such an age, is practically to admit that life may be golden still. Even the contrast between rural simplicity and the life of cities, which we might have expected the adapter of Guevara to emphasize, only makes some faint appearance in *Sapho and Phao*, in the ferryman's content before his simple occupation is interrupted, and in the discomfort felt by Pandion, the pensive university student, when suddenly plunged into Court-life.

And it is no small argument against the claim of detailed debt that it is quite unsupported by such authorities as Ward and Symonds. The latter especially, coming fresh from his elaborate study of Italian Renaiss-

[1] P. 101.
[2] Gallathea alludes to 'our flocke' in i. 1. 6; and there is more of it in *The Woman*.
[3] *Aminta*, ii. 2.

ance literature to the study of our early drama, in his excellent chapter on Lyly is silent of any such close connexion[1]. The tendency among English critics for some time past has been to allot as much importance as possible to foreign influence: and this reaction from a past neglect justifies the exhibition of some caution in accepting claims which our own investigators have quite failed to recognize. It may be that the suggestions of debt that I have made here myself are as numerous as those of Herr Schücking: I hope at least that they are more convincing. I offer them for what they are worth.

[1] The Preface to Symonds' two volumes on Italian Literature is dated March, 1881: that to *Shakespeare's Predecessors*, Nov. 9, 1883. In the latter, chap. xiii, he only speaks of Petrarcan love-conceits, pp. 507, 511: though of course both he and Ward freely acknowledge the *general* debt to Italy.

NOTES

EUPHUES AND HIS ENGLAND

Page 1. *Title—his voyage and aduentures, myxed with sundry pretie discourses*, &c.: the promise of the title is on the whole better kept than was the case with the former novel. Though Philautus is here the protagonist rather than Euphues, there is much more action; and the 'discourses,' which still occupy the chief place in the book, are no longer merely moral or pious. It is modern social life, and especially love and love-making under the conditions imposed by such life, that is Lyly's subject here; and accordingly it is to *Euphues and his England*, rather than to *The Anatomy of Wit*, that the title of the earliest English novel may properly be assigned. See Introd. Essay, vol. i. pp. 159-60.

to be regarded: heeded or followed as a rule of action.

Commend it, or amend it: this motto, found on the title-page of all editions, appears also in the Epist. Dedicatory, p. 6 l. 22, and on p. 205 in regard to his portrait of the Queen, where it is appended to a saying of Zeuxis, Plin. xxxv. 36.

P. 3. *Dedication*: the wording is precisely the same as that of the First Part. We know from Harvey that the position Lyly actually occupied in Lord Oxford's household was that of his secretary. See Life, vol. i. p. 24.

8. *Phydias the first Paynter*: a description founded on Pliny, xxxv. 34, where Pliny corrects the Greek notion that painting appeared much later than statuary by the tradition that Phidias (*flor.* 448 B.C.) painted a shield at Athens. This story about his painting his own portrait seems, however, as fictitious as that about Parrhasius with which the former dedication opens.

13. *did for my fyrst counterfaite, coulour mine owne Euphues*: plainly negativing theories of *Endimion* or *The Woman in the Moone* as his earliest work; while the story about Phidias implies an autobiographical element, at least, in Part I. Autobiography enters also into the present work. See Life, vol. i. pp. 2–4.

21. *by chaunce, as Protogenes did the foame of his dogge*: Pliny, xxxv. 36, relates that after many efforts to paint this foam aright, the happy effect was reached by his throwing at the picture in a fit of impatience the sponge loaded with the colour previously wiped off.

24. *scarse sing sol fa ... straine aboue Ela*: C *sol fa ut* was the

name generally applied in Solmisation to C, because this note bore those various names according as the Hard, the Soft, or the Natural Hexachord was in question, i.e. according as the scale began on G, F, or C. E was similarly indicated by the general name E *la mi*. (See Grove's *Dict. of Music*, art. *Solmisation*.) The interval between C and E is two full tones, a very important difference in the upward limit of a singer's register. Lyly means that the willing singer can get two notes higher than the unwilling. He uses the same phraseology in *M. Bombie*, ii. 1. 132, and the Prologue to *Midas*. For the affected reluctance of musicians, cf. *Much Ado*, ii. 3. 40.

26. *their importunitie*: the excuse has seen much service since.

P. 4, 1. *cõtent to set an other face to Euphues*: so a page below, 'had I not named Euphues, fewe woulde haue thought it had bene Euphues.' See Introductory Essay, vol. i. pp. 159, 160.

3. *not rũning together, lik the Hopplitides of Parrhasius*: Pliny, xxxv. 36 (Bost. and Riley, vi. 253) 'There are also two most noble pictures by him, one of which represents a Runner contending for the prize, completely armed, so naturally depicted that he has all the appearance of sweating. In the other we see the Runner taking off his armour, and can fancy that we hear him panting aloud for breath.' Pliny's word for 'Runner' is variously given as *hoplites*, *hoplitites*, and *hoplitides*, the last being characterized by the Delphin edition as 'ridiculous.' The word is intended as the equivalent of the Greek ὁπλιτοδρόμος, or runner in full armour—a form of contest at the Olympic Games. The more detailed allusion (p. 114) shows that Lyly did not, as the text here appears to imply, misunderstand the passage.

9. *the very feather of an Eagle*, &c.: this seems to be Lyly's variation on Pliny, x. 4 'Aquilarum pennae mixtas reliquarum alitum pennas devorant.'

18. *the Lappwing*, &c.: several times repeated. Cf. 'Far from her nest the lapwing cries away,' *Com. of Errors*, iv. 2. 27; and *Campaspe*, ii. 2. 9 'You resemble the Lapwing, who crieth most where her neast is not.'

26. *before his time . . . a blind whelp*: recalling the proverb given in Erasmus' *Adagia* (p. 315, ed. 1574) 'Canis festinans caecos parit catulos' —of undertakings spoiled by undue haste.

28. *The one I sent to a noble man*, &c.: i.e. to Sir William West, the dedicatee of Part I.

35. *countenaunce . . . continuaunce*: as vol. i. p. 199 l. 22.

P. 5, 4. *kill it by cullyng*: i.e. by embracing, an obsolete variant of *coll*, probably from Fr. *coler* = *accoler*, to put the arms round the neck (*col*). Pliny, viii. 80 'Simiarum generi praecipua erga foetum affectio . . . Itaque magna ex parte complectando necant.' Cf. p. 139 l. 9 'Iuie about the trees, killeth them by cullyng them.'

5. *with the Viper, loose my bloud with mine own brood*: 'That the young vipers force their way through the bowels of their dam, or that the female viper in the act of generation bites off the head of the male, in revenge where of the young ones eat through the womb and belly of the female, is a very ancient tradition . . . affirmed by Herodotus, Nicander, Pliny, Plutarch . . . from hence is commonly assigned the reason why the Romans punish parricides by drowning them in a sack with a viper.' Sir Thos. Browne's *Vulgar Errors*, bk. iii. ch. 16. The reference to Pliny is x. 82. See note on p. 177 l. 19 'serpent Iaculus and the Uiper.'

10. *one pease*: a true singular, from which, regarded as a plural, the mod. Eng. sing. *pea* has been formed.

13. *The Twinnes of Hippocrates*: cf. p. 77 l. 18, while the mention of Hippocrates, p. 73 l. 16, implies, what is not necessarily implied here, that he was a painter; but none such is known to Pliny, Plutarch, or Aelian.

18. *Accius*: L. Accius, or Attius, the writer of tragedies, born 170 B.C., who lived to know Cicero. Hor. *Sat.* i. 10. 53. The story seems of Lyly's invention.

21. *Vlysses . . . Shield of Aiax*: *Iliad*, xi. 485 Αἴας δ' ἐγγύθεν ἦλθε, φέρων σάκος, ἠΰτε πύργον, | στῆ δὲ παρέξ. Cf. bk. iii. 226 sqq.

23. *hatched in the hard winter with the Alcyon*: Pliny, x. 47 'Foetificant bruma, qui dies halcyonides vocantur.' Cf. Part I, Address to the Gent. Readers 'the booke that at Christmas lyeth bound on the Stacioners stall.'

24. *not daring to bud till the colde were past, like the Mulbery*: Pliny, xvi. 41 'morus, quae novissima urbanarum germinat, nec nisi exacto frigore.' Cf. p. 134 l. 34. Two later editions, also dated 1580, point us to March 25—April 1580 for the first, rather than February—March 24, 1580–1.

28. *Poets, which the painters faine*, &c.; possibly some contemporary allegorical picture.

33. *water bough*: i.e. fruitless. Probably Kentish. Cf. *Sapho and Phao*, i. 2. 41 'Yet hath [the tree] Salurus blasts and water boughes.'

37. *keepe my selfe from sleepe, as the Crane doth the stone in hir foote*, &c.: Pliny, x. 30 relates of cranes that 'During the night, also, they place sentinels on guard, each of which holds a little stone in its claw: if the bird should happen to fall asleep, the claw becomes relaxed, and the stone falls to the ground, and so convicts it of neglect' (Bostock and Riley). Later in the same chapter he tells how they ballast themselves with coarse sand when about to fly over the Euxine, ejecting it from their throat when the passage is effected. For the stone in mouth, cf. p. 176 l. 10 (note).

P. 6, 11. *once wet their feete*, &c.: again p. 105 l. 12. The proverb is used by Pettie.

14. *holde me vp by the chinne*, &c.: in Heywood's *Proverbes* (1546) occurs 'He must needes swim that is hold up by the chinne' (p. 20, Reprint).

16. *When Bucephalus was painted*, &c.: an imaginary occasion, though a story about a life-like horse painted by Apelles is given Pliny, xxxv. 36.

17. *when Iuppiter was carued, Prisius asked . . . Lysippus*: it looks as if Prisius were a compositor's error for *Phidias*, whose Olympian Jove is mentioned Pliny, xxxiv. 19, while the colossal Zeus of Lysippus at Tarentum is mentioned in c. 18. But 'Phidias' would be chronologically wrong; and 'Prisius,' used in *M. Bomb.*, may stand as one of Lyly's inventions. For 'commend' or 'amend,' cf. below, p. 205 l. 23, note.

25. *Appelles dyed . . . before he durst*: Pliny, xxxv. 36 'Apelles had begun another Aphrodite at Kos, intending to surpass even the fame of his earlier achievement [the Venus Anadyomene], but when only a part was finished envious death interposed, and no one was found to finish the outlines already traced' (trs. by Misses Sellers and Jex-Blake, p. 129). Cf. pp. 59 l. 25, 205 l. 13: again p. 40 l. 11 of Greek painters and Jupiter.

26. *Nichomachus left Tindarides*: i. e. Tyndaris, as parallel to Venus above. Pliny, xxxv. 36 (ad fin.) mentions no such work of Nicomachus, but cf. Ael. *V. H.* xiv. 47. These instances are repeated p. 205 l. 13.

27. *Timomachus broke off Medea*: mentioned Pliny, xxxv. 40 as painted in Caesar's time, and bought by him for the temple of Venus Genetrix. Ausonius' 129th Epigram praises its rendering of mental conflict in Medea meditating the death of her sons, and Lyly's 'halfe coloured' may be founded on some misunderstanding of this epigram.

P. 7, 10. *on stilts with Amphionax*: nothing correspondent in the story of the classical Amphianax of Lycia (Apoll. ii. 1. § 10). Wanting a parallel to Vulcan, Lyly probably coined the name from the latter's epithet of Ἀμφιγυήεις.

11. *olde Helena*: i. e. absolutely beautiful. For the intensive 'old' cf. 'Yonder's old coil at home,' *Much Ado*, v. 2. 98; 'he should have old turning the key,' *Macb.* ii. 3. 2. It is unconsciously reproduced in the modern slang 'good old,' 'fine old,' 'high old,' as epithets.

25. *Vero nihil verius*: the Vere motto, as inscribed under their coat of arms, which occupies the verso of title-page of the first edition.

P. 8, 1. *Ladies and Gentlewoemen*: ladies, titled and untitled. Cf. p. 185 l. 4.

5. *Arachne . . . cloth of Arras*, &c.: the Lydian girl who ventured to rival Athena in weaving, and was transformed by her into a spider. Ov. *Met.* vi. 1–145. *Cloth of Arras*, tapestry, is strictly an anachronism. Cf. Prol. to *Midas* 'like Arras, full of deuise.' The story of the rainbow is not classical.

15. *quirkes*: properly 'sharp turns,' 'angles'; then 'quibbles,' 'conceits,' 'flourishes' (Whitney).

21. *These discourses*: i. e. the 'sundry pretie discourses of honest Loue' promised by the title.

29. *pinch you of*: stint you of.

P. 9, 7. *bring you a sleepe*: again p. 14 l. 31, but not the origin of the adv. 'asleep,' in which *a-* is shortened for *an*, ME. form of '*on* sleep.'

10. *clout*: cf. 'swathe cloutes,' p. 4 l. 32.

19. *sleeke-stone*, &c.: smoothing-stone. Cf. *Comus*, l. 882 'Sleeking her soft alluring locks' (with a comb). Opposed to a pebble for its size and weight. Vol. i. 219 l. 6 'the pure sleeke stone.'

21. *course caddis*: coarse worsted or woollen scarf. Vol. i. 224 l. 4 'Leere and Caddys' were opposed to 'Owches and Bracelettes.'

29. *with water*: i. e. without colour in his brush.

P. 10, 17. *wronge*: wrung, squeezed or pinched. If the ladies find in the novel a reflection on their own conduct, they had better alter the latter than blame the former.

19. *too little*: too narrow, so that it would not meet round the waist. The stomacher formed the general front of the dress, projecting downwards and lapping over the skirt.

20. *plights*: pleats.

21. *garde*: trimming, ornamental border. Cf. *Merch. of Ven.* ii. 2. 164 'Give him a livery more guarded than his fellows'.'

P. 11, 10. *copwebs*: the *p* is not an error for *b*. 'Copwebbe' occurs *Golden Boke*, c. 17 (R): *cop* being in this case shortened for ME. *attercop*, spider, from AS. *ātor*, poison, and *coppa*, head, tuft, bunch.

13. *leapt with him*: coincided with his convenience.

P. 12, 1. *the Serpent Porphirius*: product of a tropical imagination, appearing again p. 138 l. 25 (where see note).

13. *the olde Hermit*: Cassander, p. 21 l. 10, whose conduct towards his nephew Callimachus Euphues narrates on shipboard.

the olde Courtier: Fidus, the bee-keeper at Canterbury, p. 36 l. 8. *Saturne* represents what is out of date, *Iuppiter* what is in fashion, 'the last Louer' being Philautus, who marries at the end of the book.

22. *louing smacke*: taste of love.

P. 13, 4. *the first of December*, 1579, *by our English Computation*: interesting because the rectification of the Julian Calendar was only undertaken by Gregory XIII in 1577, and the ten days (which would alter this date to Dec. 11) were not annulled until the bull of Feb. 13, 1582, which ordained that the following 5th of October should be reckoned as the 15th. Lyly's phrase reflects that dislike of a Papal reform which delayed its acceptance in England till 1751, and is evidence that the scheme was matter of common talk, if not of precise knowledge, even before the promulgation of the bull. Ranke says 'the new calendar was shewn to no one, not even to the ambassadors, until it had been approved by the several courts. Gregory then solemnly proclaimed it,' i. e. in 1582 (*Hist. of the Popes*—Austin's trs. i. 293). The date 1579 is inconsistent with others in the novel, particularly that of Philautus' letter, p. 222. Originally, I believe, Lyly wrote here 1578; but altered it to suit the

altered date of issue of the successive editions of Part I, and keep up the fiction of continuity. Originally he had hoped to issue Part II by the summer of 1579.

28. *Demosthenes eloquence . . . Lais beautie*: neither of the courtesans named Lais was of the orator's date, the elder being contemporary with the Peloponnesian War, the younger about fifteen at the close of it, 404 B.C.; while Demosthenes was only born 385. The mistake, and the placing him at Corinth, are probably borrowed from Painter's *Palace of Pleasure*, 1566, i. 15 'Of Lais and Demosthenes,' where 'that noble Philosopher' is represented as seeking her favours (*Aul. Gell. N. A.* i. 8). But cf. Fenton's *Tragicall Discourses*, 1567, fol. 149 rect. 'the Grecian curtisan whom the orator refused for that he wolde not buy his repentaunce at sohighe a rate,' where Demosthenes and Lays are named in the margin.

P. 14, 19. *hauing read the Cooling Carde*, &c.: this reference ignores the 'tenne yeares' subsequently passed by Euphues as 'publyque Reader' in Athens, vol. i. 286 ll. 26–8, a period which the contents of the Letters of Part I and Euphues' retirement to Silixsedra, p. 228, forbid us to place after the English visit.

34. *Iland Scyrum*: cf. vol. i. 232 l. 30. Scyros in the Aegean.

36. *lewd*: properly 'unlearned,' here perhaps 'common'; but the ordinary sense of 'wicked' would accurately reflect the general opinion, and legal status, of usury in the time of Elizabeth. *Lowd*, the reading of the first edition, is unsupported by ME. spelling.

P. 15, 31. *the Cypresse tree*, &c.: Pliny, xvi. 60 has not these details.

P. 16, 1. *tedding*: to spread new-mown grass (Scand.). 'To tedde and make hay,' Fitzherbert, *Book of Husbandry*, § 25. Cf. Skeat. Same metaphor, *M. Bomb.* i. 3. 187; *Pappe*, vol. iii. p. 412 l. 39.

P. 17, 7. *Let the Cooke be thy Phisition*, &c.: i.e. make doctor and drugs unnecessary by plain cooking, and not killing (*'shambles'*) more food than nature requires.

10. *vnlesse Galen be his Gods good*: i.e. without a doctor to watch over his digestion. Halliwell suggests for *God's good* 'a blessing on the meal'; and that may indeed be the thought behind the application of the term to yeast, as making bread light and wholesome (*M. Bomb.* ii. 1. 117 'yest, alias sizing, alias rising, alias Gods good').

29. *renting*: rending. *Endim.* v. 3. 42 'my rented and ransackt thoughts'; also iv. 3. 22 'rent thy selfe in peeces.'

P. 18, 5. *Torch tourned downewarde*, &c.: Rushton quotes as a reminiscence of *Euphues* the device and motto of the Fourth Knight in *Pericles*, ii. 2. 32 'A burning torch that's turned upside down; | The word, "Quod me alit, me extinguit"': but probably both Lyly and Shakespeare derive it from some common source, such as a book of Emblems.

19. *y^e hearb Moly*, &c.: *Gallathea*, iii. 4. 24–5 'like Homers Moly,

a white leafe & a blacke roote, a faire shewe, and a bitter taste.' μῶλυ is the herb given by Hermes to Odysseus as an antidote against Circe's spells, in *Odyss.* x. 302–6 ῥίζῃ μὲν μέλαν ἔσκε, γάλακτι δὲ εἴκελον ἄνθος. Again p. 78 l. 7.

P. 19, 4. *Aegyptians . . . beast full of spots.* Plut. *Quaest. Conviv.* vii. 4 says that each Egyptian household supports one representative of the kind of animal chosen for worship: 'full of spots' refers to Apis. See note on 'their spotted God,' p. 24 l. 22.

12. *reduce*: bring back. Whitney quotes several instances, e.g. *Rich. III*, v. 5. 36 '(traitors) That would reduce these bloody days again.'

P. 20, 7. *grisping*: Halliwell says it is the same as '*griginge*,' which means 'dawn,' 'opening,' 'twilight,' quoting 'To the grygynge of the daye, that byrdes gane synge,' *Morte Arthure*, MS. Lincoln, fol. 80; but no instance of *grisping*.

15. *Mouse sleeping in a Cattes eare*: recalling the proverb 'It is a wilie Mouse that will breede in the Cats eare,' which Lyly uses, *Gallathea*, iv. 1. 45.

22. *hungerlye*: 'I feed | Most hungerly on your sight.' *Tim. of Ath.* i. 1. 261 (Whitney).

27. *wilde*: 'bold.' Cf. p. 43 l. 23 'y^e^ wildnes of y^e^ Wolf' specified just before as 'boldnes.'

32. *shoaring vp*: 'shoar' is given by Whitney as an obsolete spelling of 'shore,' to support, or prop. As he sits the old man rests his elbow on his knee and peers at his visitor from underneath his hand, an action appropriate to the mention of the sun, whose setting light dazzles him. My suggestion 'Isis(')son' would be the same in effect as 'yis sonne,' Horus being equivalent to the Greek Apollo. Cf. Hdt. ii. 144, 156.

P. 21, 14. *beare a white mouth*, &c.: i.e. be submissive, cease to chafe and bloody the bit. See note on vol. i. 181 l. 16, and p. 224 l. 36 'w^t^ a gentle rayne they will beare a white mouth.'

22. *make a Cosinne of*: i.e. to cosen. Merely a pun.

P. 22, 4. *the Palme Persian Fig tree*, &c.: so all eds.; the probable explanation being that Lyly first wrote 'Palme' and then, changing his mind, 'Persian Fig tree,' forgetting to erase 'Palme.' The statement about figs and apples has probably no better origin than the opening words of Pliny, xv. 19 'E reliquo genere pomorum ficus amplissima est.'

9. *breath of the Lyon, engendreth . . . Serpent . . . Ant*: Pliny, xi. 115, merely says 'Animae leonis virus grave.'

11. *Darnell*: *lolium*, a weed that grows among corn, as in *King Lear*, iv. 4. 5.

12. *to blast*: 'wither,' or 'fall under a blight.' Cf. N. E. D. s.v.

21. *Dedalus . . . Monsters*: Hyg. *Fab.* 40.

24. *Painter Tamantes*: for 'Timanthes' again p. 178 l. 23. The ref. is Pliny, xxxv. 36 (73 in Sellers' and Jex-Blake's trs.).

36. *staineth*: dims, makes inferior. Vol. i. 199 l. 29 of the ruby.

P. 23, 7. *Roscius . . . dumbe when he dined with Cato*: I know of no authority for this. Cato the Elder must be meant, whose eloquence is noted near the beginning of Plutarch's *Life*.

21. *crooked trees proue good Cammocks*: see note, vol. i. 196 l. 1. *Cammock*, ME. *kambok*, LL. *cambuca*, crook, hockey- or golf-stick (Strutt, *Sports, &c.*, bk. ii. p. 81, ed. 1801).

23. *youthly*: cf. vol. i. pp. 194 l. 7, 250 l. 28.

28. *the greatest Clearkes*, &c.: 'The gretteste clerkes been noght the wysest men,' Chaucer's *Reves Tale*, 4054; and Heywood's *Proverbes*, 1546, p. 115 reprint (Bartlett). Cf. *Campaspe*, i. 3. 9.

P. 24, 1. *Euidences for land*: title-deeds. Whitney quotes Webster, *Devil's Law Case*, i. 1 'I sent you the evidence of the piece of land I motion'd to you for the sale.'

3. *timpany*: a kind of dropsy, in which the stomach is stretched tight like a drum, Gk. τυμπανίας. Dryden, *Mac Flecknoe*, 194, where Shadwell's 'mountain belly' is dubbed 'a tympany of sense,' meaning 'empty of sense' (Skeat)—but also with allusion to the disease.

4. *Angels*: gold coin worth about 10s., of course with pun on the original sense 'messenger,' and the intermediate religious sense: cf. 'sunke into Hell for pride,' below.

18. *Creete . . . lye . . for the whetstone*, &c.: Ov. *Ars Am.* i. 298 'mendax Creta.' *To give, deserve, or win the whetstone* are old proverbs which represent the whetstone as the prize for lying. Confirmed liars or slanderers were sometimes publicly exhibited with a whetstone fastened to them. Cf. 'libels, calumnies, slanders, *lies for the whetstone*, what not,' Gab. Harvey's *Four Letters*. Bacon, hearing Sir Kenelm Digby tell King James that he had seen the philosopher's stone in Italy, is said to have remarked, 'Perhaps it was a whetstone' (Whitney). The series of foreign faults acquired is much the same as those boasted by Euphues, vol. i. 186 ll. 18–22.

22. *Aegypt . . . their spotted God, at Memphis*: the Sacred Bull, Apis, whose temple was at Memphis. Pliny, viii. 71 'Bos in Aegypto etiam numinis vice colitur, Apim vocant. Insigne ei, in dextro latere candicans macula, cornibus Lunae crescere incipientis. Nodus sub lingua, quem cantharum appellant . . . Inventus deducitur Memphim a sacerdotibus. Delubra ei gemina,' &c. Herodotus' account of the marks, iii. 28, differs slightly. Cf. above, p. 19 l. 5 'beast full of spots.'

31. *a crosse*: many coins were marked with the cross on one side.

P. 25, 14. *recorde with thyself*: remember. The same Latinism, p. 35 l. 19, vol. i. 303 l. 31.

24. *Byrde Acanthis . . . thistles*: the bird Acanthis (gold-finch) is

spoken of by Pliny, x. 83, but the passage Lyly has in mind is probably xxv. 106, where to the plant 'erigeron' are attributed the further names 'acanthis' and 'pappus'=thistledown.

27. *Homer . . . Snayle . . . Toad . . . stoole*: in reality these curious facts in natural history seem to have escaped Homer.

33. *Vlysses . . . smoake*, &c.: *Od.* i. 58 αὐτὰρ Ὀδυσσεὺς | ἱέμενος καὶ καπνὸν ἀποθρῴσκοντα νοῆσαι | ἦς γαίης, θανέειν ἱμείρεται.

37. *Gothes . . . rootes in Alexandria*, &c. : the Goths shared the revolt and defeat of Procopius A.D. 366, and were distributed as captives among towns of the East. For *Barbary* generally, as the country of Barbarians, cf. Phil. Holland's Plutarch's *Moralia*, p. 1032. Their real habitat was the Ukraine, southern Russia and central Europe, and, originally, the shores of the Baltic.

P. 26, 12. *espials*: spies, and p. 31 l. 5, from ME. verb *espyen*. *Hamlet*, iii. 1. 32. Cf. N. E. D.

P. 27, 17. *Father or friend*: so Euphues to Eubulus, vol. i. 190.

P. 28, 2. *y^t*: wherewith.

12. *bodkin*: dagger, cf. vol. i. 256 l. 13, and *Hamlet*, iii. 1. 76.

25. *rase*: scraping, remnant: but I find no such use quoted, and it may be explained as *race*, course of life.

creepe into the ground: i.e. retreat inward, as moisture seems to do before frost, with further allusion, perhaps, to 'sinking into the grave.'

27. *of Alexanders minde*, &c.: Plut. *De Tranquillitate Animi*, c. 4 Ἀλέξανδρος Ἀναξάρχου περὶ κόσμων ἀπειρίας ἀκούων ἐδάκρυε . . . Οὐκ ἄξιον, ἔφη, δακρύειν, εἰ κόσμων ὄντων ἀπείρων, ἑνὸς οὐδέπω κύριοι γεγόναμεν; *Camp.* iii. 4. 19.

30. *neither penny nor Pater noster*: i. e. neither gifts nor prayers.

35. *comming home by weeping crosse*: Nares quotes, among other instances of this proverb for repentance, Wither's *Prince Henries Obsequies*, 1612 'And doe my pennance at the weeping crosse,' and mentions three places which retain such a name, (1) between Oxford and Banbury, (2) near Stafford, where the road branches to Walsall, (3) near Shrewsbury.

P. 29, 18. *penniles bench*: Nares quotes Massinger's *City Madam*, iv. 1 'Bid him bear up, he shall not | Sit long on penniless bench,' and adds that this name was given to a seat for loungers under a wooden canopy at the east end of old Carfax Church. Cf. Wood's *Antiquities of Oxford* (ed. Clark), i. 221, 477 ; ii. 86. Even the later Carfax Church is now (1899) gone, though the tower remains.

19. *Chirurgian*: OF. *cirurgien*, later *serurgien*, contr. *surgien*. The prodigal needs him to cure wounds received in quarrel.

P. 31, 10. *Be not quarrellous for euery lyght occasion*: for the resemblance to Polonius' advice, see Intro. Essay, vol. i. p. 165.

20. *seldome*: rare as adjective. Shaksp. *Sonnet* 52 'the fine point of seldom pleasure.'

27. *hauing no worse Author then Cæsar*: from whose *De Bell. Gall.* v. 12–14, the following page '*the inner parte of Brittaine . . . and the vpper lippe*' is literally translated, with the omission of a few lines. Lyly's few errors or departures are noted separately.

35. *rings of Iron*: Caesar says, '*taleis ferreis*,' sticks or bars of iron.

36. *sised*: Caesar, '*examinatis*,' from *examen*, the tongue of a balance. The verb 'to size' means to regulate the weight. J. Speed, translating the same passage of Caesar in his *Hist. Great Britain* (p. 169, ed. 1650), says 'iron rings sized at a certaine waight.' A 'sizar' at the universities was a student who received an *allowance* of food or drink.

P. 32, 1. *tinne*: '*plumbum album*' in Caesar, who probably meant that tin is found near the coast, and iron in the interior, though he says the contrary.

2. *occupy*: use in manufacture, as vol. i. 196 l. 11 'Beeche is easier to be carued and occupyed.'

7. *nethermore*: Caes. '*inferior*.' The Land's End or Lizard is meant. 'Nethermore,' 'nethermost,' are falsely built on the comparative 'nether.' No other instance is quoted except Longfellow's translation of Dante, *Inf.* iii. 41 'the nethermore abyss.'

10. *the cut betweene them*: Caes. '*transmissus*.'

12. *Island called Man*: Lyly omits Caesar's mention of many smaller islands, which are said to have, in winter, a continuous night of thirty days' duration.

18. *Kentish men are most ciuilest*: Lyly's county. Cf. 2 *Henry VI*, iv. 7. 65 'Kent, in the Commentaries Caesar writ, Is termed the civil'st place of all this isle.'

21. *sow corne*: Lyly followed the reading *conserunt*: the better reading is *non serunt*.

22. *in lether*: Lyly's substitute for Caesar's '*pellibus*.'

28. *then*: i. e. in Caesar's time.

30. *a thousand yeares*: Caesar's invasion 54 B. C. is more than 1600 years before Euphues' lucubration, but we have had previous evidence that Lyly regarded exact chronology as slavish.

33. *Yet do I meane . . . to draw the whole discription*, &c.: a promise fulfilled in the 'Glasse for Europe,' pp. 191–203.

37. *tell what wood the ship was made of*: explained by Mr. P. A. Daniel (*Trans. New Sh. Soc.* 1887-92, Part II, p. 268) as a jocular explanation of the motive of a seasick passenger in leaning over the vessel's side. In the doubtful *Cromwell*, ii. 2, the question is put to the seasick Hodge by the sailors: and cf. Armin's *Nest of Ninnies*, p. 18, ed. Collier, Sh. Soc., 'Jemy stood fearful of every calme billow, where it was no boote to bid him tell what the ship was made of, for he did it deuoutly.'

P. 33, 4. *In fayth*, &c.: against this paragraph is written in *M* in

a contemporary hand 'the forme of this booke is contayned in three voluns w^ch I wil not speake of tyou.'

10. *an appetite, it wer best*, &c.: i.e. an instinct that it were, &c.

16. *making more of a soare then a plaister*: preferring the disease to the remedy.

35. *a searcloth*, &c.: i.e. 'cerecloth,' waxed linen used as a shroud. *Merch. of Ven.* ii. 7. 51 '(lead) were too gross | To rib her cerecloth in the obscure grave.'

P. 34, 3. *teene*: keen. Vol. i. 184 l. 30 'the teenest Rasor.' Ed. 1597 substitutes 'keen.'

4. *ymping*: of repairing the broken wing of a falcon. Cf. William Basse's *Metamorphosis of the Walinut Tree*, ii. 15 'On his sad wings, with sweet encouragement | Thus strongly ymp'd.'

7. *she vpon whome . . . thou harpest*: some unnamed love that 'possessed the interregnum of' Philautus' 'breast' between Lucilla of Part I and Camilla of Part II. Cf. p. 156 l. 4 'thy sweete heart now in Naples.'

9. *wring*: pinch, gall, as p. 10 l. 17. *A false saddle* is one that does not sit true.

19. *eight weekes*: between Naples and Dover; whereas the modern Englishman voyages from London to Adelaide in four! The delays incidental at this date may be abundantly illustrated from the miscarriage of Spanish expeditions against England after the Armada. Euphues, however, returns with 'a merrye winde' from Dover to Athens 'within fewe dayes,' p. 188 l. 35, and see p. 193 l. 31 (note).

23. *sights in y^e elemẽt*: i.e. the air. Cf. 'firie impressions in the Elemente,' vol. i. 293 l. 23.

25. *boording*: by privateers.

31. *markes*: buoys.

goulfes: whirlpools. Cf. 'fell Charybdis goulfe,' Turbervile, *Pyndara's answer to Tymetes* (Skeat).

P. 35, 6. *Castle . . . Iulius Caesar did enter*: Hasted's *Hist. of Kent*, iv. 57 rejects the common tradition that Julius Caesar built Dover Castle; and Caesar would have mentioned any existing fort.

9. *bayte*: halt or stoppage, properly the *bite* taken by a traveller at an inn, cf. vol. i. 323 l. 9. Cf. N. E. D.

12. *shake his eares*: here evidently akin to pricking up his ears—'bestir himself.' The only instance in N. E. D. which bears the idea of preparation is 'Shooke mine eares And lickt my lipps, as if I begg'd attention.' Chapman's *Mons. d'Olive*, ii (D.), 1606.

19. *recorded*: recalled, as p. 25 l. 14, vol. i. 303 l. 31.

22. *Pyre*: pier. On Aug. 18, 1579, probably shortly after this was written, we find Commissioners for the repair of Dover haven writing to the Council about plans for such repair at an estimated cost of £21,000,

and the subject occupies much attention in succeeding years. (*Calendar of State Papers, Domestic*, 1547–1580, 1581–90.)

29. *point to any fortres*, &c.: this excessive caution (cf. Euphues' advice, p. 31, and Fidus' reserve, p. 38) reflects the contemporary suspicion of foreigners in England, and may be illustrated by Carisophus' accusation of the stranger Damon at the Court of Dionysius in Richard Edwardes' *Damon and Pythias*, lic. 1567 (pp. 35, 36, 39 of vol. iv in Hazlitt's *Dodsley*). Damon remarks 'a pleasant city; the seat is good, and yet not strong; and that is great pity,' whereupon Carisophus says aside 'I am safe; he is mine own.'

P. 37, 20. *glue our eyes to our eares*: make them of a piece, make observation and report agree.

24. *brute*: bruit.

P. 38, 12. *meane to derogate ... vilnes of the place*: to allow the unworthiness of my poor roof to colour your report of the queen—though the notion is extremely strained.

16. *Alexander ... painted of none but Appelles*, &c.: Pliny, vii. 38 'Idem hic imperator edixit, ne quis alius, quam Apelles, pingeret; quam Pyrgoteles, sculperet: quam Lysippus, ex aere duceret': referred to again, pp. 73 l. 15, 77 l. 20, 204 l. 10. Cf. Hor. *Epp.* ii. 1. 239–40.

20. *draweth a vale*, &c.: alluding to Pliny's story (xxxv. 36) about Timanthes, given p. 22 l. 24.

P. 39, 4. *Cæsar ... alledging ... bright Sunne*, &c.: not in Plutarch's *Life* nor in the *Reg. et Imp. Apophthegmata*. Lyly probably founds it on the popular character of Caesar's other sayings and doings.

7. *Agesilaus sonne*, &c.: founded on a story put into Thales' mouth in Plutarch's *Septem Sapientium Convivium*, c. 3; and told also in *Apophtheg. Laconica* not of Agesilaus' son, Archidamus, but (in close proximity) of Damonidas, whose comment on the low place assigned him was 'thou hast found the means to make this place honourable which heretofore was but base' (Holland's trs. 1602).

P. 40, 11. *olde paynters in Greece*, &c.: adapted from what Pliny (xxxv. 36) says of Apelles in regard to Venus; cf. note on p. 6 l. 25.

33. *malice to reuenge*: others' malice calling for retaliation.

P. 41, 23. *I malice you*: cf. p. 139 l. 18 'I malyce none.'

25. *to reason of Kings or Princes ... mislyked of y^e^ wise*: e. g. Plut. *De Curiositate*, though none of Lyly's illustrations here are to be found there.

28. *beads ... bookes*: Protestantism sacrificed to alliteration.

31. *things aboue vs, are not for vs*: translating the adage '*Quae supra nos, nihil ad nos*' of vol. i. 195 l. 26.

P. 42, 1. *peeuish*: foolish, as vol. i. 190 l. 23, &c.

2. *Satirus*, &c.: *Fabulae Aesopicae* (Lyons, 1571), No. 403, *De Satyro et Igne*. Again *Camp.* iii. 5. 18.

9. *Appelles answere to Alexander*: not in Pliny or Plutarch, but probably founded by Lyly on Pliny, xxxv. 36.

20. *shadowes*: paintings.

35. *Alexander . . . Olympia*: from Plutarch's *Reg. et Imperat. Apophtheg.* Alex. 2, but of running not wrestling.

P. 43, 3. *a Caunterbury tale*: synonym for an invention; so in Greene's *Menaphon*, p. 54 (ed. Arber). Lyly's uncertainty is probably affected: it is not in Aesop, ed. Lyons, 1571.

23. *wildnes of y^e^ Wolf*: p. 20 l. 27, a mouse is said to be 'verye wilde' in venturing near a cat.

P. 44, 3. *lyst*: inclination, as p. 103 l. 12, and vol. i. 201 l. 17, and *Othello*, ii. 1. 105 'have list to sleep'; but not common as sb.

13. *this twenty yeares*: not enough; for Fidus is old, the Court which he knew as a young man of 20–30 is specified as that of Henry VIII (p. 48 l. 36), and he forsook it and retired to Canterbury immediately on his disappointment (p. 80 l. 1).

14. *my Bees*: this description, on which Shakespeare probably based his in *Henry V*, i. 2, is freely transcribed from Pliny, xi. ch. 4–22, supplemented perhaps by Lyly's own observation. Pliny says nothing about the suicide of the unwittingly disobedient, nor about their Parliament, except 'convocantur,' c. 22.

21. *in a swarme*: Pliny, xi. 4 'nihil novere, nisi commune.'

26. *the sound . . . the consent*: opposed as mere noise to harmony. Pliny, xi. 22 merely says 'Gaudent plausu atque tinnitu aeris, eoque convocantur.'

28. *a King, whose pallace*, &c.: Pliny, xi. 12 'Regias imperatoribus futuris in ima parte alvei exstruunt amplas, magnificas, separatas, tuberculo eminentes.'—c. 17 'Mira plebei circa eum obedientia. Cum procedit, una est totum examen, circaque eum globatur, cingit, protegit, cerni non patitur. Reliquo tempore, cum populus in labore est, ipse opera intus circuit, similis exhortanti, solus immunis. Circa eum satellites quidam lictoresque, assidui custodes auctoritatis.' (See below, 'The Kyng him-selfe not idle . . . due seueritie.') c. 18 'Fessum humeris sublevant: validius fatigatum ex toto portant.' c. 20 'Rege consumto maeret plebs ignavo dolore, non cibos convehens, non procedens, tristi tantum murmure glomeratur circa corpus eius.'

P. 45, 7. *sting, which hee vseth rather for honour then punishment*: Pliny, xi. 17 'Illud constat, imperatorem aculeo non uti.' Lyly is thinking perhaps of a sword in Elizabeth's hand.

18. *Euery one hath his office*, &c.: Pliny, xi. 10 'Sunt enim intus quoque officia divisa. Aliae struunt, aliae poliunt, aliae suggerunt, aliae cibum comparant ex eo, quod allatum est.'

23. *drones*: Pliny, xi. 11 deals with these.

25. *as lyuing in a campe*: Pliny, xi. 10 'castrorum more' of the signal for repose.

26. *they neuer ingender*: Pliny, xi. 16 'Apium coitus visus est nunquam.' It takes place on the wing.

29. *When they go forth . . . so great burthens*: Pliny, xi. 10 'Praedivinant enim ventos imbresque, et se continent tectis. Itaque temperie caeli (et hoc inter praescita habent) cum agmen ad opera processit, aliae flores aggerunt pedibus, aliae aquam ore, guttasque lanugine totius corporis . . . totaeque onustae remeant sarcina pandatae. Excipiunt eas ternae, quaternaeque, et exonerant.'

30. *threaten either their ruine, or raign*: antithesis of form, not sense; a mere play on the double sense of *threaten* as 'portend' and 'menace'—but a good instance of the educative value of Euphuism for the exact force of words.

31. *loden*: i. e. 'loaden,' the verb being a variant of *lade*.

35. *a sequel*: subordinate, one who follows in rank. Surrey uses it for 'descendants.'

P. 46, 2. *profitable . . . vnto man*: Pliny, xi. 4 'Apibus solis ex eo genere hominum causa genitis. Mella contrahunt . . . favos confingunt et ceras, mille ad usus vitae.'

30. *hand betweene . . . barke and tree*: where is no room for it. In Heywood's *Proverbes*, 1562, of interference between man and wife.

P. 47, 16. *no graũge, but yeeldeth euery thing*: either *graunge* is opposed, as a lonely farm (cf. *Othello*, i. 1. 107), or a granary which jealously held the grain paid as tithe, to a well-stocked town; or else 'in' has dropped out before *England*.

P. 48, 2. *Fistula*: abscess.

14. *no force*: i. e. no matter, abbreviated from 'it makes no force.' 'I force not thy friendship,' p. 94 l. 24, means 'make of no force or importance,' 'care not for.' Cf. vol. i. 225 l. 31, note.

23. *not by the Market folkes, but his owne foote-steppes*: not by hearsay, but experience. Proverb from one who walks to estimate the value of a harvest for himself. Child sees a pun in *Corne* and *footesteppes*.

25. *put me out of conceipt*: divert my thoughts.

P. 49, 16. *the wylde of Kent*: i. e. the Weald. See Life, p. 2.

29. *but Honnie Moone*: as a time of thoughtless inexperience, in Heywood's *Proverbes* (Reprint, p. 28).

P. 50, 16. *runne at the tilt*: not yet an anachronism. Sir Philip Sidney and others figured in a tournament given in the tilt-yard at Whitehall to entertain Anjou's ambassador, May, 1581. Cf. *Endimion*, v. 1. 61 'Iustes, turneys'; and the Tilt-yard Speeches on Accession-day in vol. i.

30. *angle for the Tortois*: i. e. turtle, absurdly attributing to the sailor the inertia which allows the creature to be taken. Pliny, ix. 12, quoted in note on p. 164. Cf. xxxii. 14.

31. *lythernesse*: idleness, languor, properly wickedness, fr. AS. *lȳthre*, bad. Northbrook has 'sloth, lithernesse, ceasing from occupation.'

36. *the Uiper tyed to . . . the Beech*: Plut. *Quaest. Conviv.* ii. 7 ἔχιδναν δὲ, φηγοῦ κλωνίον ἐὰν προσαγάγῃς καὶ θίγῃς, ἵστησιν. Pliny mentions their torpor underground (viii. 59).

P. 51, 1. *make the teeth an edge*: i.e. 'on edge,' *an* being the ME. form of 'on,' used here before another vowel instead of the usual abbreviation *a-*, seen in 'asleep' = 'on sleep.'

3. *contemplature*: cf. N. E. D. s.v. *Contemplatiue*, the reading of E rest, is inadmissible, being found only of persons, like 'Religious.'

17. *Buglosse into wine*, &c.: i.e. borage, still used in cider-cup, claret-cup, &c. Pliny, xxv. 40 'In vinum deiecta animi voluptates auget, et vocatur euphrosynum.'

20. *fetching a windlesse*, &c.: *windlesse* or *windlass* is a winding, a circuit. ME. *windels*. Whitney quotes 'bidding them fetche a windlasse a great waye about.' Golding's trans. of Caesar, fol. 206.

26. *But he so eger*, &c.: referring to Philautus, as Arber points out.

28. *coting in the margant*: to cote, or quote, is not (from Fr. *côte*) 'to put by the side of,' but from OF. *quoter* (mod. F. *coter*), and LL. *quotare*, 'to say *how many*,' to mark off into chapter and verse (Skeat). Cf. 'coting of ye scriptures,' p. 93 l. 33.

P. 52, 10. *if not euery one of them, yet all*: if not each of them severally, yet all collectively. P. 57 l. 36 'euerye of them' = 'each of them.' P. 192 l. 29 'Ministers in euery of their Seas.'

12. *poyson Antidotum*, &c.: nonsense, repeated of 'gyllt,' p. 71 l. 3.

20. *To loue and to lyue well . . . incident to fewe*: 'Amare et sapere vix adeo conceditur,' Publ. Syrus, i. 22.

21. *indifferent to all*: the antithesis to 'wished of many' requires us to interpret as 'an object to which all are indifferent'; but I think Lyly also means 'allowed impartially to all.'

28. *weare the eie of a wesill in a ring*: obvious nonsense. Pliny, xxix. 16, mentions some remedies derived from the weasel.

31. *ielous wil suspecteth*: the predisposition to jealousy causes suspicion. I retain the reading of the earliest editions, which yields sense.

33. *the Ladies themselues . . . no true seruaunt*: borrowed from *The Diall of Princes*, ii. 16, fol. 111, ed. 1568, quoted in notes to vol. i. 249.

36. *Apprentice seruing seauen yeares*: the regular period. 'Apprenticeship' has actually been used as a synonym for seven years.

P. 53, 12. *striued*: *Romans* xv. 20 'so have I strived to preach the Gospel.'

28. *a young Gentleman . . . Duchesse of Millayne . . . a poore yeoman . . . fairest Lady in Mantua*: I find no source for these; and Mr. P. A. Daniel tells me he looked through Bandello and Cinthio in vain. In default of other source I suggest that the two stories may have formed the substance of 'A History of the Duke of Millayn and the Marques of Mantua shewed at Whitehall on St. Stephens daie at nighte enacted by

the Lord Chamberlayne's servantes,' as stated in the Revels Accounts for Nov. 1, 1579, to Nov. 1, 1580 (Cunningham's *Extracts*, p. 154).

35. *my Lady . . . call hir Iffida*: i. e. perhaps *In-fida*, implying her negative to *Fidus*; but the name is given to a Turkish heroine, who dies in wild grief for her parents' loss, in the Spanish romance of *Palmendos* or *Primaleon of Greece* (1524), c. 25. There was a Fr. transl. 1550, an Italian 1559, but no English before A. Munday's 1589.

P. 54, 6. *the Gentleman where my Iffida lay*: her uncle, as appears on her return to him (p. 72 l. 28) after a day or two spent with Fidus' parents. Was she a niece of George Wyatt of Boxley Abbey? (Biog. App. vol. i. 385.

7. *fralicke*: frolic, frolicsome.

9. *the Turtle hauing lost hir mate*: Barth. Angl. xii. 34 'Yf he lesyth his make, he sekith not company of any other, but gooth alone, and hath mynde of the felyship that is loste; And gronyth alway, and louyth and chesyth solytary place, and fleeth moche company of men.'

24. *the Uine beareth three grapes*, &c.: cf. vol. i. 248 l. 13 'the first draught of wine doth comfort the stomacke, the seconde inflame the lyuer, the thirde fume into the heade,' where see note.

altereth: in obs. medical sense: cf. 'alteration,' i. 204 l. 35, note.

31. *heart at grasse*: above, vol. i. 212 l. 12, where see note.

P. 55, 6. *speak in your cast*: speak during your part, interrupt. Again, p. 172 l. 24, and *Moth. Bomb.* v. 3. 20.

28. *Galen . . . dronke no wine . . . selfe warme*: the nearest approach I can find is Erasmus' *Adag. Chiliad.* ed. Basle, 1533, p. 929 'Tria Saluberrima: . . . vnde optimum dictum est, uesci citra saturitatem, non refugere laborem, naturae semen conservare.' Cf. *Rawl. MS. Poet.* 85, f. 43.

32. *Magis*: real or imaginary name for some love-powder.

P. 56, 4. *Dogs of Egypt drinke water, by snatches*: Pliny, viii. 61 'Certum est iuxta Nilum amnem currentes lambere, ne crocodilorum aviditati occasionem praebeant.' Also Ael. *Var. Hist.* i. 4.

6. *Daughters of Lysander*, &c.: invented, I believe, by Lyly after the model of their strict bringing up, quoted vol. i. 223 l. 34 from Plut. *Reg. et Imp. Apophtheg.*

7. *Uirgins in Rome, whoe dryncke but theyr eye full*: Aelian, *Var. Hist.* ii. 38 Οὐκοῦν καὶ Ῥωμαίοις ἦν ἐν τοῖς μάλιστα ὁ νόμος ὅδε ἐρρώμενος· οὔτε ἐλευθέρα γυνὴ ἔπιεν ἂν οἶνον οὔτε οἰκέτις, [οὔτε μὴν τῶν εὖ γεγονότων οἱ ἐφ' ἥβης] μέχρι πέντε καὶ τριάκοντα ἐτῶν. On p. 200 l. 29 the English ladies eat of delicates 'but their eare fuk.'

21. *in that, vsing*: and, in doing so, you use. The comma is in the original.

23. *dragges*: a 14th cent. form of 'drugs.' *Piers Plowm.* B. xx. 173 'And dryuen awey deth with dyas and dragges,' where the same passage in the C-text has 'drogges.' *Dragges* is however found in 16th cent. for 'dregs,' here perhaps of bitter sediment in a sweet medicine.

P. 57, 5. *Gentlemenne . . . in the discourse of this loue, it maye seeme I haue taken a newe course*: the first in Part II of those digressions aside to the reader of which we had an example vol. i. 195, and in a less degree on pp. 197, 215. The 'newe course' for which Lyly here apologizes purports to consist in the old-fashioned simplicity and 'playne tearmes' of the love-making of Fidus' day, i.e. under Henry VIII (p. 49 l. 1), as compared with the 'piked sentences' and 'Crotchetts cunninglye handled' of the date of writing, 1579, some forty years later, of which we are promised a specimen farther on, i.e. presumably in the account of Philautus' passion for Camilla and, afterwards, for Fraunces. The reason alleged for the difference is the absurd one that love-making was rare in Fidus' day; while to the modern reader the distinction is not apparent. Neither between the respective matter or manner of Fidus' and Philautus' wooing is there any such great gulf as exists, for instance, between the society of Jane Austen's novels and that of Thackeray's; and the excuse seems the more unnecessary when we remember that Lyly as a novel-writer was almost without competitor or predecessor. I am inclined to think this apology for simplicity a mere affectation, like that of the Epistle Dedicatory to the First Part; or else a clever attempt to cover the defect of which he was really conscious, monotony of style.

17. *quoyings*: coyings, blandishments. Drayton has it (*Odes*, vi. 46) in the sense of a mother's petting.

20. *Cyrus . . . the hooked nose*: Plut. *Reg. et Imp. Apophtheg.*, alluded to above, vol. i. 179 l. 25.

25. *not euer*: not always.

P. 58, 2. *compasse*: i.e. the whole round of the clock. On p. 96 l. 12 'lyued compasse,' i.e. through a cycle of fashion.

7. *recording theyr sweete notes*: i.e. piping them. *Woman in the Moone*, iii. i. 79 'Where warbling birds recorde our happines.' The 'recorder' was a kind of flute or flageolet (*Hamlet*, iii. 2. 303).

14. *that might best there bee bolde*: so p. 163 l. 5, Lyly assigns social rank as a reason for the word being left to Surius by the rest of the company.

15. *at all assayes*: at all events, *Marr. of Wit and Science*, v. 4 (Hazlitt's *Dodsley*, ii. 389) 'God speed us well, I will make one at all assays' (N. E. D.).

20. *in Sienna a Magnifico . . . with three Daughters*: I can only suggest that Lyly may be transferring to Siena some recollection of 'An Inventyon or playe of the three Systers of Mantua shewen at Richmond on St Stephens daie at night enacted by thearle of Warwick his s'vntes,' as recorded in the Revels Accounts for Feb. 14, 1577–8 to March 6, 1578–9 (Cunningham's *Extracts*, p. 125).

P. 59, 8. *amiable*: of personal beauty. So Coverdale (1535), *Judith* x. 4 'She was exceadinge amyable and welfauored in all mens eyes.' To-day the epithet almost implies beauty's absence.

8. *Helen . . . a Starre*: it is of no importance to Lyly that he twice (with more accuracy) denied her stellification in Part I. pp. 317, 325.

11. *Iuno . . . beholding Io, wished to be no Goddesse*: Ov. *Met.* i. 612 'Bos quoque formosa est: speciem Saturnia vaccae, | Quamquam invita, probat.'

18. *mych*: skulk, loiter, always of some action underhand or against rule. *Moth. Bomb.* ii. 2. 28 'that mite is miching in this groue' (of Halfpenny in the tavern).

21. *Pigmalion . . . Image of Iuory*: the story, transferred to Piedmont, forms the eleventh in Pettie's *Pallace*, on fol. 83 v. of which is found 'loue fyrst entreth in at the eyes,' which Lyly repeats ten lines above. Also Ov. *Met.* x. 243.

Appelles the counterfeit of Campaspe: Pliny's brief account in *Nat. Hist.* xxxv. 10 hardly warrants this idea, which Lyly makes use of again in *Campaspe*. It looks as if that play was partially written or else conceived as early as 1579.

25. *Alexander . . . Venus, not yet finished*, &c.: I find no authority for this, nor for the Ganymede by Zeuxis, in Pliny, xxxv. 36. Cf. p. 61 l. 25, note.

P. 60, 9. *Aristippus . . . Lais*: the story is probably of Lyly's invention. The connexion between the Cyrenaic philosopher and the courtesan is stated by Diog. Laertius, ii. 8. 4: ἔχω, ἀλλ' οὐκ ἔχομαι, he said in his own defence. See also Plut. *Amatorius*, c. 4.

11. *Osyris King of the Aegyptians*, &c.: has no more precise authority than the civilizing influence of Osiris' reign in Egypt, as mentioned by Plut. *De Iside et Osiride*, c. 13.

15. *claw him*: smooth, humour, properly to give pleasure by scratching. Cf. pp. 135 l. 25, 142 l. 31 'the Tygresse biteth not when shee is clawed.' *Much Ado*, i. 3. 18.

P. 61, 4. *And bicause . . . womans wit . . . Goddesses*: borrowed, probably from L. Domenichi's *Della Nobiltà delle Donne*, Vinegia, 1549, or from G. F. Capella's earlier *Della Eccellenza et Dignità delle Donne*, Roma, 1525, sig. H. i. v 'Et quindi procede che l'antiquità imaginò & pinse le Muse excitatrici de gli eleuati ingegni, femine, et pinse anchora Minerua . . . donna, . . . Philosophanti . . . parlando de la natura de gli animali dicono generalmente le femine esser piu disciplinabili & ageuoli de imparare,' &c.

13. *lead Apes in Hell*: the imagined fate of old maids, as vol. i. 220 l. 32, 230 l. 26, and often.

29. *stone Sandastra*, &c.: adapted from the account of the Indian stone '*sandaresus*' or '*sandastros*,' Pliny, xxxvii. 28 'The great recommendation of it is that it has all the appearance of fire placed behind a transparent substance, it burning with star-like scintillations within, that resemble drops of gold, and are always to be seen in the body of the stone, and never upon the surface' (Bostock and Riley).

34. *Trogioditæ . . . stone Topason*: Pliny, xxxvii. 32 'Troglodytae praedones, diutius fame et tempestate pressi, cum herbas radicesque effoderent, eruerunt topazion.'

P. 62, 15. *whist*: silent. *Tempest*, i. 2. 379 'kissed | The wild waves whist.'

P. 63, 12. *head be not higher then your hat*: apparently of ambitious dreams inconsistent with one's station.

26. *hir frowning cloth*: cf. *Pappe*, vol. iii. p. 410 l. 17 'pull his powting croscloath ouer his brows,' and vol. i. p. 502 l. 26 a wrap worn round the head and across the forehead, which cast deep shadows over the face.

31. *a Knight . . . or a knitter of cappes*: i.e. decide his fate, for exaltation or abasement.

P. 64, 6. *Emeraud shineth britest when it hath no oyle*: cf. p. 82 l. 21 'as the Lapidarie doth a true Saphire, who when he seeth it to glister, couereth it with oyle, & then if it shine, he alloweth it, if not, hee breaketh it.' Pliny, xxxvii. 74, speaks of stones being boiled in honey to improve their brilliance.

24. *right eare beganne to gloe*: the signification more commonly attached to glowing ears is, and was, that one is being spoken about. With Iffida's reception of Fidus' suit compare Camilla's reception of that of Philautus, both resembling Horatia's reply to Curiatius in Pettie's eighth Tale.

31. *Serpent Amphisbena . . . hauing at ech ende a sting*: Pliny, viii. 35 'Geminum caput amphisbenae, hoc est, et a cauda, tanquam parum esset uno ore fundi venenum.'

P. 65, 2. *the stynge in the head*: referring to Fidus' remark (p. 63 l. 7) that if he married the wise wanton he would 'weare a horne and not knowe it.'

23. *streame runneth smoothest*, &c.: 2 *Henry VI*, iii. 1. 53 'Smooth runs the water where the brook is deep.'

P. 66, 3. *catching of Hiena . . . on y^e^ left side*: Pliny, xxviii. 27 'When the hyaena flies before the hunter, it turns off on the right, and letting the man get before it, follows in his track; should it succeed in doing which, the man is sure to lose his senses and fall from his horse even. But if, on the other hand, it turns off to the left, it is a sign that the animal is losing strength, and that it will soon be taken' (Bostock and Riley's trs.).

19. *stake*: treating marriage as a gambler's throw, instead of a wise investment in what may comfort and protect. *A* rest read *stacke*; but I find no use of the word for any portion of dress.

26. *goe the wrong way to the Woode*: 'ye tooke | The wrong way to wood,' Heywood's *Proverbes*, 1546 (p. 156 Reprint).

28. *next*: nearest.

29. *Aiax . . . by rage*: alluding to the mad slaughtering of the oxen

by Ajax, when defeated by Ulysses in the competition for the arms of Achilles; mentioned Hyg. *Fab.* 107. Ovid (*Met.* xiii. 382 sqq.) merely relates his suicide, and I doubt whether Lyly knew Sophocles' play.

P. 67, 5. *there is no difference of blouds in a basen . . . auncestours . . . vertue*: *All's Well*, ii. 3. 125 sqq.

8. *crake of*: crack of, boast of, as vol. i. 235 l. 22 and *Royster Doyster*, i. 1 'craking Of his great actes in fighting.'

27. *looke through a Milstone*: Heywood's *Proverbes*, Part I. ch. 10 (Bartlett).

P. 68, 4. *know the length of my foote*: be taken into my confidence.

8. *partlet*: a kind of neckerchief, or inner front to cover the neck and shoulders, worn with a dress cut open in front. Beau. and Flet. *Knight of Malta*, i. 1 'Their wires, their partlets, pins and perriwigs.'

25. *manne vs*: escort us. 'Such manning them home when the sportes are ended,' Gosson's *Schoole of Abuse*, p. 35, ed. Arb..

38. *herb Basill . . . rue . . . poppy*: Pliny, xix. 45, says that rue (ruta) reproduces itself, and adds 'Eadem et ocimo (Basil) natura, nisi quod difficilius crescit. Sed durata runcatur non sine difficultate.'

P. 69, 10. *came in with his spoake*: an adaptation of 'putting a spoke in another's wheel,' which is Elizabethan.

16. *warden of y^t occupation*: term applied to a chief officer in a trade-guild, e. g. the Wardens of the Stationers' Company, mentioned so often in their Register. *Occupation* is properly some manual craft; cf. vol. i. 196 l. 12, of beechwood being 'carued and occupyed.' So in *Jul. Caes.* i. 2. 266. Cf. *Endim.* i. 3. 46.

24. *to rest*: i. e. to settle down to table-talk.

28. *salte . . . feare of anger*: no authority in Pliny, xxxi. 39–42.

P. 70, 18. *sutors . . . Archer*): I fear Lyly intends a pun on 'shooter.' Cf. *L. L. L.* iv. 1. 109 'Who is the suitor?' 'Why, she that bears the bow.'

22–3. *he had personage*: all the eds. are unanimous for *she*, which would require *personage* to mean 'distinction,' 'importance'; but its Elizabethan use is more commonly of personal beauty, especially male, e. g. p. 57 l. 34 'Paris with his personage,' and p. 119 l. 8 'all woemenne are not allured with personage'; also p. 121 l. 14 and *Faerie Queene*, III. ii. 26 'The damzell well did vew his personage, | And liked well.'

26. *by one looke*: by a similarity of appearance.

P. 71, 3. *rubbed in . . . hand . . . supple . . . heart*: so of the 'poyson Antidotum,' p. 52 l. 12.

P. 72, 3. *to start*: to shirk. 'Starter' is used, vol. i. 222 l. 10, of Jason.

20. *them that cares not*: i. e. that care not for him. For the grammar, cf. p. 206 l. 11 'windes blasteth . . . blossoms,' and vol. i. 191 l. 1 'perfumes doth refresh.'

28. *hir Uncles*: cf. p. 54 l. 6 'the Gentleman, where my Iffida lay.'

P. 73, 15. *both wrought Alexãder*: referring to Pliny, vii. 38, as above, p. 38, and later, p. 204.

16. *Hippocrates*: this allusion implies what is not implied in those of pp. 5 l. 13, 77 l. 18, that he was a painter, but no such is known to Pliny or Plutarch, or to Smith's *Biographical Dictionary*.

22. *poyson wil disperse it selfe into euery veyne*: cf. vol. i. 218 l. 22 and *Rom. and Jul.* v. 1. 60.

P. 74, 28. *is nothing to*: contributes nothing to.

30. *by Basill the Scorpion is engendred*, &c.: loosely from Pliny, xx. 48 'Addunt quidam tritum si operiatur lapide, scorpionem gignere... Afri vero, si eo die feriatur quispiam a scorpione, quo ederit ocimum, servari non posse.'

33. *Salamander . . . quencheth it*: Pliny, x. 86 'Huic tantus rigor, ut ignem tactu restinguat, non alio modo quam glacies.'

P. 75, 23. *little finger . . . whole hand*: Niobe reverses the process, *Loves Met.* i. 2. 40.

25. *a great mamering*: hesitation, paralysis. Again, p. 148 l. 22, vol. i. 253 l. 14, note.

31. *thought no heauen to my happe*: thought no bliss of heaven was to be compared to my good fortune.

33. *tree Ebenus*, &c.: Pliny, xii. 9 'Accendi Fabianus negat: uritur tamen odore iucundo.'

37. *trees striken with thunder*, &c.: see vol. i. p. 309 l. 13, note, and cf. *End.* v. 3. 88.

P. 76, 30. *he Mydas*: opposed to the wise Ulysses for the two instances of 'pingue ingenium' recorded Ov. *Met.* xi. 85–193.

he Codrus: either the Athenian king, whose early date (11th cent. B.C.) fits him to be opposed as a type of simplicity to the wealthy Croesus; or the poor man whose little all is burnt in Juvenal's *Third Satire*, 208 'Nil habuit Codrus. Quis enim negat? et tamen illud | Perdidit infelix totum nihil.'

34. *the more it is loaden, the better it beareth*: cf. vol. i. 191 l. 9 about the palm—'the heauyer you loade it the higher it sprowteth,' and note.

P. 77, 6. *Amulius . . . so protrayed Minerua*, &c.: a Roman painter chiefly employed in decorating the Golden House of Nero; Pliny, xxxv. 37 'Fuit et nuper gravis ac severus, idemque floridus, humilis rei pictor Amulius. Huius erat Minerva, spectantem spectans, quacumque aspiceretur.'

12. *eyes of Augustus Cæsar . . . beames*: Suet., *De Caesaribus*, ii. 79 'Oculos habuit claros ac nitidos: quibus etiam existimari volebat inesse quiddam divini vigoris: gaudebatque, si sibi quis acrius contuenti, quasi ad fulgorem Solis vultum submitteret.' Alluded to again in the Prologue to *Gallathea*.

15. *Eagle which Sesta a Uirgin brought vp*: Pliny, x. 6 relates the

story of an unnamed girl of Sestos 'Est percelebris apud Seston urbem aquilae gloria: educatam a virgine retulisse gratiam, aves primo, mox deinde venatus aggerentem. Defuncta postremo, in rogum accensum eius iniecisse sese, et simul conflagrasse.' For this personification of a local or national name, cf. 'the Turke Ottomo,' p. 88 l. 32.

18. *Hippocrates Twinnes*: cf. pp. 5 l. 13 note, 73 l. 16 note.

20. *Alexander . . . engrauen . . . Pergotales*: Pliny, vii. 38, and again p. 204.

25. *Praxitiles . . . Flora*: a statue of Flora by Praxiteles is mentioned by Pliny, xxxvi. 4 as existing in the Gardens of Servilius at Rome, but the details here given are probably Lyly's improvement on Amulius' Minerva, above, like 'the image of Diana in Chio,' p. 171 l. 4.

P. 78, 5. *phrenticke*: frantic. The old spelling better recalls the etymology Lat. *phreneticus*, corruptly fr. φρενιτικός, fr. φρενῖτις.

7. *Homers Moly*: *Odyss.* x. 302–6. See p. 18 l. 19 note.

Plinyes Centaurio: according to Pliny, xxv. 30, centaury is said to have cured Chiron, when wounded in the foot with one of Hercules' arrows.

P. 79, 13. *lyued as the Elephant doth by aire*: Pliny has nothing to warrant this.

17. *Thirsus slayn by the Turkes, being then in paye with the King of Spaine*: i. e. fighting for Spain against the Turks, recognized as the general foe of Europe at this period. The defeat of the Turkish fleet at Lepanto, Oct. 7, 1571, was no doubt in Lyly's mind—there was a revolt of Moriscoes in Spain itself 1567–1570: but more particular mention would have contradicted the date roughly assigned to Fidus' courtship, as *temp.* Henry VIII. Cf. pp. 44 l. 13, 48 l. 36, 49 l. 22, 74 l. 10, 75 ll. 9–16, 80 l. 2.

23. *souldiers of Vlisses*: *Aen.* ii. 7 'Quis talia fando
Myrmidonum, Dolopumve, aut duri miles Ulixi
Temperet a lacrymis?'

P. 80, 32. *whersoeuer we become*: wheresoever we find ourselves.

P. 81, 9. *welcome then Iupiter was to Bacchus*: I find nothing more apposite than Lucian, *Dialog.* viii. 9. Cf. Eurip. *Bacchae*, 286 sqq. But Bacchus must be a misprint for Baucis; Ov. *Met.* viii. 629 sqq. Cf. *Camp.* Prol., &c.

13. *straine curtesie*: either scant their own, or put a strain on their host's, by arriving too late at night. Cf. *M. Bomb.* iii. 3. 34 'I must straine cursie with you; I haue busines, I cannot stay.'

as we say in Athens, fishe and gestes in three dayes are stale: quoted again as Athenian, p. 150 l. 17. Plautus, *Asinaria*, i. 3. 26 has 'Quasi piscis, itidem est amator lenae, nequam est, nisi recens': and this is quoted in the *Adagia* of Erasmus, with the comment 'Dicitur peculiariter in hospitem aut vulgarem amicum, qui primo quidem adventu non ingratus est, caeterum ante triduum exactum putet' (ed. 1666, p. 312).

P. 82, 1. *knottes*: ornamental beds. Cf. 'Gardeiners in their curious knottes,' vol. i. 187 l. 29.

10. *wantonnest eyes and the whitest mouthes*: cf. 'sift the finest meale, and beare the whitest mouthes,' of a spoiled, fastidious taste, vol. i. 181 l. 16, note.

11. *straunge tree . . . called Alpina*: nothing in Pliny, xxi. 41-3 (bees' food), nor xi. 19, 20 (their dislikes).

13. *glorious*: boastful.

21. *Lapidarie . . . a true Saphire . . . oyle*: cf. p. 64 l. 6 'the purest Emeraud shineth britest when it hath no oyle.'

24. *cast some kynde of coulour in hir face*: i. e. 'imagine her stained with some fault'—*coulour* in sense of pretence, pretended fault: but possibly 'accuse her of some pretended fault, and see if she meets the charge calmly,' as being innocent.

34. *Anthracitis*: Pliny, xxxvii. 27 'Est et anthracitis appellata in Thesprotia fossilis, carbonibus similis . . . harum igneus color, ut superiorum est: peculiare quidem, quod iactatae in ignem velut intermortuae extinguuntur, contra aquis perfusae exardescunt.'

P. 83, 5. *meane*: moderate, as p. 108 l. 26.

7. *Wine is the glasse of the minde*: Aeschylus, Frag. 393 κάτοπτρον εἴδους χαλκός ἐστ', οἶνος δὲ νοῦ. Erasmus' *Adagia*, ed. 1666, p. 368 'Vinum animi speculum.' Repeated *Saph. and Phao*, ii. 4. 80 'Grapes are minde glasses.'

8. *onely sauce . . . Bacchus gaue Ceres*, &c.: i. e. love-philtre, but also as natural accompaniment of Ceres' corn. In Eurip. *Bacchae*, 274-84, where Demeter and Dionysus are coupled, occurs οὐδ' ἔστ' ἄλλο φάρμακον πόνων.

11-2. *I am glad that my Adonis*, &c.: nothing of this in Ov. *Met.* x. Cf. 'Cætera quis nescit?' *Woman*, iv. i. 28 from Ov. *Amor.* i. 5. 25.

33. *fa-burthen*: 'false burthen' or 'bass,' originally a system of harmonizing a given plain-song, especially by adding thirds and sixths (N. E. D.). From Fr. *faux-bourdon*; not 'Fa,' the musical note.

P. 84, 6. *straungers of their friends*: foreigners of their acquaintance, i. e. Italians or Greeks like themselves.

27. *was thought to Euphues courtly*: appeared to Euphues to be merely in a pleasant social vein: cf. p. 165 l. 10.

35. *of greater beautie . . . and yet of lesse beautie*, &c.: for the form cf. vol. i. 184 l. 9 'of more wit then wealth,' &c., and 185 l. 23 of Naples.

P. 85, 2. *solum*: sullen. I leave the text alone, though *B* has perhaps the better reading. If *solemn* were meant, the spelling would probably have been *solempne*.

16. *y^e^ riuer in Arabia*, &c.: this extraordinary stream finds no mention in Pliny's long chapter 32 of bk. vi.

P. 86, 3. *soūd*: swoon. Cf. p. 107 l. 5 'sounded with weaknesse' and 'she weeping sounds,' *Woman in the Moone*, i. 1. 217.

5. *woman, y^e^ last . . . made, & therefore y^e^ best*: cf. H. Cornelius Agrippa's *De Nobilitate & Praecellentia Faeminei Sexus*, 1529 (Lyons ed. 1531, p. 520) 'Sic mulier dum creatur mundus inter omnia creata tempore fuit ultima, eademque cum authoritate tum dignitate in ipso divinae mentis conceptu omnium fuit prima.'

19. *layest that Carde for y^e^ eleuation of Naples*: calculate it for the latitude of Naples—'elevation' being an obsolete astronomical term, meaning the elevation of the Pole at that place, i. e. the height to which the earth's pole would have to be produced to bring it above the horizon as seen from Naples, or the angle made by a line vertical at Naples with the plane of the equator.

28. *Tablet*: miniature, diminutive of 'table' = picture.

29. *one tree in Arabia*, &c.: referring to the nest of cassia and frankincense built by the phoenix in its old age, Pliny, x. 2.

35. *Ariadnes thrid*: by which Theseus was to find his way out of the Labyrinth. Hyg. *Fab.* 42.

Sibillas bough: the golden bough plucked by Aeneas, *Aen.* vi. 140.

Medeas seede: the dragon's teeth sown by Jason. Lyly's allusions are not often so inapposite.

P. 87, 3. *bloud mollyfieth*: see vol. i. 210 l. 28 (note), also 305 l. 20, and below, p. 224 l. 25. The diamond was supposed to be broken by the warm blood of a goat.

19. *or now*: before now. 'Or'=before (prep. and conjunction) in ME., e. g. *Piers Plow.* c. viii. 66 'or daye.'

Infanntes they canne loue, &c.: if the text is right the meaning must be 'Even in their childhood they can love,' which yields but poor sense. I incline to think Lyly wrote 'In faith,' &c. But cf. above, p. 483, note 1.

P. 88, 1. *so beautiful a peece*: i. e. some man as comely as herself. *Gall.* iv. 1. 48 'so young a peece.'

20. *taint*: i. e. tent, keep open with a piece of sponge or fabric for the use of emollients. Cf. vol. i. 212 l. 11.

27. *Italionated*: Aschâm, *Scolemaster* (p. 78, ed. Arb.) quotes it as an *Italian* proverb '*Englese Italionato, e vn diabolo incarnato.*' In the following apostrophe to Italy Lyly may have had in mind those of Dante, *Purg.* vi. 96, and Petrarch, *Canz.* 29, though both are more political.

32. *the Turke Ottomo*: 'Ottomans,' the European name for the Turks, is formed from Othmân or Osmân, born in 1258. Lyly loosely creates an eponymous 'Ottomo.' Cf. 'Sesta a Uirgin,' p. 77 l. 15, where he should have written 'a virgin of Sestos.'

37. *a vicar*: i. e. the Pope, the Vicar of Christ upon earth.

P. 89, 1. *Senate of three hundred*: the normal number throughout Republican times until Liv. Drusus introduced 300 Equites, 91 B.C. After some fluctuations, Augustus fixed it at 600.

13. *a Murrians eare*: *Murrian, Morian* (*F* rest) from OF. *Morien, Maurien*, or *Moriane*, a Moor.

15. *Mausolus Sepulchre*: mentioned Strabo, xiv. 2. 16, and Cic. *Tusc.* iii. 31 'Artemisia illa, Mausoli Cariae regis uxor, quae nobile illud Halicarnassi fecit sepulchrum, quamdiu vixit, vixit in luctu,' &c. Mausolus died 353 B. C.

19. *Mandrak*: i.e. mandragora, mentioned as a narcotic, Pliny, xxv. 94.

20. *hearbe Cheruell*: Pliny's 'scandix,' xxii. 38 is supposed to be chervil.

29. *Euets*: efts. Browne's *Brit. Past.* i. 2

'May never euet, nor the toade,
Within thy banks make their abode.'

P. 90, 2. *in Bœ⟨o⟩tia Hercules*: his worship, initiated at Opus in Locris, was adopted at Thebes.

8. *resiluation*: resilience, renewed attack. Hall's *Edward V*, f. 11 'double the perell in the resilvacion that was in the fyrste sycknes' (Halliwell).

16. *Wolfe . . . catch the Moone*: *As You Like It*, v. 2. 118 'the howling of Irish wolves against the moon.'

17. *affection*: 'emotion'; or (like 'passion') = his passionate soliloquy; or = 'affectation,' i. e. feigned arguments.

27. *Seriphuis*, &c.: not classical.

34. *stone in the floud of Thracia*: Pliny, xxxvi. 68 enumerates three kinds of a stone 'Thracia,' or a Thracian stone, but without this happy property.

P. 91, 36. *I recant*, &c.: with this handsome 'amends to ladies' cf. his language in 'The Glasse,' pp. 198–203. It is only Englishwomen who are so admirable.

P. 92, 7. *see day at a little hole*: the smallest indication of the expected is enough.

8. *halt cũningly if thou beguile a Cripple*: the proverb is repeated, *Gallathea*, iv. 1. 46. It occurs in Chaucer's *Troylus*, iv. l. 1458.

26. *hast not loue in a string*: i. e. under control.

'But she that had occasion in a string
Of vses bridled.'—Basse's *Woman in the Moone*, ii. 27.

P. 93, 15. *a carde of teene* (*tenne A*): i. e. of ten pips, a strong card. The nearest parallel in N. E. D. is Brinklow's *Compl.* xiv. 45 'bragg it out with a carde of x.'

24. *Polypus*, &c.: as above, vol. i. 219 l. 8. Pliny, ix. 46.

25. *bird Piralis*: the name is given (Pliny, xi. 42) as an alternative to *pyrausta*, a large-winged four-footed insect which can only live in the fire. Cf. 'the flye Pyrausta,' p. 111 l. 6, and bird 'Piralis,' *Gallathea*, iii. 1. 4 as living in fire. Pliny says nothing about chameleon-like properties.

29. *shippeth*: sets sail for; but perhaps a misprint for *shapeth*, to which *E–H* correct it.

34. *y^e^ wantō Diophantus*: named as Themistocles' son, Plut. *De Educ.* c. 2: cf. vol. i. 262 l. 11. Details invented by Lyly from Plutarch's mention of his spoiled petulance, *Reg. et Imp. Apophth.* (*Themist.* 10).

36. *forsakest Gods blessing . . . warme Sunne*: vol. i. 322 l. 3, note.

P. 94, 4. *siluer . . . half-penny*: such were coined by Henry VIII, Edward VI, and Elizabeth, 1582. *Moth. Bomb.* ii. 1. 52 Halfpenny says, 'I shall goe for siluer, when you shall be nailed vp for slips.' Cf. vol. i. 195 l. 16, note.

5. *sētence*: maxim. *Censer*: censure, opinion.

9. *rude Poette Cherilus*, &c.: loosely from Horace, *Epp.* ii. 1. 232–4

> 'Gratus Alexandro regi Magno fuit ille
> Choerilus, incultis qui versibus et male natis
> Rettulit acceptos, regale nomisma, Philippos.'

11. *rurall Poet Daretus . . . deformed ape*, &c.: is this an allusion to the *Daretis Phrygii de Excidio Troiae Historia*, as a poaching on Homer's ground; the 'white curtain' being the attribution to Cornelius Nepos?—but probably it is merely another of Lyly's fictions. *Rurall* may be due to Aelian's report (*V. H.* xi. 2) that he lived before Homer.

24. *force not*: p. 48 l. 14, and vol. i. 225 l. 31, note.

31. *choake-peare*: rough and unpalatable, not to be swallowed.

P. 95, 2. *Hermogenes*: probably from Galen's *Aphorisms*. There were several ancient physicians of the name.

31. *Scipios . . . Hannibal . . . Lælius*: C. Laelius the father was the friend of the Elder Africanus; C. Laelius the son, of the Younger: but there is nothing correspondent in Plutarch, nor in the *De Amicitia*.

P. 96, 11. *lyued compasse*: cf. 'sleepe compasse,' p. 58 l. 2.

16. *Aiax . . . couer thee*, &c.: *Iliad*, xi. 485. See p. 5 l. 21, note.

33. *Calisthenes*: the philosopher, Aristotle's cousin, who offended Alexander by his outspokenness, and was put to death, c. 328 B.C., for alleged complicity with Hermolaus' plot to assassinate the king. Cf. *Campaspe*, i. 3. 69, note. This story is from Plut. *De Cohib. Ira*, c. 3, where Callisthenes merely says, when the big goblet comes round, Οὐ βούλομαι πιὼν Ἀλεξάνδρου Ἀσκληπιοῦ δεῖσθαι.

P. 97, 1. *Reynaldo thy countryman*: so Shakespeare connects a fellow-countryman called Reynaldo with Laertes, of whom Philautus is the prototype, in character and in his contrast with Euphues (represented by Hamlet).

3. *Achilles shield . . . tost to y^e^ Tombe of Aiax*: from Pausanias, i. 35. 4 Λόγον δὲ τῶν μὲν Αἰολέων τῶν ὕστερον οἰκησάντων Ἴλιον ἐς τὴν κρίσιν τὴν ἐπὶ τοῖς ὅπλοις ἥκουσα, οἳ τῆς ναυαγίας Ὀδυσσεῖ συμβάσης ἐξενεχθῆναι κατὰ τὸν τάφον τὸν Αἴαντος τὰ ὅπλα λέγουσι. There is no English translation of the *Description of Greece* before 1794; but a Latin translation by N. Loescher was published at Basle, 1550, and another by Amasaeus at Florence, 1551. Lucian, xii. 23 mentions Ajax's tomb as situate at Rhoeteum, on the coast opposite Sigeum in the Troad.

6. *by Euphues dore, as ye true owner*: like a lost dog. Recurred to by Philautus, p. 142 l. 19.

30. *Scyron & Procrustes*: Hyg. *Fab.* 38. Here, and in *Pappe*, vol. iii. p. 396 l. 31, Lyly makes them partners; but the pests, both slain by Theseus, were distinct. Sciron compelled travellers to wash his feet, before hurling them over the cliff.

35. *lōgis*: a tall fellow, as vol. i. 254 l. 2.

P. 98, 21. *Venus with a Torteyse vnder hir foote*: Plut. *Coniug. Praecepta*, 29, mentions a statue by Phidias in which she is so represented, to admonish women to home-keeping and quietness.

25. *with the Aegyptian*, &c.: for gipsy, as *Othello*, iii. 4. 56 'That handkerchief | Did an Egyptian to my mother give.' N. E. D. classes the use as 'humorous': why not a piece of popular ethnology? Cf. *Ant. and Cleop.* iv. 12. 28 'Like a right gipsy, hath at fast and loose | Beguiled me to the very heart of loss.'

27. *tayle to the winde*, &c.: in Pliny, viii. 56 hedgehogs' movements indicate change of wind.

29. *casting Anker*: no contemp. use to justify *weighing* of all eds.

31. *false fire*: blank cartridge.

36. *Argus to stare and winke*: Ovid. *Met.* i. 713-6.

P. 99, 5. *say with Tully*, &c.: *De Amic.* xxiv 'primum ut monitio acerbitate, deinde ut obiurgatio contumelia careat.'

10. *mad Hare . . . caught with a Taber*: cf. vol. i. 193 l. 35, note.

13. *the Foxes sermon*: cf. vol. i. p. 220 l. 26 'When the Fox preacheth the Geese perishe.' A MS. in the Brit. Mus. (2. B. VII, fol. 156) has a drawing, c. 1320, of a fox preaching in a mitre, and with a crook, while a goose listens open-mouthed, and a stork, drake, and robin indicate disapproval.

17. *a pretie discourse of one Phialo*, &c.: alluding to Stephen Gosson's 'The Ephemerides of Phialo, deuided into three Bookes. The first, A method which he ought to follow that desireth to rebuke his freend, when he seeth him swarue . . . Imprinted at London by Thomas Dawson. Anno 1579.' 12mo. As this work was only entered to Dawson on Nov. 7, 1579 it is clear that the end of the year found Lyly still only half way through his new novel. See note on the date of Philautus' letter, p. 222.

30. *treacle*: a medicine, see note on vol. i. 236 l. 26.

35. *the twigge and the teate*: from Plut. *De Educ.* c. 12, reproduced *Euph. and his Eph.* vol. i. 277 l. 24.

P. 100, 10. *kinde Iudge, which Propertius noteth*: not to be found in Propertius.

14. *like our Athenians*, &c.: recalling the story told from Plutarch, vol. i. 275 l. 17 (note).

P. 101, 10. *as Cæsar would haue his wife*, &c.: Plutarch's *Life* of him, ch. 8.

25. *forge nothing of malice*, &c.: recalled by Shakespeare, *Oth.* v. 2. 342-3 'Speak of me as I am; nothing extenuate, | Nor set down aught in malice.'

P. 102, 1. *stroke Iason on the stomacke . . . brake his impostume*: i. e. abscess. This Jason was tyrant of Pherae and Tagus of Thessaly about the date of the battle of Leuctra, 371 B.C. (Xen. *Hellenica*, bk. vi). The story is from Cic. *De Nat. Deor.* iii. 28 'nec [voluit] prodesse Pheraeo Iasoni is, qui gladio vomicam eius aperuit, quam sanare medici non poterant.'

4. *to be ones Priest*: i.e. perform one's funeral.

12. *A Straunger*, &c.: the tale is probably of Lyly's invention.

37. *Titus . . . Sempronia, Gisippus*, &c.: note on vol. i. 198 l. 23.

P. 103, 7. *Bauins knowen by their bands*: i. e. faggots by their fastenings.

32. *boord*: to rally; from obsolete *bourde* or *boorde*, a jest or game. But perhaps naval, as p. 34 l. 25.

P. 104, 20. *trayned hir by the bloud*: i. e. drew her on. Metaphor from 'fleshing' hounds or hawks.

P. 105, 4. *Doue . . . as though she had a gall*: Pliny, xi. 75 speaks of the pigeon, not as lacking the gall, but as having it united to the intestines. Cf. note on the wood-culver below, p. 111 l. 30.

17. *come to parlue*: i. e. parlye, for parley. The proverb is in Ray's collection, p. 27 'Valour that parlies, is near yielding.'

P. 106, 10. *spoyled with thunder*: conceived as discharging the thunderstone. Vol. i. 194 l. 27, note.

P. 107, 19. *Bucephalus*, &c.: Plut. *De Solertia Animal.* xiv. 5 says that when caparisoned he would allow only Alexander to mount him.

23. *fleete all the fat from thy bread*: 'to fleet' is properly to skim the fat from a floating surface. The context shows *beard* of previous editions to be a mistake for *bread*, from which the dripping is scraped.

28. *Phrigian Harmonie being moued to the Calenes*, &c.: Aelian, *Var. Hist.* xiii. 21 Ὅτι ἐν Κελαιναῖς τῇ δορᾷ τοῦ Φρυγός, ἐὰν προσαυλῇ τις τὴν ἁρμονίαν τὴν Φρυγίαν, ἡ δορὰ κινεῖται· ἐὰν δὲ εἰς Ἀπόλλωνα, ἀτρεμεῖ καὶ ἔοικε κωφῇ: i. e. the skin of Marsyas hung up by the victorious Apollo in the cave at Celaenae (whence the river Marsyas issued) responds by movement to his own Phrygian flute-music, but remains obstinately motionless to music in praise of Apollo. Lyly blindly follows Abr. Fleming's transl. (1576, 4°, f. 152 'Yf any man sound the harmonie of Phrygia vnto the Celænes, the pipe moueth as if it were quicke': &c.), understanding it perhaps of the noisy worship of Cybele.

P. 108, 23. *Fish caught w^t^ medicines*: i. e. with poisoned bait. *Endim.* i. 2. 79 'they that haue neyther nette nor hooke, will poyson dowe.'

26. *meane*: moderate, as p. 83 l. 5.

P. 109, 28. *refell*: refute, Lat. *refellere*. Again, pp. 133 l. 15, 173 l. 13.

P. 110, 2. *seeke to you*: 1 *Kings* x. 24 'the earth sought to Solomon.'

P. 111, 6. *the flye Pyrausta*: see above, p. 93 l. 25, 'the bird Piralis,' note.

27. *the Austrich*: nothing of this in Pliny, x. 1, nor Bartholomaeus Anglicus, xii. 33.

30. *the Wood Culuer*: i.e. wood-pigeon. Pliny, x. 35 in winter 'turtur occultatur, pennasque amittit.' Dr. Rd. Morris in his *Old English Miscellany* (Pref. p. viii) suggests that Lyly derived this plucking off of the feathers from the Bestiary he there prints, where it is said of the dove, l. 789, 'ge ne haueð in hire non galle' (see above, p. 105 l. 4), and l. 795 'wid oðre briddes ge doð as moder' (she plays the mother to other birds). It seems to me in the last degree improbable that Lyly busied himself with manuscript Bestiaries, though the natural history of works current in his day would be much the same as theirs.

31. *the Storke . . . carrieth . . . burthen*: Pliny, x. 30 says that *cranes* crossing the Euxine ballast themselves with coarse sand; and hold a stone in the foot to keep themselves from falling asleep when acting as sentinels at night; cf. pp. 6 l. 1, 176 l. 10 note.

35. *Adamant . . . Diamond*, &c.: vol. i. 321 l. 2, note.

P. 112, 6. *Florus and Aegithus*: not in Smith: perhaps invented to match the next instance, or misprint for Danaus and Aegyptus.

7. *flames shall parte*, &c.: Hyg. *Fab.* 68 'Eteocles & Polynices inter se pugnantes alius alium interfecerunt. His cum Thebis parentaretur, etsi ventus vehemens esset, tamen fumus se nunquam in unam partem conuertit, sed alius alio seducitur.'

12. *Acontius . . . Cydippe*, &c.: Ov. *Heroid.* 20, 21. The 'fraude' consisted in making her read before the altar a vow of whose binding force she was unaware.

21. *Iulius Cæsar . . . yeelded to loue*: i.e. probably of Cleopatra. Cf. Plut. *Life* of him, cc. 48, 49.

29. *Hannibal*, &c.: Guevara (North's *Diall* 'Certen Letters,' ch. x. ed. 1568), enumerating famous men ensnared by women, couples 'Anibal with Tamira.' The lady is unknown to Polybius, Livy, Val. Max., or Plutarch; though 'Thamyris' occurs in Boccaccio's *De Claris Mulieribus*, c. 47, for Tomyris, the queen of Scythia. The fiction is, of course, deduced from the loss of *morale* among his troops at Capua and after Cannae. *Cannas* seems carelessly adopted from some Latin translation of Plutarch: cf. p. 115 l. 11 'Anacamsoritis' from an orig. 'anacampserotem.'

37. *Iphis that hanged himselfe*: despairing of Anaxarete's love, Ov. *Met.* xiv. 698-738. Cf. *Loves Met.* iv. 1. 15-6 and *Poems* vol. iii. p. 466.

P. 113, 4. *Canace hir nephew*: Hyg. *Fab.* 242 'Macareus Aeoli filius propter Canacem sororem, id est sponsam, ipse se interfecit,' and *Fab.* 243 'Canace Aeoli filia propter amorem Macarei fratris, ipsa se interfecit.' *Nephew*, 'relative'; 'brother' having just been used for Biblis.

15. *like with*: like willow.

22. *enchaunted leafe*: recalling the Sibyl of *Aen.* iii. 444 sqq.

a figure of Amphion, a Charecter of Osthanes: p. 110 l. 18 'figures, formes, or charecters.' Amphion is gifted by Apollo with a lyre (Hor. *Ep.* i. 18. 41) and so perhaps with prophecy. Osthanes in Pliny, xxx. 2 is the earliest writer on magic, who accompanies Xerxes to Greece and inspires a rage for the study.

25. *bloud of Phillis*: who hung herself for love of Demophoon, Hyg. *Fab.* 59.

P. 114, 8. *that anye one . . . but he that made the heart*: so Dipsas (*Endim.* i. 4. 24) 'I differ from the Gods, that I am not able to rule harts.'

14. *mockage*: mockery, as in Bible of 1551 (2 *Chron.* xviii) and Middleton, *More Dissemblers*, i. 2 (Whitney).

20. *Parrhasius painting Hopplitides*: p. 4 l. 3 note. Pliny, xxxv. 36, describing the picture of the two Runners, says nothing of the motto.

P. 115, 2. *Pyretum*: i.e. pyrethrum, 'Spanish camomile or pellitory' (Bost. and Ril. on Pliny, xxviii. 42).

11. *Anacamsoritis*: Pliny, xxiv. 102 'Anacampserotem . . . cuius omnino tactu redirent amores, vel cum odio depositi.'

16. *Carisium*, &c.: this wondrous herb, and the Boeotian lake, are as mythical as the marvellous Boeotian fountains of Pliny, xxxi. 11.

24. *Apocynon* [ἀπὸ κυνός] said to assuage the madness of dogs, and to conciliate love, Pliny, xxxii. 18.

25. *Hippomanes*: used in love-philtres, Pliny, viii. 66.

33. *Thistle Eryngium*, &c.: 'Eryngion spinosum' Pliny, xxi. 56, xxii. 9; '*Catanance*, Thessala herba' xxvii. 35; '*Pityusa*' xxiv. 21.

34. *Iuba his Charito blepharon*: Pliny, xiii. 52 'Iuba tradit . . . alium (fruticem) qui vocatur charitoblepharon [eyelid of the Graces] efficacem in amatoriis'; perhaps red coral. Pliny often borrows from the history of Africa by Juba II, king of Mauretania the son of Pompey's ally.

Orpheus Staphilinus: Pliny, xx. 15 'Orpheus amatorium inesse staphylino dixit,' i.e. the mythological Orpheus, credited with much apocryphal matter, whom Pliny, xxv. 5, praises as the first exact authority on plants. The staphylinus, however, was a kind of beetle.

P. 116, 5. *Methridate*: used in the general sense of 'sovereign remedy'; but strictly an electuary, and supposed antidote against poisons.

15. *Stellio*: the spotted lizard. Pliny, xxix. 28, xxx. 27.

30. *disputations of Pirrhus*: his Italian expedition, 280 B.C., was invited by the cities of Magna Graecia.

P. 117, 2. *Circes*: the form is used in Cornelius Agrippa's *Opera*, Lyons, 1531, vol. ii. p. 536. Cf. p. 455 l. 84, and vol. iii. p. 429 l. 32.

7. *the sirropes of Macaonias, or the Uerses of Aeus, or the Satyren of Dipsas*: a good illustration of Lyly's loose methods, which make his allusions so hard to identify. In Ovid's *Art. Am.* ii. 491 he sees 'Illa Machaonios superant medicamina succos,' alluding to the medical services rendered to the Greeks by Machaon, son of Aesculapius (*Il.* ii. 732, xi.

515); and creates therefrom a 'Macaonias,' a magician and victim of love. Similarly 'the verses of Aeus' are grounded on the adj. 'Aeaea' (formed from Aeaea, Circe's island-home) in *Amores*, i. 8. 1–6, where Dipsas appears, but not her 'Satyren'—'Est quaedam (quicumque volet cognoscere lenam, | Audiat) est quaedam, nomine Dipsas, anus. | ... Illa magas artes, Aeaeaque carmina novit,' &c.

16. *Lvcilia ... Lucretius*: Smith (*Dict. Class. Biog.*) says the story is founded on a misinterpretation of St. Jerome's *Ad. Rufin.* c. 22. Lucretius died B.C. 51 or 52.

18. *Aristotle noteth one*, &c.: Lyly alters it, perhaps at second hand, from Aristotle's *Magna Moralia*, i. 16 φασί ποτέ τινα γυναῖκα φίλτρον τινὶ δοῦναι πιεῖν, εἶτα τὸν ἄνθρωπον ἀποθανεῖν ὑπὸ τοῦ φίλτρου, τὴν δ' ἄνθρωπον ἐν Ἀρείῳ πάγῳ ἀποφυγεῖν.

20. *Caligula slaine of Cæsonia*: Suet. *Caligula*, 50 'Creditur potionatus a Caesonia uxore, amatorio quidem medicamento, sed quod in furorem verterit.' Not in Plutarch.

Lucius Lucullus, &c.: Plut., *An Seni Sit Gerenda Resp.* c. 16, says that Lucullus, tended in old age by his freedman Callisthenes, 'creditus fuit ab eo veneficiis et amatoriis poculis corruptus.'

25—**P. 118**, 5. *Achimenis ... deformed and vnhappy issue*: these fourteen lines are adapted from Pliny, xxvi. 9 'Achaemenide coniecta in aciem hostium trepidare agmina, ac terga vertere. Latacen dari solitam a Persarum rege legatis, ut quocumque venissent, omnium rerum copia abundarent, ac multa similia. Ubinam istae fuere, cum Cimbri Teutonique terribili Marte ululārent, aut cum Lucullus tot reges magorum paucis legionibus sterneret? Curve Romani duces primam semper in bellis commerciorum habuere curam? Cur Caesaris miles ad Pharsaliam famem sensit, si abundantia omnis contingere unius herbae felicitate poterat? ... Nam quae apud eundem Democritum invenitur compositio medicamenti quo pulchri bonique et fortunati gignantur liberi, cui unquam Persarum regi tales dedit?'

28. *Cimbri and Teutoni were exiled by warre*: Lyly, or the edition before him, obviously read 'exularent' for 'ululārent' in the above quotation. Plutarch, *Life of Marius*, cc. 22 sqq. narrates their defeat B.C. 102–101, mentioning the terrible cries of their allies, the Ambrones.

33. *famine in Pharsalia*: Plut. *Life of Pompey*, c. 68, and of *Caesar*, c. 39.

P. 118, 1. *Balis ... Iuba*, &c.: Pliny, xxv. 5 'Et Iuba in Arabia herba [bali] revocatum ad vitam hominem tradit.'

3. *Democritus*: of Abdera, born c. 460 B.C.

6. *Cato ... three enchaunted wordes*: the Elder Cato, author of the *De Re Rustica*, whom Pliny is always quoting. In xx. 33 he mentions Cato's eulogy of the cabbage, names three kinds—'selinoides,' 'helia,' and 'crambe,' and adds 'Prodesse tradit ... oculorum caligini scintillationique.'

7. *Varro*: M. Terentius Varro, the opponent of Caesar, ob. B.C. 26.

Nearly all his 500 volumes of works are said to have been destroyed by Gregory VII, but his treatise on agriculture remains.

12. *Philip . . . Olympias his wife*: from Plut. *Coniug. Praecepta*, 23.

33. *excantation*: annulling by a counter charm. N. E. D. gives an instance of 1654.

38. *Be not mute*, &c.: with these excellent maxims for a lover compare Sybilla's, *Saph. and Phao*, ii. 4.

P. 119, 8. *personage*: good looks, as pp. 57 l. 34, 70 l. 23, 121 l. 14.

27. *by assuraunce*: with punning allusion to the betrothal ceremony; see p. 218 l. 30 note.

31. *Moulwarpes*: mole's. Properly *mouldwarp*, fr. AS. *molde*, earth, and *weorpan*, to throw.

32. *not once mencioned in the Englishe Courte*, &c.: flattery sufficiently contradicted by the length and emphasis with which he treats the subject.

P. 120, 8. *stande aloofe from Ioue and lyghtning*: Campaspe (iv. 4. 32) adds 'kinges loue.'

P. 121, 3. *When Phydias first paynted*, &c.: cf. *Camp.* iii. 4. 84–5. Pliny, xxxv. 32, merely says—'It was with four colours only that Apelles, Echion, Melanthius, and Nicomachus, these most illustrious painters, executed their immortal works; melinum for the white, Attic sil for the yellow, Pontic sinopis for the red, and atramentum for the black' (B. and R. vi. 245)—a passage said to be founded on Cic. *Brutus*, c. 18. Pliny has nothing about Phidias or Zeuxis, but deplores contemporary preoccupation with the materials used, rather than the genius shown, in painting.

17. *an odde Corner*: i. e. 'a puzzle,' or perhaps 'a piece over.'

P. 122, 21. *Venus . . . Mercury*: parents of Hermaphroditus, Ov. *Met.* iv. 285 sqq.

P. 123, 3. *casteth*: *M. Bomb.* ii. 4. 18 'cast this matter.'

11. *hab, nab*: hit or miss, fr. AS. *habban*, and *nabban* (*ne habban*, not to have—Skeat). Altered to *hob, nob* (*Tw. Night*, iii. 4. 262), prob. by confusion with *hob*, which Halliwell gives as a small piece of wood set on end by boys, to put halfpence on to chuck at; cf. *hobler*, *M. Bomb.* v. 3. 14.

16. *Hard is the choyce*, &c.: quoted by Fallace in *Ev. Man out of his Hum.* v. 7.

P. 124, 18. *stunge . . . healed with the Scorpion*: Pliny, xxiv. 29; cf. p. 172 l. 10, vol. i. pp. 215 l. 4 note, 247 l. 29. *The Life-History of British Serpents*, by G. R. Leighton (1901), relates how 'Brusher Mills,' a famous snake-catcher, cured adder-bites on his own hands with oil made from adders baked in an oven in a jar. *Phalangium*: Pliny, xxix. 27 'in remedio est, si quis eiusdem generis alterum percusso ostendat. Et ad hoc servantur mortui.'

P. 125, 2. *Pomegranet . . . kernelles*: in *All's Well*, ii. 3. 276, Parolles was 'beaten in Italy for picking a kernel out of a pomegranate.'

P. 127, 12. *spoyle*: *soile* (E rest) is perhaps preferable, as metaphor from a deer taking soil, or refuge (generally in water).

31. *person*: of rank or social status, *personage* being used of appearance.

P. 128, 1. *tetars to be drawen*: blisters to be lanced.

9. *Spider . . . floure into poyson*: i. e. by injecting poison into it.

P. 129, 32–4. *such a place . . . of vertue*: probably imaginary. I cannot find it in the *Sonnetti*.

P. 130, 15. *Harpey*: E's correction of the unintelligible *Hare Sea* of MABD is justified by Virgil's 'Virginei volucrum vultus' and 'taetrum odorem,' *Aen.* iii. 216, 228.

18. *Basiliske*: Pliny, viii. 33, after stating the fatal quality of the glance of the 'catoblepas,' says 'Eadem et basilisci serpentis est vis.'

22. *prayse at the parting*: ordinarily the proverb emphasizes rather the preceding disapproval, as *Tempest*, iii. 3. 39.

28. *vnkinde*: i. e. not true to his kind, not of good breed, as vol. i. 206 l. 11, 249 l. 7.

30. *Atlanta . . . Hyppomanes*: Ov. *Met.* x. 565 sqq. Again, p. 178 l. 34, vol. i. 288 l. 32.

P. 131, 4. *Venus blisseth Lions in the fold*: i. e. favours those who combine the predatory and lamblike qualities.

13. *Uiper, who beeing stricken*, &c.: Aelian, *De Nat. Animal.* i. 37 Ὄφεως δὲ εἰ καθίκοιο καλάμῳ, μετὰ τὴν πρώτην πληγὴν ἀτρεμεῖ, καὶ τῇ νάρκῃ πεδηθείς, ἡσυχάζει· εἰ δὲ πλεονάκις, εἰς θυμὸν ἐξάπτεται.

21. *Crocodile*, &c.: Pliny, viii. 31 'Terribilis haec contra fugaces bellua est, fugax contra insequentes.'

24. *willing resistance*: Hor. *Carm.* i. 9 'digito male pertinaci.'

25. *Arellius*: Pliny, xxxv. 37, describes Arellius as painting (temp. August.) goddesses from his mistresses; but the only 'Venus Cnydia' he mentions is Praxiteles' statue bought by the people of Cnidos.

28. *Mirre Tree*, &c.: Pliny, xii. 35 'Inciduntur . . . usque ad ramos qui valent. Sudant autem sponte, priusquam incidantur.'

31. *tye themselus . . . with Vlysses*: *Odyss.* xii. 179.

P. 132, 7. *Iupiters Well*, &c.: at Dodona. Pliny, ii. 306 'extinguishes torches plunged into it, yet, if they be brought near it, kindles them again'—B. and R., who suggest an exhalation of inflammable gas, and cite Lucret. vi. 879.

9. *Naphtha*: reversing, for his simile, Pliny, ii. 109 'Huic [naphthae] magna cognatio ignium, transiliuntque protinus in eam undecumque visam.'

17. *Aristotles Quadratus*: τετραγωνισμός, the square. *De Anima*, i. 2. 1, &c.

24. *tent*: cf. 'tainted,' vol. i. 212 l. 11 note.

P. 134, 5. *Iilly-floures*: clove-pinks or carnations; *sops in wine*, the common pink; *sweet Iohns*, a narrow-leaved pink. The change of tense, 'wil be,' is appropriate to these later blooms. At p. 162 l. 33 we are still only in Lent.

34. *Mulbery tree*, &c.: because it blossoms late; p. 5 l. 25 (Pliny, xvi. 41).

36. *Prouerb in Italy . . . she hath eaten a Snake*: not in Baretti. Cf. Basse's *Ninth Eclogue* 'Need eate no snake with youth to cover age.' The superstition no doubt founded on the casting of the slough.

P. 135, 31. *Protogenes*, &c.: Pliny, xxxv. 36 [Apelles] 'dixit . . . uno se praestare, quod manum ille [Protogenes] de tabula non sciret tollere.'

P. 137, 1. *besmered*: cf. Nash's *Pierce Penn.* (Sh. Soc. p. 21) 'lookes as simperingly as if she were besmeard.'

P. 138, 5. *court . . . by customes*: take advantage of social customs to make serious advances.

8. *straw is* [*drawn*] *by the Aumber*: Pliny, xxxvii. 11 'vocare harpaga, quia folia, et paleas, vestiumque fimbrias rapiat.' Its electric properties are attested by the borrowing of its Greek name (ἤλεκτρον) for the late-recognized force. Of *gold* and *Chrysocolla*, Pliny, xxxiii. 2, merely says they are found in close proximity.

11. *serpent . . . Box . . . Cypres*: only alleged to dislike ash-leaves, Pliny, xvi. 24. But cf. vol. i. 219 l. 4 note on 'the Ceder.'

16. *the droone*, &c.: Pliny, xi. 11 'Fucus ademtis alis in alveum reiectus, ipse ceteris adimit.'

19. *Dragons . . . Elephant*, &c.: founded on Pliny, viii. 12.

26. *toothlesse . . . hurteth none*: Pliny, xi. 62, says that snakes which are handled lack the poison-tooth.

P. 139, 1. *waxe haggard by manning*: grow wild by the endeavour to accustom them to men. *Taming of Shrew*, iv. 1. 196 'to man my haggard, To make her come,' &c.

4. *y^e^ Mycanions . . . borne balde*: Pliny, xi. 47 'Myconii [of Myconos in the Aegean] carentes eo [i.e. hair] gignuntur.' Again, *Saph. and Ph.* iii. 1. 34.

9. *cullyng*: clasping, as p. 5 l. 4.

18. *malyce*: cf. p. 41 l. 23.

20. *Chalazias*, &c.: fr. χάλαζα, hail, from its shape and colour. Pliny, xxxvii. 73 'etiam in ignem additae manere suum frigus.'

22. *dented at*: no other instance in N. E. D.

31. *Cabish*: cabbage. *Serpent . . . Ash tree*: cf. note on p. 138 l. 11.

32. *Theamedes*: Pliny, xxxvi. 25 'lapidem theamedem, qui ferrum omne abigit, respuitque.'

P. 141, 3. *thinkest all I write of course*: i.e. as so much conventional rejected-lover talk. Cf. vol. i. 202 l. 22 note, 254 l. 11, 261 l. 6.

28. *their comming*: willingness. In *M. Bomb.* ii. 3. 14, Jonson's *Silent Woman*, v. 1 and *Volpone*, iii. 5 the adj. 'coming' is used of one who makes advances.

P. 142, 8. *salfe*: OF. *saulf*, Lat. *salvus*. Cf. 'salfely,' p. 144 l. 6.

9. *grasse Trifole . . . no serpent*, &c.: this superstition, not in

Pliny, is probably of religious origin, the trefoil being emblematic of the Trinity.

32. *Cerberus... Orpheus*: Virg. *Georg.* iv. 483 'tenuitque inhians tria Cerberus ora.'

P. 143, 14. *Camill troubleth the water*, &c.: Pliny, viii. 26 'obturbata proculcatione prius aqua: aliter potu non gaudent.' Again, *M. Bomb.* v. 3. 232, *Pappe*, vol. iii. p. 396 l. 16.

19. *wine... Maroneum*: i. e. given to Ulysses by Maron, son of Evanthes, *Odyss.* ix. 193–215, esp. l. 209 ἓν δέπας ἐμπλήσας ὕδατος ἀνὰ εἴκοσι μέτρα. Lyly took it from Pliny, xiv. 6, changing the sense: 'Maroneum vicies tanto addito aquae miscendum Homerus prodidit. Durat etiam vis eadem in terra generi, vigorque indomitus.'

22. *Where salt doth grow*, &c.: Pliny, xxxi. 39 'Omnis locus in quo reperitur sal, sterilis est, nihilque gignit.'

24. *falling out of frinds*, &c.: Ter. *Andria*, iii. 3. 23 'Amantium,' &c.

25. *bones of the Lyon*, &c.: the sole foundation for this monstrous fable is Pliny's statement (xi. 86) that a lion's bones (except of the thigh and fore-arm) are 'tanta duritia, ut ignis elidatur, velut e silice.'

28. *Cucurbitæ*: lit. gourd, used for a gourd-shaped vessel or retort (*Gallathea*, ii. 3. 18), and medically for a cupping-glass. N. E. D. gives an instance from R. Copland's *Galyen's Terapeutyke* (1541).

P. 144, 11. *Crocadile... birde to breede*: i. e. the Trochilus, Pliny, viii. 37, *breede* being Lyly's addition. Cf. *Camp.* p. 315 l. 22, *Euph.* i. 193.

13. *Lyon... helped his foote*: Aelian, *De Nat. Animal.* vii. 48, relates the story of Androcles spared in the arena by the lion from whose foot he had, in Africa, extracted a thorn. Pliny, viii. 21, merely relates how a lion, by fawning on Mentor of Syracuse, induced him to extract a splinter from his foot.

P. 145, 37. *sting of an Aspe... cut off*: Plin. viii. 35 'aspidum ictus nullo remedio, praeterquam si confestim partes contactae amputentur.' *Pearced in*, driven into.

P. 147, 6. *Iuory... seasoned with Zutho*, &c.: nothing under 'zythum,' the Egyptian cereal of Pliny, xxii. 82.

19. *Wine... Firre vessels... death*: because fir is resinous.

22. *by intention*: by tightening.

26. *Scithians... whippes*: from Herodotus, iv. 3, doubtful if at first hand. Again, *Pappe*, vol. iii. p. 396 l. 22.

31. *hearbe whereon the Beare hath brethed*: Plin. xi. 115 'Contacta halitu eius nulla fera attingit.'

P. 148, 22. *mammering*: p. 75 l. 25, vol. i. 253 l. 14. Not onomatopoeic, but expressing paralyzed powers. AS. *mamor*, deep sleep.

28. *hearbe in India... serpents*: Plin. xii. 18 'herba praecipui odoris referta minutis serpentibus,' &c.

34. *Box... seede is poyson*: Plin. xvi. 28 'cunctis animantibus invisum.'

34. *Tilia*, &c.: the linden. Plin. xvi. 25 'fructum a nullo animalium attingi: foliorum corticisque succum esse dulcem.'

P. 150, 17. *gestes and fish*, &c.: as on p. 81 l. 13 (note).

P. 151, 4. *a Diapason*: explained by N. E. D. here as a 'combination of notes in a harmonious whole.' The word emphasizes the harmonious *ending* or result: cf. 'The Diapason closing full in Man,' Dryden's *Ode for St. Cecilia's Day*.

P. 152, 12. *none ought . . . so to loue . . . to hate*: Lyly, I think, did not know Sophocles:

> ὅ τ' ἐχθρὸς ἡμῖν ἐς τοσόνδ' ἐχθαρτέος,
> ὡς καὶ φιλήσων αὖθις, ἔς τε τὸν φίλον
> τοσαῦθ' ὑπουργῶν ὠφελεῖν βουλήσομαι,
> ὡς αἰὲν οὐ μενοῦντα. (*Ajax*, 679 sqq.)

22. *Wooll, which the Seres sende*: i. e. silk. Virg. *Georg.* ii. 121 'Velleraque ut foliis depectant tenuia Seres.' Cf. *Endim.* i. 3. 53, 'not Silkes, nor Tyssues, nor the fine wooll of Seres'; *Sapho*, iii. 1. 38.

P. 153, 13. *long peace*: the desultory war with France, begun on Philip's motion in 1557, and marked by the loss of Calais 1558, by help sent to the Scotch Reformers 1560, and to the Huguenots 1562, was concluded by a peace in 1566, which remained unbroken in 1580. On p. 209 l. 37 Lyly says the temple of Janus has been shut for 'twentie yeares.'

wrinckle: fold, twist, and so device; like Greek πλέκειν πλοκάς and Lat. *nectere* dolos. One or two other phrases in the correct *Euphues* are unconsciously reproduced by modern slang, e.g. 'haue no shew,' vol. i. 191 l. 13, 209 l. 32, 321 l. 8, 'grauelled,' below, l. 25 (=stuck in the gravel).

P. 155. 23. *trayned*: drawn; *call* contains a pun (*caule*) on the following *nette*.

P. 156, 2. *with nothing lesse then loue*: i. e. with anything but love.

3. *thy sweete heart now in Naples*: cf. p. 34 l. 7 'she vpon whome I gesse thou harpest.'

P. 159. 3. *the ende . . . of loue wedding, not wooing*: cf. Venus in *Woman in the Moone*, iii. 2. 21–4:

> 'Tis not the touching of a womans hand,
> Kissing her lips, hanging about her necke,
> A speaking looke, no, nor a yeelding worde,
> That men expect; beleeue me *Sol* tis more.'

14. *Phrigius and Pieria*: from Plut. *De Mulierum Virtutibus*, c. 16. Above, vol. i. p. 257 l. 36, note.

P. 160, 9. *smell to*: as in *M. Bomb.* ii. 2. 17. Cf. 'seeke to,' p. 110 l. 2.

P. 161, 2. *and then—!*: I believe Lyly intends a playful aposiopesis, implying his certainty of their agreeing with him.

16. *greene Rushes*: a proverb for ceremony; 'green'= fresh: Heywood's *Proverbes*, 1546 'Greene rushes for this stranger' (Repr. p. 102).

Cf. *Saph. and Phao*, ii. 4. 98 'straungers haue greene rushes, when daily guests are not worth a rushe.'

P. 161, 29. *knewe his good*: of good breeding and civil behaviour. In *Loves Metam.* iii. 2. 70, the merchant reassures Protea with 'Come with me, and you shall see that Marchaunts know their good as well as Gentlemen.' Perhaps also *Midas*, iii. 3. 41.

P. 162, 6. *my wit ... grosse diot*, &c.: in *Tw. Night*, i. 3. 90 Sir Andrew says, 'I am a great eater of beef, and, I believe, that does harm to my wit.' In *Tro. and Cress.* ii. 1. 14 Thersites calls Ajax 'beef-witted' (Aldis Wright).

36. *Chestes*: so *Pappe*, vol. iii. p. 395 l. 5; i.e. chess, which is a corruption of the plural *checks*, fr. OF. *eschecs*, = Kings (Skeat). Halliwell quotes '*Jouer aux eschets*, to play at chests or tables,' *Nomenclator* (1585), p. 294.

P. 163, 12. *friendship ... by ... certeine odde persons defaced*: perhaps referring to Puritan dislike of social pastimes.

19. *Euphues shal be as iudge*: this social custom of discourse on a set subject under the presidency of one of the company was Italian in its origin, though it had no doubt been generally adopted in cultivated European society. It forms the framework of many Italian tales, the earliest instance being found perhaps in Boccaccio's *Filocopo*, composed about 1339, and translated under the title of *A pleasaunt disport of diuers Noble Personages... Englished by H.G.... London...* 1567 (reprinted 1571 and 1587), and a later instance in Castiglione's *Il Cortegiano* (Venice 1528 fol. translated by Sir Thos. Hoby, 1561); while it appears in original English literature in William Bercher's MS. *The Nobylytye off Wymen*, 1559, in Tylney's *Flower of Friendship*, 1568, and in 'The Aduentures passed by Master F.I.' in Gascoigne's *Hundreth sundrie Flowres*, 1573, p. 262. With the two latter works Lyly was clearly acquainted (Introd. vol. i. pp. 158–9), and the following quotation from *The Flower of Friendship*, fol. A 5, shows that in writing the preceding thirty lines or so he had Tylney's little book open before him—'[After dinner] the Lady Iulia deuised w^t^ the company in what pastimes we should spende the after noone. Some liked well of carding and dicing, some of dauncing, and other some of Chestes, al which were condemned, by the moste part, who alleged that those Pastimes were not aunswerable to the tyme of the yeare, but more meete for Christmas: and therefore suche games were fittest, y^t^ might be used abrode in the fields, as bowling, shooting and such other lyke. But Mr. Pedro, nothing at all lyking of such deuises, wherein the Ladies should be left out, said: y^t^ he wel remembred how Boccace & Countie Baltizer [i.e. Baldassarre di Castiglione] with others recoũted many proper deuises, for exercise, both pleasaunt & profitable, which (quoth he) were vsed in y^e^ courts of Italie, and some much like to them, are practised at this day in the English court, wherein is not only delectation, but pleasure ioyned with profite, and exercise of the wit.' Cf. above, p. 137 ll. 3–6.

24. *sting of an Aspe . . . dimme eyes*: hastily from Pliny, viii. 35 (cf. p. 145 l. 37), where the asp's 'hebetes oculos' hinder it from stinging, not lessen the effects of the sting.

P. 164, 10. *Torteise in India*, &c.: i. e. the turtle. Pliny ix. 12 'quae voluptas libere spirandi in tantum fallit oblitas sui, ut Solis vapore siccato cortice, non queant mergi, invitaeque fluitent, opportunae venantium praedae.'

P. 165, 10. *to some . . . thought courteous*: 'to some' with 'thought,' as p. 84 l. 27 'was thought to Euphues courtly,' &c.

30. *ring . . . touched with the Loadstone . . . come to a chaine*: Pliny, xxxiv. 42 (De magnete) 'aliud apprehendens ferrum, ut annulorum catena spectetur interdum.' Cf. p. 121 l. 16.

P. 166, 14. *Ienet*: properly a small Spanish horse, from Arab *senáta*, a Barbary tribe (Skeat).

35. *Rhodope*: i. e. Rhodopis, the Alexandrian courtesan, once a fellow slave of Aesop, Pliny, xxxvi. 17; Aelian, *Var. Hist.* xiii. 33.

P. 167, 7. *tall trees in Ida*, &c.: the nearest reference seems to be Pindar, frag. 126 (quoted Plut. *De Exilio*, c. 9) Ἐλαφρὰν κυπάρισσον φιλέειν | ἐᾶν δὲ νομὸν Κρήτας περιδαῖον. But Ida properly means 'wood.'

37. *Adamant*: the word by which Lyly always translates Pliny's 'magnes.' Cf. vol. i. 321 l. 2 (note).

P. 168, 6. *fire is in the flinte . . . not in the steele*: the Bodleian edition of 1630 has the following manuscript note, 'Of the 1,001 Vulgar Errors in this most singular Book, this error is the very opposite of truth. The fire is in the steel, and in the steel only. The collision fuses a particle of steel, which is visible from its becomming of a red, or white, heat from the strength and quickness of the friction, 1829, J. Maude.'

16. *Venus saide in one eye to haue two Apples*: i. e. two pupils, and therefore to be doubly attractive.

25. *gloase*: flattery, with allusion also to strained pulpit interpretation.

33. *in print*: as the acme of neat and fine appearance. Whitney quotes *Anat. of Mel.* p. 539 'He must speak in print, walk in print,' &c., and Jonson's *Staple of News*, i. 1 'Fits my ruff well?' 'In print.'

P. 169, 17. *Chius, who*, &c.: Plut. *De Tranquil. Animi*, c. 8 οὐδέν τι τοῦ Χίου βελτίων γενόμενος, ὃς πολὺν καὶ χρηστὸν οἶνον ἑτέροις πιπράσκων, ἑαυτῷ πρὸς τὸ ἄριστον ὀξίνην ἐζήτει διαγεύομενος.

23. *camocke*: see vol. i. 196 l. 1 note.

24. *content, that of y^e^ worst poore helpe patience*: perhaps requires transposition; or *poore* may be for 'poverty,' as 'fair' for 'beauty.' In *Piers Plowman*, C Text, 99 I find 'So that poure pacient is parfitest lif of alle.'

P. 170, 16. *eyes of Catoblepas*: Pliny, viii. 32, where the basilisk follows, which supports my emendation.

22. *heedie*: heedful. N. E. D. gives instances of 1548, 1581 and 1645.

P. 171, 4. *in Chio the Image of Diana*, &c.: not in Plutarch or Pliny. Cf. about Praxiteles' Flora, p. 77 l. 25 note.

29. *Serapus*, &c.: not to be identified; perhaps a misprint.

30. *sparke . . . eyes of Actina*: imaginary personification of *ἀκτίς, ῖνος*, a ray. Cf. 'Lauia' from *lavare*, p. 190 l. 5.

P. 172, 5. *Quaile from Hemlocke*: Plin. x. 33 'Coturnicibus veneni semen gratissimus cibus.'

8. *Rubarbe*: Plin. xxvii. 105 'rhacoma' (Pontic rhubarb) has a hot flavour, and allays inflammation.

9. *Scorpions sting*: see above, p. 124 l. 18 note.

13. *suspect him*: i. e. himself.

18. *Lunaris hearbe*: I find no authority for this, nor for the dreams of weddings and dances it causes to the sick in *Saph. and Ph.* iii. 3. 43–5. A lunary-bank figures *Endim.* ii. 3, &c.

24. *speaking in his cast*: i. e. in his part, interrupting him, as p. 55 l. 6 and *M. Bomb.* v. 3. 20.

26. *trewant in*: truant from.

P. 173, 10. *wist*, as on p. 181 l. 11, erroneously as a present; really, past of *wit*.

13. *refelled*: refuted, as pp. 109 l. 28, 133 l. 15.

P. 174, 13. *sew a pond*, &c.: drain off, exhaust a pond (here, of its fish). ME. *sewen*, dry, wipe, fr. OF. *essuier*—it survives in *sewer*. The statute prohibiting the sale of meat in Lent, and the enjoining of fish-days always (Wed. Fri. Sat.) was not so much religious, as to encourage fisheries and economize animals (Malone's note, 2 *Henry VI*, iv. 3. 6).

P. 176, 10. *stone . . . Cranes . . . mountaines*, &c.: so above, p. 61 l. 2, referring to Plut. *De Garrulitate*, c. 14 'geese, when they be to take a flight into Cilicia over the mountaine *Taurus*, which is full of eagles, take up every one in their bill a good big stone . . . to restraine their gagling.' Lyly confuses the passage with that about cranes in Pliny, x. 30.

P. 177, 4. *no perfect Musike . . . with one string*: the Bodleian copy of 1630 has a manuscript note 'Paganini would frequently average five Guineas a minute by playing upon one string!'—born 1784, first concert 1793.

15. *Emerald which cracketh*, &c.: nothing in Pliny, xxxvii. 16–19.

19. *serpent Iaculus & the Uiper, who burst with their owne brood*: p. 5 l. 5. Pliny, x. 82, says that after the viper has given birth to twenty young, one a day, 'ceterae, tarditatis impatientes, perrumpunt latera, occisa parente.' The *iaculus* is mentioned, viii. 35, merely as darting from trees.

P. 178, 20. *suspition*: implication, supposition.

22. *Painter Tamantes*: i. e. Timanthes, as p. 22 l. 24, who portrayed Agamemnon's unpicturable grief for Iphigeneia by veiling his face (Plin. xxxv. 36, §§ 3–6).

27. *thornes thrust into mine*: p. 185 l. 31, as excuse for not stirring.

32. *at the receite*: of a toil or trap into which the game was driven. Again, *Loves Met.* v. 4. 5. Cf. *Harl. MS.* 6910, f. 162 'But list, alas, Loues Beagles be vncoupeld, Beautie praites | And driues my Hart from out the thicks, and at Receite awaites.'

34. *Hippomanes*: Ov. *Met.* x. 565–605.

P. 179, 4. *shorte heeles*: euphemism for frailty in women, explained by Gosynhyll's (?) *The Schole Howse of Woman*, c. 1540 (E. V. Utterson's 'Select Pieces of Early Popular Poetry,' 1817, vol. ii. p. 75)

> 'The fowler she is, the sooner it is doon;
> So short of heel they be ouer all,
> That if ye blowe they must needs fall.'

High instep: of pride, vol. i. 202 l. 24 and *Endim.* ii. 2. 34. The two phrases are coupled of a froward lady in *Midas*, iii. 3. 33.

15. *feete ... founder*: of a swimmer attacked by cramp in cold water.

P. 180, 15. *vmper*: umpire. ME. *vmpere*, properly *nompere*, fr. OF. *nomper*, 'not equal' (Whitney).

21. *a lawe among the Persians*, &c.: or, at least, it may have been.

P. 181, 15. *minuit*: M has same spelling, p. 143 l. 12.

18. *ryuer Gallus*: Pliny, xxxi. 5, notes it as good for the stone, 'sed ibi in potando necessarius modus, ne lymphatos agat.'

21. *Lycurgus ... vynes ... destroyed*: Plut. *De Aud. Poetis*, c. 1 Οὐδὲ γὰρ οὐδὲ Δρύαντος υἱὸς κρατερὸς Λυκόργος ὑγιαίνοντα νοῦν εἶχεν, ὅτι πολλῶν μεθυσκομένων καὶ παροινούντων, τὰς ἀμπέλους περιὼν ἐξέκοπτεν, κ.τ.λ. Also alluded to *De Virt. Mor.* c. 12.

25. *profitable for no other thing but mettalles*: Plin. xxxviii. 21. Cf. *Gall.* Prol., note, *Mid.* i. 1. 64.

30. *Goat ... neuer without an aigue*: Plin. viii. 76 'nec unquam febri carere,' from Varro.

32. *Nightingale*, &c.: Plin. x. 43 (of two contending) 'Victa morte finit saepe vitam, spiritu prius deficiente, quam cantu.'

P. 182, 3. *these louing wormes*: *Camp.* v. 4. 127 'Two louing wormes, Hephestion'; *M. Bomb.* ii. 2. 15 'the louing worme my daughter'; *Tempest*, iii. 1. 31 'Poor worm! thou art infected.'

P. 183, 7. *he would haue saide*, &c.: i. e. he really meant that men, not women, ought to feel jealousy.

16. *bounde a woman to patience*, &c.: Frances' view is perhaps from Lady Isabella in Tylney's *Flower of Friendship*, D viii. recto, 'as meete is it, that the husband obey the wife,' &c.

32. *Panace*: Plin. xxv. 11 'Panaces ipso nomine omnium morborum remedia promittit.'

33. *Nepenthes*: Plin. xxv. 5, plant conferring oblivion of sorrow given to Helen by Polydamna (*Od.* iv. 221).

36. *stone Draconites ... Lapidarie burne it*: Plin. xxxvii. 57 merely

says 'Esse autem candore translucido, nec postea poliri, aut artem admittere.'

P. 184, 3. *stone Pansura*: stone and name (fr. σύρω) seem alike Lyly's coinage.

4. *three rootes . . . to Musicke*: Plut. *Sympos.* i. 5 'Three principall causes or roots there be of Musick, to wit, paine or griefe, pleasure or joy, and the ravishment of the spirit' (Holland).

8. *hearbe Adyaton*, &c.: (*a* and δύω) another coinage, apparently.

15. *roote of y^e^ Reede . . . force*: Pliny, xxiv. 50 'The root of the reed, pounded and applied to the part affected, extracts the prickles of fern from the body, the root of the fern having a similar effect upon splinters of the reed' (Bostock and Riley).

P. 185, 4. *Ladyes . . . Gentle-women*: i. e. titled and untitled. Again in the second prefatory Address to this Part.

6. *smacke*: taste, passing like 'taste' into the sense of 'inclination.'

31. *thornes in his heele*: apparently a proverbial excuse for not stirring. Above, p. 178 l. 27.

P. 187, 21. *either*: probably for *either's*.

22. *Euphues cryed quittance*: i. e. showed the same reserve as Fidus had originally showed, pp. 38 sqq.

P. 188, 6. *haue an eye to the mayne . . . the buy*: i. e. don't neglect important affairs in attending to the minor matters of amusement and exercise. Dicing phraseology, as vol. i. 245 l. 16.

35. *within fewe dayes . . . arryued at Athens*: in bad weather the voyage from Naples to Dover had occupied 'eight weekes,' p. 34 l. 19.

P. 189, 25. *little dogges from Malta*: Harrison in his *Description of Britaine*, iii. 7. p. 230 a, describes them as 'little and prettie, proper and fine, and sought out far and neere to satisfie the nice delicacie of daintie dames . . . Sybariticall puppies . . . meet plaiefellowes for minsing mistresses to beare in their bosoms.'

P. 190, 5. *Lauia, who*, &c.: there was a Roman gens, Lavia or Labia, but Lyly evidently coins the name from *lavare*, to suit his imaginary illustration, as with 'Actina,' p. 171 l. 30.

10. *but one*: i. e. Elizabeth.

P. 191, 1. *Euphues Glasse for Europe*: largely founded on William Harrison's *Description of Britaine* prefixed to Holinshed's Chronicle (1577).

3–11. *There is an Isle . . . Promonterie*: these nine lines verbally from Harrison's second chapter, which names the Promontory 'Caledonium & Orchas.'

13. *the Giauntes*: 'Albion the giant' is mentioned as settling in Britain in Harrison's fourth chapter, and ch. v is devoted to discussing 'whether giaunts inhabited in this ile or not.'

14. *Languages . . . kyngdomes . . . Religions . . . before . . . Christ*: the subjects of Harrison's sixth, seventh, and ninth chapters respectively.

23. *twentie and sixe Cities*: this is the number stated in Harrison, bk. ii. ch. 13, i. e. the number of cathedral-towns, counting, as he explains, only Bath for Bath and Wells, and Lichfield for Lichfield and Coventry. The list is given on fol. 192 b, 'London, Yorke, Canterburie, Winchester, Cairleill, Durham, Elie, Norwich, Lincolne, Worcester, Glocester, Hereford, Salisburie, Excester, Bath, Lichfield, Bristow, Rochester, Chester, Chichester, Oxford, Peterborow, Landaffe, S. Dauids, Bangor, S. Asaph.'

29. *vnto the fall Middway*: i. e. to the point where the Medway falls into it, a river spelt 'Midwaie' by Harrison, ch. 11. I cannot find the measurement, 180 miles, in Harrison, but it is near enough, and conclusive against 'Middway' meaning 'at half-course.' Lippincott's Gazetteer measures 215 miles to the Nore.

32. *diuers Hospitals*, &c.: these details about London must be of Lyly's personal knowledge. Not even Fitzstephen's account (*temp.* Henry II) was available, being first printed with Stow's *Survey*, 1598. Existing Hospitals, not surgical, but for affording board and lodging to poor or sick persons, were Christ Church, St. Bartholomew's, St. Thomas', Bridewell, Bethlehem, St. Katharine's, the Charterhouse, the Savoy, Trinity College, &c. (See Stow, bk. i. chs. 26, 27.)

33. *a gloryous Burse . . . the Ryoll Exchaung*: on Cornhill, erected 1566 (Stow, ii. ch. 8).

P. 192, 12. *soiourns*: I find no parallel instance of *soiourns*, the reading of MAB. Middle English spelling has the suffix.

18. *woulde they had it*: i. e. would the lusty youths had it. Lyly probably means a hit against the usurers.

21. *two and twentie Byshops*: this number is inconsistent with the 'twentie and sixe Cities' of p. 191 l. 23; but from the list of Bishops that sat in Parliament in 1563 Harrison, p. 165, omits Oxford and Bristol, and Lyly perhaps omits, further, the two Archbishop (in *Pappe*, vol. iii. p. 407 l. 3, he speaks of 'xxiiij Bishops'); or else he excludes the four Welsh sees—cf. note on l. 23, above.

P. 193, 5. *I was my selfe in either*: Lyly took his degree at both.

18. *buildings are not very stately*: so Harrison, bk. ii. ch. 12 'Of the maner of building,' &c.

21. *munition*, &c.: Harrison, ii. 16, 'Of armour and munition,' laments the decay of archery, but commends the skill of the English with the caliver and the pike, and describes the ordnance of different weight.

22–6. *there armour . . . sowed in the same*: verbally from Harrison, ii. 16.

24. *Almaine Riuetts*: armour made with short plates connected by

rivets sliding in slot-holes so as to allow of the plates overlapping, first used by the Germans about 1450 (Whitney).

24. *iacks*: defensive coat for foot-soldiers, of which 'jacket' is a diminutive. Chapman, *Iliad*, iii, speaks of 'iacks well quilted with soft wool' (Whitney).

28. *Their nauie . . . fishermen*: verbally from Harrison, ii. 17, p. 200 b.

31. *saile nyne hundered myles in a weeke*, &c.: so Harrison, p. 201 b of 'well builded vessells.' In the Bodleian copy of 1630, 'J. Maude' writes 'In the days of Geo. 4th Ships will sail above 2000 miles in a week, and Birds more than 400 miles in a Day.' In 1900 we *steam* from Liverpool to New York (3016 miles) in about six days; while the *Standard* of Oct. 17 records that a homing pigeon, tossed at Marennes on the Bay of Biscay south of Rochelle at 4.45 a.m. on July 10, reached Newcastle-on-Tyne (630 miles) at 5.8 a.m. July 11.

33. *foure bathes*, &c.: Harrison, ii. 23 (ad init.), who speaks of St. Vincents and Halliewell as 'places more obscure than the other two, and yet not seldom sought vnto by such as stand in need.' The St. Vincent Rocks near the Clifton suspension-bridge preserve the name of the hot springs once frequented there. Of Holywell in Flintshire, on the Dee, Camden, *Britannia*, 1586, p. 394, says 'Haliwell, i.(e.) fons sacer, Winefridæ virginis memoria . . . & musco gratissimi odoris longè est celeberrimus. Ex quo emanat fluuiolus statim eximius, párque molæ agendæ, tanto impetu proruit.'

P. 194, 4. *Concerning their dyot*, &c.: Harrison, ii. ch. 6 'In number of dishes and change of meat, the nobilitie of England . . . do most exceed,' p. 166 a; 'The gentlemen and merchants keepe much about one rate, and each of them contenteth himselfe with foure, five, or six dishes,' p. 167 a; while on p. 168 a he mentions the silence and sobriety that mark their meals.

8. *hauing halfe dyned . . . Maior of London*: i. e. 'after but a poor meal,' not 'midway through the meal.' The saying is attributed by Harrison, p. 168 a, to husbandmen and artificers, 'if they happen to stumble vpon a peece of venison, and a cup of wine or verie strong beere or ale.'

15. *The attire they vse*, &c.: this paragraph is grounded on Harrison, ii. 7, where mention is made of 'Morisco gouns' and 'Barbarian sleeues' [i. e. of Barbary], 'the Spanish guise,' 'the French toies'; and where the picture of a naked man with a piece of cloth and pair of shears is said to have been the only resource of one who set about to describe English costume. The picture was painted in 1570, as part of the decoration of the gallery of the Earl of Lincoln, in which national characteristics were represented, by the Fleming, Lucas de Heere, court-painter to Elizabeth, who died 1584. (*English and American Painters*, by Buxton and Koehler, p. 20.) The story recurs in Coryat's *Crudities* (1611), and is reproduced in Fairholt's note on the Prologue to *Midas*.

27. *The lawes they vse*, &c.: these details are all taken, without change or importation of fresh matter, from Harrison, ii. 9 'Of the lawes of England,' where on p. 179b we find 'We haue therefore in England sundrie lawes, and first of all the ciuill, vsed in the chancerie, admeraltie, and diuerse other courts . . . We haue also a great part of the Canon law dailie practised among vs, especiallie in cases of tithes, contracts of matrimonie, and such like, as are vsuallie to be seene in the consistories of our bishops and higher courts of the two archbishops . . . The third sort of lawes that we haue are our owne [= Lyly's 'lawes of the Crowne'] . . . The regiment that we haue therefore after our owne ordinances, dependeth vpon three lawes, to wit, Statute law, Common law, Customarie law and Prescription . . . The first is deliuered vnto vs by parlement, which court . . . is the highest of all other, & consisteth of three seuerall sorts of people, that is to saie, the nobilitie, cleargie, and commons of this realme . . . The Common law standeth vpon sundrie maximes or principles, and yeares or termes . . . Certes these cases are otherwise called plees or actions etc. . . . Customarie law consisteth of certeine laudable customes, vsed in some priuate countrie . . . Prescription is a certeine custome, which hath continued time out of minde, but it is more particular than customarie law.'

34. *striketh the stroke*: is mainly or finally instrumental in it. Cf. Erasmus' *Apophthegmes*, trans. by Nicolas Udall, 1542, bk. ii. c. 16 'suche . . . as beare any rule, *stroke*, or autoritte in the commen weale'; and Bercher's *Nobylytye off Wymen* (MS. 1559), f. 31 'the wymen in that region bear a greate stroke.'

P. 195, 3. *some originall, some iudiciall*: this seems to refer to the distinction between bills of complaint which proceed merely from the plaintiff, and those founded upon some previous case where the same or similar issues were tried.

4. *demur*: demurrer, a pleading that, even if the facts stated by the opponent were true, he cannot claim legal relief.

11. *Murtherers & theeues*, &c.: Harrison, ii. 11 deals with punishments.

15. *sauage beastes and vermyn*: treated Harrison, iii. 4; while 'cattell kept for profite' are dealt with iii. 1.

23. *dogges*, &c.: Harrison, iii. 7, where p. 231 a is found Lyly's derivation of 'mastiff'—'of the word mase and theefe (or master theefe if you will).' *Mestif*, fr. sb. *mastin*, 'a mastive, or bandog'; fr. LL. *mastinus* = *masnatinus*, fr. LL. *masnata*—a household.

28. *Salt made, & Saffron*, &c.: 'Salt made' occupies Harrison, iii. c. 13, saffron and stone quarries cc. 8 and 9. The whole passage 'Quicksiluer . . . distant from the shoare' is verbally from iii. 10. p. 236 b, where also occur 'colemines,' 'saltpeter for our ordinance [i. e. ordnance] and salt soda for our glasse': the metals tin, lead, iron, steel, and copper occupy

separate paragraphs in chap. 11, where also, p. 237 a, is found the 'olde saying' about Britain, which is the last detail borrowed from Harrison.

29. *Antimony*: one of the elements, brittle, bluish-white, of a flaky crystalline texture.

30. *Orpiment redde and yellowe*: yellow orpiment is an arsenic trisulphid; red orpiment or realgar an arsenic disulphid.

P. 196, 16. *English-man, to thinke worst of his owne nation*, &c.: the habit of exaggerated praise of foreign custom, scenery, and literature, of course survives, but was probably never general.

P. 197, 6. *Vlysses . . . faine maddnesse*, &c.: among the fragments of the Cyclic poets. His motive was to escape joining the Trojan expedition, but the fraud was discovered through Palamedes' suggestion that they should subject his son Telemachus to the torture.

12. *with Laocoon*: i. e. as Laocoon was.

19. *Antenors policies*: foremost in council among the Trojans, generally introduced as πεπνυμένος, e. g. *Iliad*, iii. 148, 203; vii. 347, &c.

24. *fire, which they had felt*, &c.: i. e. during the Marian persecution.

30. *Zopirus*: Herodotus, iii. 158-60, and Plut. *Reg. et Imp. Apophtheg.* (Darii).

32. *Nausicaa . . . shift*, &c.: punning allusion to *Odyss.* vi. 214.

33. *Ptolomeus Philadelphus*: Ptolemy II, king of Egypt, and founder of the Alexandrian library, died 247 B.C.

P. 198, 2. *Lorde Burgleigh*: an early patron of Lyly's; see Life, vol. i. pp. 12, 17, 28.

6. *saying of Agamemnon*, &c.: Plut. *An sit seni gerenda respub.* c. x τὸν γοῦν βασιλέα τῶν βασιλέων εὐχόμενον τοῖς θεοῖς Τοιοῖτοι δέκα μοι συμφράδμονες εἶεν Ἀχαιῶν [*Il.* ii. 372] οἷος ἦν ὁ Νέστωρ, οὐδεὶς ἐμέμψατο.

10. *Nestor . . . age*: cf. Latin letter in Life, vol. i. p. 14 'etate Nestorem . . . adæquare.'

P. 199, 2. *Archimedes*: assisted Hiero in the defence of Syracuse against Marcellus, and on its capture 212 B.C. was killed by the Roman soldiery, while intent on a mathematical problem. Plut. *Marcellus*, c. 19. Cicero, *De Fin.* v. 19 'qui dum in pulvere quaedam describit attentius, ne patriam quidem captam esse senserit.'

10. *gorgious*: since printing text I find a parallel for *gorgeoust* (superl.) in 'famoust,' Puttenham's *Arte of Poesie* 1589, p. 242 ed. Arber.

19. *the Estrich*, &c.: this may be true, though it does not occur in Pliny, x. 1, which deals with the ostrich.

31. *russet coates haue their Christendome*: i. e. poor-clad folk are Christians like yourselves. *Russet* is subst., or adj., meaning homespun of ruddy brown colour.

33. *course carsie*: coarse kersey, coarse woollen cloth.

P. 200, 5. *staring stockes*: gazing-stocks.

12. *Artemidorus or Lisimandro*: Pliny mentions ii. 112 a geographer

of Ephesus, named Artemidorus; but more probably Lyly refers to the physician of Hadrian's time, 117–138 A.D., who published an edition of Hippocrates' works. I can make nothing of 'Lisimandro.'

29. *but their eare ful*: of any very small quantity, as the Roman virgins are said to drink 'but theyr eye full,' p. 56 l. 8.

P. 201, 1. *bewtie . . . lost with a sharpe blast*: cf. Fletcher's *Humor. Lieut.* i. 1. 14 'these beauties, | That have been labouring to set off their sweetness, | And wash'd and curl'd, perfum'd, and taken glisters, | For fear a flaw of wind might overtake 'em.'

4. *Ibes*, &c.: no authority; nor for p. 212 l. 24.

5. *serpent Serapie*, &c.: 'Serapie' may be an aural error for 'Cerastes,' the serpent with little horns, of which Pliny speaks viii. 35, &c.; but I find no authority for its 'bursting,' &c.

28. *needle . . . pen . . .*: the old opposition between samplers and sonnets, vol. i. 224 l. 5, 320, 321, and *Gall.* iii. 4. 48.

P. 203, 29. *whether . . . people . . . more fortunate, or the Prince*, &c.: cf. *The Diall*, 'Certen Letters,' ch. v, where the Emperor says of Lycurgus, 'I cannot tel whych of these two were moste happiest, the kyng hauynge so obedyent people, or els the realme to haue soo worthy a kinge.' It does not appear in Plutarch.

34. *sixt daye of Februarie* [*lucky*] *to the Grecians*: February is Lyly's mistake for Thargelion (May–June). Aelian, *Var. Hist.* ii. 25 Τὴν ἕκτην τοῦ μηνὸς τοῦ Θαργηλιῶνος πολλῶν καὶ ἀγαθῶν αἰτίαν γενέσθαι λέγουσιν οὐ μόνον τοῖς Ἀθηναίοις, ἀλλὰ καὶ ἄλλοις πολλοῖς. He instances Marathon, Plataea, Artemisium, Mycale, &c., as won on that date, and the birth of Socrates and Alexander. Abr. Fleming's trs., 1576, f. 21, says 'February.'

P. 204, 4. *Simonides . . . what God was*, &c.: from Cic. *De Nat. Deorum*, i. 22 'Roges me, quid, aut quale sit Deus; auctore utar Simonide; de quo cum quaesivisset hoc idem tyrannus Hiero, deliberandi sibi unum diem postulavit: cum idem ex eo postridie quaereret, biduum petivit: cum saepius duplicaret numerum dierum, admiransque Hiero requireret, cur ita faceret; "Quia, quanto," inquit, "diutius considero, tanto mihi res videtur obscurior."'

9. *Alexander . . . Appelles . . . Lysippus . . . Pirgoteles*: Pliny, vii. 38; quoted in note on p. 38 l. 16. Again p. 73. There seems to be no authority for this story of Parrhasius. It is merely the fiction under which the author prefers himself to Elizabeth's notice.

P. 205, 7. *treade the knottes*: set out the beds; perhaps from the use of the foot to bank up the soil.

13. *the Venus of Apelles*, &c.: cf. p. 6 l. 25 (note).

22. *Zeuxis . . . Atalanta*, &c.: Pliny, xxxv. 36 says the picture was 'athletam. Adeoque sibi in illo placuit, ut versum subscriberet, celebrem ex eo, "Invisurum aliquem facilius, quam imitaturum."' Cf. p. 6 ll. 21–2.

P. 206, 11. *windes blasteth*: so, 'them that *cares* not,' p. 72 l. 20, 'perfumes *doth* refresh,' vol. i. 191 l. 1. For the sentiment, cf. *Rich. III*, iii. 1. 94.

18. *of the age of xxij. yeares*: Elizabeth, born Sept. 7, 1533, was twenty-five at her accession on Nov. 17, 1558, and in 1580 would not cavil at the inaccuracy. On p. 212 l. 12, 'liued fortie yeares,' he bates her another four.

32. *patience that Zeno taught Eretricus*: Valer. Max. iii. 3. 2 'de patientia,' of which Zeno of Elea is the second example. 'Eretricus' must be Lyly's addition.

34. *Lycurgus . . . eye*: Plut. *Lycurgus*, c. 11 relates his generous treatment of a youth named Alcander, who had injured his eye in a riot got up by the wealthier citizens against the Syssitia.

P. 207, 10. *Aristides . . . exile*, &c.: Plut. *Aristides*, c. 25, where he refuses to join in Alcmaeon and Cimon's attack on Themistocles, who had caused his own ostracism.

11. *saying with Alexander*, &c.: possibly from *Reg. et Imp. Apoph.* βασιλικόν, ἔφη, ἐστὶν εὖ ποιοῦντα κακῶς ἀκούειν.

15. *burnt them all . . . Iulius Cæsar*: I find no authority for this, though in accord with her attitude; nor is the tale of Caesar to be found in Plutarch's *Life*, nor in that of Suetonius. Perhaps founded on his entry of the Senate-house with a note of the conspiracy, unread, in his hand; Appian, *De Bell. Civ.* ii. 116.

25. *Antoninus . . . y^e^ godly*: i. e. Antoninus Pius, often referred to in North's *Diall of Princes*.

32. *Gun that was shotte off*, &c.: the occurrence was recent, in July or August, 1579. The attempt is considered by Camden to have been aimed rather at Simier, the Duke of Anjou's ambassador for Elizabeth's hand, by some adherent of Leicester in revenge for his revelation to Elizabeth of his marriage with Lady Essex.—'About this time it happen'd, that while the Queen for her Pleasure was rowed in her Barge upon the Thames near Greenwich, attended by Simier, the Earl of Lincoln, and Hatton her Vice-Chamberlain, a young Man discharged a Piece out of a Boat, and shot one of the Barge-men in the Queen's Barge through both his Arms; who was presently apprehended, and led to the Gallows for a terror to him: But he solemnly protesting that he did it unwittingly, and meant no harm, was soon discharg'd. Neither would the Queen believe what some buzzed in her Ears, that he was purposely set on, to mischief either her or Simier.'—Camden's *History of England*, fol. ed. vol. ii. p. 471 b. Another writer describes it as a pure accident.

P. 208, 6. *in the hoat Ouen*: alluding to the story of Shadrach, Meshach, and Abednego, *Daniel* iii.

18. *Theodosius*, &c.: probably alluding to the repentance of Theodosius I, Emperor of the East, 383 A.D., for his massacre of the rebels of Thessalonica in 390.

15. *with Augustus . . . could not writ*: it is related of Nero, not Augustus; Suet. *De Caesar.* vi. 10 'Et cum de supplicio cuiusdam capite damnati ut ex more subscriberet, admoneretur, "Quam vellem," inquit, "nescire literas!"'

36. *abiects . . . subiectes*: again, *Pappe*, vol. iii. p. 411 l. 41.

P. 209, 13. *to refuse all*: e. g. Philip II, the King of Sweden, the Archduke of Austria, the Earl of Arran, the Duc d'Alençon, besides the perennial Leicester, and Anjou two years later.

16. *Lala that renoumed Uirgin*: portrait-painter of Cyzicus, unmarried. Pliny, xxxv. 40 'Romae pinxit . . . imagines mulierum maxime.'

17. *Aemilia . . . chastitie*, &c.: this Vestal, when the sacred fire was extinguished, miraculously rekindled it by throwing her best garment on the embers (Val. Max. i. 1. 7).

19. *Claudia*, &c.: the vessel conveying the image of Cybele to Rome had stranded at the mouth of the Tiber, and Claudia Quinta, probably sister to App. Claudius Pulcher, vindicated herself against a charge of incontinency by pulling it off after prayer to the goddess. Told Ov. *Fasti*, iv. 305, and alluded to Pliny, vii. 35.

21. *Tuccia . . . siue*: a miracle granted to vindicate her from a charge of incest. Mentioned Pliny, xxviii. 3, but the details of place only in Val. Max. viii. 1. 5, from whom Petrarch, *Trionfo della Castità*, 'Portò dal fiume al tempio acqua col cribro.'

37. *hiues in . . . helmettes*: Plut. *Numa*, c. 20 illustrates his peaceful reign by a quotation about spiders' webs woven between soldiers' pikes; but Fairholt's note on *Campaspe*, iv. 3. 8 refers to one of Alciatus' *Emblems* which represents bees swarming into a helmet. Cf. the 'Sonet' long attributed to Peele, 'His Helmet now shall make a hiue for Bees,' vol. i. p. 412. Andreas Alciatus' *Emblemata* appeared at Milan, 1522.

P. 210, 2. *this twentie yeares*: see note on 'their long peace,' p. 153 l. 13.

3. *Semyramis*: several times in Plut., e. g. *De Alex. seu Virt. seu Fort.* c. 3.

4. *Zenobia . . . six yeares*: from the death of her husband Odenathus, 267 A. D., to her overthrow by Aurelian in 273. She appears in Painter's *Palace of Pleasure*, ii. 14.

8. *walles of Fraunce to burne*: i. e. in Huguenot wars.

13. *looking through an Emeraud at others iarres*: actually reported of Nero watching gladiatorial combats, Pliny, xxxvii. 16. Possibly, says Beckmann (*Hist. Inv.* ii. 67), it was fluor spar, or Icelandic agate.

P. 211, 15. *Praxitiles*, &c.: his statues of Venus and Cupid mentioned together, Pliny, xxxvi. 4, but nothing said of his painting.

21. *Zeuxis . . . fiftie faire virgins of Sparta*, &c.: Pliny, xxxv. 36 Zeuxis chooses five as models from the virgins of Agrigentum. Venus turning her back is from Sannazarro's *Arcadia*: above, p. 480.

32. *Ladyes in Italy more then fiftie hundered*: in Domenichi's *Nobiltà*

delle Donne (1549) appears a Table of modern Italian ladies, amounting to about 7,500.

P. 212, 12. *liued fortie yeares a virgin*: actually, 47. Cf. p. 206 l. 18, note. The following words allude to the projected Anjou match, which in the autumn of 1579 she was known to favour; and reflect the general anxiety for an heir to the crown.

18. *tickle*: easily moved, inconstant (ME. *tiklen*, freq. of *tikken*, to touch lightly).

19. *twist*: slight thread. Cf. 'silken twist,' p. 100 l. 12, and *Coriol.* v. 6. 96 'a twist of rotten silk.'

24. *lyke the bird Ibis*: neither this, nor the detail about the bird, p. 201 l. 4, is in Pliny or Aelian. *Gall.* iii. 4. 34 'The birdes *Ibes* lose their sweetnesse when they lose theyr sights.'

34. *Nicaulia the Queene of Saba*: Fenton's *Tragicall Discourses*, ep. ded. mentions 'the quene of Saba, whiche some writers call Nycaula, and other Manqueda.' She is 'Nicaulis' in Josephus, *Antiq. Jud.* viii. c. vi. 2. 5.

35. *Nicostrata*: adapted from Plut. *Quaest. Rom.* 56, or his *Romulus*, 21, where she is said to have been the wife of Arcadian Evander, and a prophetess who delivered oracles in verse, hence called Carmenta, her real name being Nicostrata.

P. 213, 1. *Amalasunta*: daughter of Theodoric, who ruled at Ravenna as Queen of the Ostrogoths for eight years, from 522 A. D. Foresti's *De Claris Scelestisque Mul.* 1497 fol., c. 135, speaks of her as 'graecis latinisque literis egregie erudita, adeo ut cum quibusuis eruditissimis viris, de omni ferme disciplina cõgredi & disceptare non pertimesceret.'

2. *Aspasia . . . taught Pericles*: Plut. *Pericles*, c. 24 *τὴν δ' Ἀσπασίαν οἱ μὲν ὡς σοφήν τινα καὶ πολιτικὴν ὑπὸ τοῦ Περικλέους σπουδασθῆναι λέγουσι.*

3. *Themistoclea, who instructed Pithagoras*: otherwise Aristocleia, a Delphic priestess from whom he is said to have received many of his precepts; called Themistocleia in Diog. Laertius, viii. 1. 8.

6. *escapes*: faults, properly an error that escapes a clerk's or printer's eye; 'the escapes of children,' vol. i. 280 l. 24.

15. *twice . . . vnto the Uniuersities*: i. e. she spent four days at Cambridge in Aug. 1564, and five or six at Oxford Aug. 1566, three years before Lyly came up. At both she attended the disputations in the schools and made speeches in Greek and Latin. Her enjoyment of the latter visit is evident from Wood's *Hist. and Antiquities*, ii. pp. 156 sqq. Edwardes' *Palamon and Arcite* was given in Christ Church hall.

23. *kings of Persia . . . cut stickes*: again, *Camp.* Prol. at Court. Ael. *Var. Hist.* xiv. 12 *Ὅτι ὁ Περσῶν βασιλεὺς ὁδοιπορῶν, ἵνα μὴ ἀλύῃ, φιλύριον* (tablet of linden wood) *εἶχε καὶ μαχαίριον, ἵνα ξέῃ τοῦτο . . . Πάντως γὰρ οὐκ εἶχεν οὐ βιβλίον, οὐ διάνοιαν, ἵν' ἢ σπουδαῖόν τι καὶ σεμνὸν ἀναγινώσκῃ, ἢ γενναῖόν τι καὶ λόγου ἄξιον βουλεύηται.*

P. 214, 3. *gallerie of Olympia*, &c.: Plut. *De Garrul.* 1 Τὴν μὲν γὰρ ἐν Ὀλυμπίᾳ στοὰν ἀπὸ μιᾶς φωνῆς πολλὰς ἀντακλάσεις ποιοῦσαν, ἑπτάφωνον καλοῦσι.

10. *Two and twentie yeares*: her accession was Nov. 17, 1558.

22. *curses of the Pope*: Pius V's bull of excommunication and deposition, issued Feb. 25, 1570, was found nailed on the Bishop of London's door, May 15 (Froude, x. 10. 56).

P. 215, 12. *Queene of Nauarr ... the Marigolde*: Margaret d'Angoulême, queen of Henri II of Navarre, wrote, besides the *Heptameron*, a little book of religious meditations, a translation of which by the Princess Elizabeth was edited by John Bale with a preface and conclusion in 1548, under the title of 'A Godly Medytacyon of the Christen Sowle concerning a Love towardes God and hys Chryste.' The title-page represents a queen kneeling before Christ, whose head is resplendent with rays; but the book contains no further warrant for Lyly's 'vseth the Marigolde for hir flower,' which must mean merely 'imitates the marigold in faithful devotion.' Cf. *Hecatompathia* ix, and Davison's *Poetical Rapsody*, p. 117, ed. 1611

'The Sunne doth make the Marigolde to flourish,
The Sunnes departure makes it droupe againe.'

16. *bound the Crocodile to the Palme tree*: a way of saying 'made Egypt a field for his victories': but cf. *Euph.* i. 223 ll. 19–20.

19. *Eagle ... throwne dust*, &c.: Pliny, x. 5 says that some eagles will attack stags. They roll themselves in the dust, then perching between the antlers blind the creature by shaking it in its eyes and beating its face with their wings, till it throws itself over a precipice.

21. *blinde Beetle*, &c.: in one of Aesop's *Fables* (p. 86, ed. 1671) a beetle avenges himself on an eagle by invading its nest and rolling its eggs down the rocks, while Pliny x. 4 says that an eagle's feathers will consume those of other birds. Cf. *Endim.* v. i. 130, and above, p. 4 l. 9.

25. *Swallowe ... Grashopper*: Aelian, *De Nat. Animal.* viii. 6, mentions the easy capture of grasshoppers by swallows.

27. *burning ... with the breath ... Elephant*: Pliny, xi. 115 'Elephantorum anima serpentes extrahit, cervorum urit'—where *extrahit* means, not 'engenders,' but *cavernis extrahit*.

30. *bird Attagen*, &c.: Pliny, x. 68 'Attagen, vocalis alias, captus vero obmutescens.'

P. 216, 14. *weams*: wems (AS. *wam*), spots, blemishes.

20. ¶ *Iouis Elizabeth*: I have emended only the punctuation of these lines, and the impossible reading *sanam*, p. 217 l. 6. Cf. those prefixed to Lok's *Ecclesiastes*, 1597 (Life, p. 67). In a note to the Life, p. 23, I have urged that this contest between Pallas, Juno and Venus may have been suggested to Lyly by Lucas de Heere's painting of Elizabeth attended by these three goddesses. The picture is dated 1569, and is preserved at Hampton Court (No. 635).

P. 217, 1. *Assensere*: this active form is ante-classical.

26. *a moneths minde*: a strong desire; properly 'a woman's longing, usually commencing in the first month of pregnancy'; distinguished from the *month's-mind* or memorial service held for a person a month after his decease (Nares).

P. 218, 6. *at length, and not too late, bicause at last*: for the form cf. *Euph.* ii. 29 l. 22, *Mid.* v. 3. 101, &c.

17. *vnkinde*: contrary to kind, unnatural.

23. *clap hands*: cf. N.E.D., s.v., also the phrase 'strike me luck with earnest,' Beau. and Flet. (and Massinger's?) *Scornful Ladie*, ii. 3.

30. *wordes of assurance betweene Surius & Camilla*: i. e. the formal ceremony of betrothal or precontract, carrying at this date wellnigh as much validity as the complementary ceremony of the marriage itself, as is shown by the fact that no marriage-licence could be given without lodging at the Consistory Court a bond under two responsible sureties that there was no precontract of either of the parties with a third party. Halliwell-Phillipps (*Outlines of the Life of Shakespeare*, i. pp. 62–7), in discussing the probability of such a precontract between Shakespeare and Anne Hathaway in the summer of 1582, gives the following—'Thus, in 1585, William Holder and Alice Shaw, having privately made a contract, came voluntarily before two witnesses, one of whom was a person named Willis and the other a John Maides of Snitterfield, on purpose to acknowledge that they were irrevocably pledged to wedlock. The lady evidently considered herself already as good as married, saying to Holder,—"I do confesse that I am your wief and have forsaken all my frendes for your sake, and I hope you will use me well"; and thereupon she "gave him her hand." Then, as Maides observes, "the said Holder, *mutatis mutandis*, used the like words unto her in effect, and toke her by the hand, and kissed together in the presence of this deponent and the said Willis." These proceedings are afterwards referred to in the same depositions as constituting a definite "contract of marriage."' The binding force of this ceremony is implied in the 'amazement' Philautus here acknowledges. Cf. vol. i. 228 l. 29 'I cannot but smile to heare, that a marriage should bee solemnized, where neuer was any mention of assuringe, and that the woeing should bee a day after the weddinge.'

P. 219, 9. *Hobby*: falcon.

25. *feareth no chips*: N. E. D. quotes also Breton's *Dignitie or Indig. of Men*, 197 'Who looketh hye, may have a Chip fall in his Eye.' The proverb imagines one watching builders at work above him. Cf. vol. iii. p. 467.

oyle that swimmeth in y^e^ top . . . honny . . . y^e^ bottome . . . wine . . . the middest: Plutarch's *Quaest. Conviv.* vii. 3 is devoted to the discussion of the reasons 'why the middle of wine, the top of oil, and the bottom of honey, is best.' In Beau. and Flet. (and Massinger's?) *Scornful Ladie*, ii. 1, in regard to a posset, '*Abig.* Sir, will you put in deeper? 'tis the sweeter. *Maria.* Well said, Old-sayings.'

P. 220, 9. *strayning curtesie*: here of excess, generally of defect.

P. 221, 9. *Draffe was mine arrand, but drinke I would*: draff is dregs, lees, refuse, e. g. of malt grains. Heywood's *Proverbes* (p. 54 Reprint), of one who by asking for some trifling favour hopes to secure one of more importance. Philautus, pretending mere civility, seeks a wife.

21. *Mizaldus the Poet*, &c.: Lyly wittily substitutes, for Philetas the philosopher of Ael. *V. H.* ix. 14, Antoine Mizauld, the French physicist, who, besides *A. Mizaldi . . . Phœnomena, sive Aeriæ Ephemerides: omnium auræ commotionum signa . . . Parisiis*, 1546, 8°, published in verse a *Planetæ* and *Zodiacus*, both at Paris, 1553, 8°. Nash in *Strange Newes* (*Works*, ed. Grosart, ii. 271) tells the story of Accius.

P. 222, 30. *From London the first of Februarie*, 1579: i. e. 1579-80, and inconsistent with preceding dates, as Arber pointed out. Sailing from Naples, Dec. 1, 1579 (p. 13), they reached Dover in 'eight weekes,' p. 34 l. 19, i.e. about the beginning of February, and 'passed many dayes in England,' p. 185 l. 22, after all the events recorded in the novel (cf. 'one yeare,' p. 196 l. 24) before Euphues' departure; after which it is 'not passing one quarter of a yeare,' p. 217 l. 30, before he receives this letter, for which Feb. 1580-1 would be a consistent date. The fact is, the initial date has been set forward by a year. See Life, pp. 21-2.

P. 223, 3. ¶*Euphues to Philautus*: this letter is largely borrowed from the *Coniugalia Praecepta* of Plutarch, with amplifications by Lyly as in *Euphues and his Ephoebus* and the letter to Botonio, and some borrowings from Edmund Tylney's *Flower of Friendship*, which bears as title to the book proper, 'A brief and pleasant discourse of duties in Mariage,' and is itself indebted to the *Coniug. Praecepta*. From the words 'Helen gaped for goods,' p. 225 (Gk. φιλόπλουτος ἡ Ἑλένη) Lyly seems to have used Xylander's translation (Basileae, 1570, fol.) ('*Inhiabat* opibus Helena,' p. 146), from which therefore I quote.

4-22. *Ther cold . . . in mariag*: this exordium (19 ll.) is Lyly's.

8. *alterations*: of rapid changes, or gusts of feeling, as vol. i. 204 l. 35. But should we read 'altercations'?

22. *Solon gaue counsel*, &c.: Precept I has only the saying about the quince, nor are the others in Plut. *Solon*.

assured him-self: betrothed himself. Cf. 'wordes of assurance,' p. 218 l. 30 note.

27-36. *In Bœotia . . . forsake the Honny*: these ten lines are taken with slight addition from Precept II; 'become a sheepe' is a vigorous substitute for 'māsuetam ac dulcem vitae sociam se praebet,' and the three lines 'Therefore Philautus . . . with patience,' are of course unrepresented in Plutarch.

P. 224, 1-6. *Thou must vse . . . haue a streight*: these six lines are unrepresented in Plutarch, whose Precepts III-XI are entirely omitted by Lyly.

7–15. *It is pretelye noted . . . to the Sunne*: these nine lines are founded on the following in Precept XII, the original source being Aesop, 'Sol Aquilonem vicisse aliquando traditur. cùm enim ventus adimere homini pallium vellet copioso flatu, arctiùs hic id contraxit atque tenuit. Sole autem post ventum calidis radiis eum vrente, prae aestu simul cum pallio tunicam exuit.' Lyly employs the fable again in the Epilogue to *Endimion*. The remainder of Precept XII contains the application—'Hoc modo plurimae agunt mulieres: maritis vi luxum eripere conantibus repugnant & irascuntur: placidis verbis suadentibus missum eum faciunt, mediocritatemque seruant,'—which Lyly renders in a much more general sense, and with euphuistic illustrations.

24. *Diamond . . . but bloode*: i. e. the hot blood of a goat, as above vol. i. 210 l. 28, 305 l. 17 (where see notes).

26. *the Cocke . . . a glead*: *glead* or *gleed* is a hot coal, AS. *glēd*. *Feared*, frightened. I find nothing nearer than Pliny xxix. 25, to the effect that cock's flesh, applied warm, neutralizes the venom of a serpent.

28. *graft next to them Mandrage*, &c.: again, *Sapho*, ii. 1. 135–6. Plut. *De Aud. Poetis*, c. 1 ὁ μανδραγόρας ταῖς ἀμπέλοις παραφυόμενος, καὶ διαδιδοὺς τὴν δύναμιν εἰς τὸν οἶνον, μαλακωτέραν ποιεῖ τὴν καταφορὰν τοῖς πίνουσι.

33–6. *The horse striueth . . . beare a white mouth*: reminiscent of the end of Precept VIII 'cum oportuerit, ratione habita vt magnitudinis in equo, ita dignitatis in muliere, fraeno vti.' *Hauing y^e^ bridle*, as we speak of *giving* a horse the rein. *A white mouth*, i. e. not bloodied by fretting, see pp. 21 l. 14, 82 l. 10, and vol. i. 181 l. 16 note.

36. *Gal was cast out . . . bitternes*: from Precept XXVII 'Qui Iunoni nuptiali seu pronubae sacrificant, ij fel non cum reliqua conficiunt victima, sed exemtum apud altare abiiciunt. quo instituto legis autor obscurè significauit, coniugio nunquam debere bilem iramque interesse.'

P. 225, 2–5. *Thou must be a glasse to thy wife . . . dispiseth thee*: Precept XIV, where this simile of 'glasse' occurs, is merely to the effect that a wife ought to adapt herself to her husband's moods—'vxor invtilis ac intempestiua est, quae lusum quaerente oblectationemque viro toruum tuetur, serias res agente ludit ac ridet: quorum alterum insuauis est, alterum contemnentis maritũ.' Tylney's *Flower of Friendship*, sig. E iiij verso, has 'hir husbād, whose face must be hir dayliē looking glasse, wherein she ought to be alwaies prying, to see whē he is merie, when sad, when content, and when discōtent, wherto she must alwayes frame hir owne countenance.'

6–9. *Kings that be wrastlers . . . imitate their goodnesse*: pretty closely from Precept XVII 'Reges si musicā ament, multos efficiunt musicos: si litteras, litteratos: si athletas, exercitationibus corporis deditos. ita vir si corporis cultui studet, vxorem ornādi corporis studiosam reddit, si voluptatibus indulget, libidinosam & meretriciā, si honestatem & pulcras res sectatur, temperantem ac modestam.'

10–18. *For thy great dowry . . . though it be all*: these four lines are from the end of Precept XX; 'neque pars habitus alia propria, alia aliena habeatur, sed omnia propria ducantur, nihil alienum. Sicvt vinum aqua temperatum, tametsi aquae adsit plus, vinum tamen vocamus; ita rem familiarem aequum est viri appellari, quamvis maiorem partem attulerit mulier.'

14–20. *Helen gaped . . . smoothe in the wearing*: these seven lines are composed of, or suggested by the following—in Precept XXI 'Inhiabat opibus Helena, voluptatibus erat addictus Paris. contrà Vlisses prudens, pudica Penelope'; in Precept XXIV 'Rursum Olympias [wife of Philip of Macedon] cùm aulĭcus quidam adolescens formosam, sed malè audientem duxisset vxorem: Hic, inquit, si ratione esset praeditus, nunquam profectò oculis matrimonium coiuisset'; while the 'faire shooe' is suggested by the reply of the Roman (at the beginning of Precept XXII) who had divorced a chaste, wealthy and beautiful wife; 'Hic quoque,' inquit, 'calceus pulcer adspectu est ac nouus, sed nemo scit vbi me premat.'

21. *Lycurgus made a law . . . haue to much*: unrepresented in the *Coniugalia Praecepta*, but occurs in the *Apophtheg. Laconica*, 15, though without asserting a connexion between virtue and poverty, amorousness and wealth. Lyly probably borrowed it from Tylney's *Flower of Friendship*, sig. B ij verso—'But Licurgus the law maker well considered that, when he ordayned that women shoulde be married without dowries, so that then they had nothing to be prowde off, saue onely their vertues, which ought to be accounted y^e^ chiefest dowrie. For that which is more excellent, is to be preferred before things of lower valour.'

24. *Behaue thy self modestly . . . daughter*: grounded on Precept XIII 'Cato senatu mouit eum qui praesente filia osculatus erat vxorem. seueriùs fortassis aequo': but the following four ll. 'olde men . . . wiues part' are Lyly's. Plutarch says nothing so strict. The name Manilius, not found in the *Coniug. Praec.*, occurs in Plutarch's *Cato Maior*, c. 17, § 10, where the same story is related.

30. *Imitate the Kings of Persia . . . their table*: Precept XVI 'Persarum regibus in coena ac conuiuiis adsident reginae: verùm vbi ludendi & inebriandi incessit voluntas, eas amandant, & musicas pellicesque advocant. rectè hoc quidem, quod ebrietatis & libidinis suae participes fieri vxores nolunt.'

32. *Giue no example . . . hir least*: no special original for these two lines.

34. *And yet woulde I not . . . wash it*: these three lines are shortened from the opening of Precept XXIX 'Quae arridere viro metuit, aut aliquid aliud id genus facere, ne videatur proterua & audax, nihil ab ea distat, quae vt non videatur vnguento caput habere delibutum, etiam oleo abstineat, & ne fucare faciem putetur, ne lauet quidem eam.'

37—P. 226, 6. *onely let hir refraine . . . moue him to cholar*: these seven

ll. are pretty closely from Precept XLV, the last passage of Plutarch which is laid under contribution: 'Qui ad elephantos accedunt, splendido, qui ad tauros, puniceo vestitu non vtuntur, quod his coloribus animalia ista in rabiẽ vertuntur. tigres traditum est tympanorum circùm pulsatorum sonitu omnino in furorem cõiici ac divellere seipsas. Cùm itaque viri quoque sint, quibus coccinae & purpureae vestis conspectus sit molestissimus, aut qui cymbala & tympana aegrè ferant: quid habet difficultatis abstinere his mulieres, neque perturbare aut irritare maritum, sed placidè & constanter cum eo degere?'

P. 226, 7. *Be thriftie ... wrongfully*: not in Plutarch or Tylney.

10-14. *Flye that vyce ... Ielousie ... bootlesse*: these five ll. seem to owe something to *The Flower of Friendship*, sig. C vii verso, against jealousy: 'For, trust me, no wisedome, no craft, no science, no strength, no subtiltie, yea, no pacience, suffiseth to enforce a woman, to be true to hir husbande, if she otherwise determine. Therefore I conclude to be ieolous, eyther needeth not, or booteth not.'

15-20. *Be not too imperious ... to suffer too much*: these six ll. are based on *The Flower*, sig. C iij verso: 'The married man then must not be rigorous toward his wife. For there will discorde grow by hir inward hate, and neuer shall they haue ioy, or peace, if the woman cannot refraine hir tongue, nor the man suffer.'

21. *In gouerning thy householde*, &c.: the remaining page and a half of the letter are original: the first part is euphuistic, the rest concerned with the characters of the novel.

27. *Breake nothing of thy stocke*: i. e. don't break into your capital.

Stone Thyrrenus: Lyly's invention.

P. 227, 2. *silken throtes ... swallow no packthred*: i. e. turn up their noses either at coarse fare or coarse work.

30. *yerke*: a variant of 'jerk,' to lash, strike smartly. Cf. *Pappe*, vol. iii. p. 407 l. 14 'if they [children] tread it [their meat] vnder their feete, they ought to be ierkt.' But here, perhaps, rather a variant of the quite distinct word 'irk.'

P. 228, 7. *Mount of Silixsedra*: imaginary; though Thomas Lodge found some remains of Euphues on his voyage to the Canaries, which he introduced to English readers as *Rosalynd, Euphues Golden Legacie*, 1590, and so gave rise to Shakespeare's forest-company in Arden, and the revival of Euphues himself in the person of the melancholy Jaques. See Introductory Essay, vol. i. 167–8.

18. *the one ... rub his head*: i. e. Euphues would find some cause of disquiet.

CAMPASPE.

P. 315, 2. *Lepidus ... set vp a beaste*, &c.: the story is told in Pliny's *Nat. Hist.* xxxv. 38 'somnum ademtum sibi volucrum concentu,' &c.

6. *famine . . . when Nilus flowed lesse then twelue Cubites*: Pliny, v. 10 'Iustum incrementum est cubitorum xvi . . . ampliores aquae detinent tardius recedendo . . . In duodecim cubitis famem sentit . . . Maximum incrementum ad hoc aevi fuit cubitorum decem et octo.'

14. *Basill*, &c.: no precise authority for this in Pliny, xx. 48, which deals with 'ocimum' (basilicum).

16. *slylye*: 'superficially' (Keltie); but no example of this sense is quoted, and probably the true reading is 'slightly.'

18. *two nightes . . . Hercules.* Hygin. *Fab.* 29 (Iupiter) 'tam libens cum ea (Alcumena) concubuit, vt vnum diem vsurparet, duas noctes congeminaret.'

20. *mulbery*, &c.: founded on Pliny, xv. 27 'In novissimis florent.'

the Hares, who at one time, &c.: Pliny, viii. 81 'Lepus . . . superfoetat, aliud educans, aliud in utero pilis vestitum, aliud implume, aliud inchoatum gerens pariter.'

22. *Trochilus*, &c.: supposed to be the golden-crested wren. The detail is not found in Pliny, viii. 37. Cf. *Euph.* ii. 144 l. 11 note.

27. *pot-hearbes . . . flowers*: *Euphues*, vol. i. 272 l. 29 'aswel sow the pothearb as the Margerom,' &c.

30. *like the Mindyans*, &c.: from the *Life of Diogenes*, by Diog. Laertius, vi. 2. § 6 (57) *εἰς Μύνδον ἐλθὼν καὶ θεασάμενος μεγάλας τὰς πύλας, μικρὰν δὲ τὴν πόλιν, ἄνδρες Μύνδιοι, ἔφη, κλείσατε τὰς πύλας, μὴ ἡ πόλις ὑμῶν ἐξέλθῃ.*

P. 316, 1. *fluttered*: the reading of the earliest quartos, and obviously right, for Lyly is alluding to a previous popular performance at the Blackfriars, which would serve as a rehearsal for its production at Court. In some of the quarto copies the Court Prologue is, by a binder's mistake, placed before the other. The Blackfriars Epilogue precedes that at Court in all cases.

3. *Silenus Asse*, &c.: whose bray had saved Vesta from violation by Priapus, Ov. *Fast.* vi. 333 sqq.

4. *Alcebiades*, &c.: Lyly's common trick of capping an authorized instance by an invented one.

8. *Gods supped . . . with . . . Baucis.* Ov. *Met.* viii. 631 sqq.

9. *Persian kings sometimes shaued stickes*: cf. *Euph.* ii. 213 l. 23 'y^e^ kings of Persia, who in their progresses did nothing els but cut stickes to driue away the time'—where see note.

10. *Appion raising Homere*, &c.: Reed in Dodsley, ed. 1780, quotes the passage from Pliny, xxx. 6 'Cum Apion, grammaticae artis, prodiderit . . . se evocasse umbras ad percunctandum Homerum, quanam patria, quibusque parentibus genitus esset; non tamen ausus profiteri, quid sibi respondisse diceret.' Apion, a native of Oasis in Egypt, taught rhetoric at Rome under Tiberius and Claudius.

14. *Agrippa his shadowes*, &c.: I find nothing in Pliny.

15. *Lynces*: their piercing sight, only, is mentioned, Pliny, xxviii. 32.

17. *these torches*, &c.: imitated by Shakespeare, *Meas. for Meas.* i. 1. 33

'Heaven doth with us as we with torches do,
Not light them for themselves.'

Wax 'torches' are referred to again in the Epilogue at Court; and whether set in 'braunches' or carried by 'Torche-bearers' figure largely in the Revels Accounts.

P. 317, 5. *thrust aside*: the awkward locution is due to the perpetual quest of alliterative parallelism.

12. *Turkies to staine each other*: turquoises to outvie and dim each other's tint. So of rubies, *Euph.* ii. 22 l. 36.

17. *heaue at*: vomit at.

P. 318, 31. *Thebes . . . walles . . . harpe*: Horace, *Ars Poet.* 394

'Dictus et Amphion, Thebanae conditor arcis,
Saxa movere sono testudinis et prece blanda
Ducere quo vellet.'

51. *then which*, &c.: Campaspe's reply shows *which* to refer to the clause 'he is Alexander.'

P. 319, 59. *Like your maiesty*: may it please your Majesty.

64. *Theagenes*, &c.: general of the Theban forces, who fell at Chaeronea 338 B.C. Alexander's capture of Thebes was three years later, 335 B.C. See passage from Plutarch, quoted under 'Sources.'

71. *No sister to Theagines*: a possible ref. to Heliodorus' *Æthiopica*, where Chariclea passes as her lover Theagines' sister. Cf. *M. Bomb.* i. 1. 29 note.

P. 320, 5. *Natura paucis contenta*: 'Si ad naturam vives, nunquam eris pauper,' Seneca, *Epist.* xvi. 7; Lyly's words are perhaps from some medical treatise.

8. *dogbolt*: contemptible fellow, mere tool. Cf. N.E.D. s. v.

22. *Mons, à mouendo*, &c.: *lucus a non lucendo*, which Lyly parodies, is from Quintilian, *De Inst. Orat.* i. 6. 34 (Harbottle).

27. *Passing*: excellent.

P. 321, 36. *body is the prison of the soule*: Plato's *Phaedo*, 82–3.

43. *Plato is the best fellow*, &c.: cf. *Euph.* vol. i. 190 l. 28 'Plato, retayning alwayes good company.'

57. *counterfeiting*: painting, especially of portraits, as repeatedly in *Euphues*, e.g. above, p. 3 l. 13, and just below. In l. 59 *table* = picture.

63. *liued by sauours*: a much later instance (c. 1604?) is cited in Middleton and Massinger's *Loves Cure*, ii. 1 'the miraculous Maid in Flanders . . . she that liv'd three years without any other sustenance than the smell of a rose.'

67. *fauours*: features, looks. *A. Y. L. I.* iv. 3. 87 'Of female favour.'

P. 322, 73. *semper animus . . . in patinis*: Ter. *Eun.* iv. 7. 46 'Iamdudum animus est in patinis.'

77. *plures occidit ... musa ieiunantibus amica*: these maxims are not classical, but probably taken, like the following saying attributed to Socrates, from some well-known textbook of medicine. *Musa* is a pun, by Lyly or the textbook, on the name of Antonius Musa, the physician of Augustus, whose (spurious) work, *De tuend. valetud.*, p. 112 'Decimo quoque die ieiunando,' is quoted by Forcellini as the only classical instance of the verb *ieiuno*. It was printed 1538, 4to. 'Plures occidit gula quam gladius' is given among 'turbam proverbiorum e mediis triuiis petitam' at the end of the additions to Erasmus' *Adagia*, ed. 1574. It is of no classical authority. For the saying here attributed to Socrates, I can quote nothing nearer than the proverb cited by Erasmus, παχεῖα γαστὴρ λεπτὸν οὐ τίκτει νόον.

P. 322, 80. *gally mafrey*: cf. N.E.D. s.v.

82. *the dogs almes*: such scraps as are thrown to dogs.

85. *of Granichus*: Dodsley prints *of Granicus*, understanding, I suppose, an allusion to the battle of 334 B.C., which Alexander had not yet fought.

P. 323. [*Enter* MELIPPUS]: this personage has no historical representative.

6. *Melissa his maid*, &c.: this story, repeated from *Euph.* i. 276 l. 2, is related by Valerius Maximus, viii. 7. 5, not of Chrysippus, but of Carneades. Diogenes Laertius does not give it in his life of either, though he mentions that Chrysippus was τὸ σωμάτιον εὐτελής (vii. 7. 4).

9. *so great clarkes such simple courtiers*: this is probably the suggestion of Theseus' description of his stammering welcome by 'great clerks,' *Mids. N. Dream*, v. 1. 93 sqq.

12. *sitting in a tub ... reade Greek to a yong boy*: for Diogenes' tub see Diogenes Laertius, *Vitae Philosophorum*, vi. ch. 2. § 3 στεῖλας δέ τινι οἰκίδιον αὐτῷ προνοήσασθαι, βραδύνοντος, τὸν ἐν τῷ Μητρῴῳ πίθον ἔσχεν οἰκίαν, ὡς καὶ αὐτὸς ἐν ταῖς ἐπιστολαῖς διασαφεῖ. In a later section it is related that the Athenians punished a young man who had broken the tub, and presented Diogenes with another. Xeniades is specially mentioned as one who entrusted the philosopher with the education of his sons. His love of sunlight is alluded to § 6 (38), and also in Plutarch's *Alexander*, c. 14.

17. *but he is Alexander; I, but I am Diogenes*: Diog. Laert. vi. 2. § 6 (60) 'Αλεξάνδρου ποτὲ ἐπιστάντος αὐτῷ καὶ εἰπόντος 'ἐγώ εἰμι 'Αλέξανδρος ὁ μέγας βασιλεύς,' 'κἀγώ, φησί, Διογένης ὁ κύων.'

21. *Alexander may repent it*, &c.: Diog. Laertius relates it of Diogenes and Perdiccas, vi. 2. § 6 (44) ἐκεῖνο δὲ μᾶλλον ἀπειλεῖν ἠξίου ὡς 'εἰ καὶ χωρὶς ἐμοῦ ζήσαι, εὐδαιμόνως ζήσοιτο.'

25. *Plato. It is a difficult controuersie*, &c.: the ensuing discussion recalls the opinions attributed by Euphues to the various philosophers in the dialogue with Atheos, vol. i. 293, and is founded largely on Cicero's *De*

Nat. Deorum. Plato's two speeches here are probably the original of Lafeu's in *All's Well*, ii. 3. 1–6 'They say, miracles are past; and we have our philosophical persons, to make modern and familiar, things supernatural and causeless. Hence is it, that we make trifles of terrors, ensconcing ourselves into seeming knowledge, when we should submit ourselves to an unknown fear.'

P. 324, 29. *I cannot by naturall reason . . . miserere mei*: repeated from *Euph.* vol. i. 293 l. 10 'Aristotle when he coulde not finde out . . . cryed out . . . O thing of things haue mercy vpon mee.' Where see note.

34. *whilest you studie a cause of your owne*: Diog. Laertius, *Life of Aristotle*, v. 1. § 13 ἔν τε τοῖς φυσικοῖς αἰτιολογικώτατος πάντων ἐγένετο μάλιστα, ὥστε καὶ περὶ τῶν ἐλαχίστων τὰς αἰτίας ἀποδιδόναι.

38. *Cleant. I am of this minde*, &c.: what Cleanthes here asserts is that Nature is the ultimate cause, an emphasis being laid on the pronoun *we*, l. 39. Lyly is perhaps summarizing the passage, given more at large in *Euph.* i. 293, from Cicero's *De Nat. Deor.* ii. 5.

47. *Natura naturans*: Ducange's *Glossarium Mediae et Infimae Latinitatis* s. v. *Naturare* has 'Creare, res naturales condere, iis naturam donare. Verbum est Theologorum Scholasticorum, quibus Deus dicitur *Natura Naturans*, *non natura naturata*, id est, Auctor naturae seu omnium in rerum natura constantium, non natura *Naturata*, seu res creata, ab alio condita, constituta.' In other words, *Natura Naturans* postulates for Nature a self-existing power.

53. *were not . . . knew not*, &c.: Fairholt regards Blount's corruption *are not . . . know not* as a 'correction' of the grammar!

P. 325, 69. *Calistenes*, &c.: the temerity of this philosopher's attitude towards Alexander while in Asia, and Aristotle's dissociation of himself from such attitude, are touched on in Diog. Laertius, v. 1. § 6. The growth of ill-feeling between Callisthenes and Alexander is also related in Plutarch's life of the latter, chs. 52–5, together with Callisthenes' supposed connexion with the conspiracy of Hermolaus, and the 'ill will he [Alexander] bore unto Aristotle, for that Callisthenes had bene brought up with him, being his kinsman, and the sone of Hero, Aristotle's neece. Some saie, that Alexander trussed Callisthenes up. Others againe report, that he died of sickenes in prison.' Cf. *Euphues*, ii. 96 l. 33 note.

75. *affection*: the fact that I am personally affected.

79. *by contrary*: I think *by*, the reading of Q^2, may be right, the verb *be* being understood, as often, though subsequent editions alter *by* to *be*.

81. *aske euery one of them a question*, &c.: the whole of this passage is lifted direct from North's *Plutarch*, *Alexander*. See under 'Sources,' p. 308.

P. 326, 102. *So would I, were I Hephestion*: Plutarch's *Alexander*, c. xxix, when Darius offered ten thousand talents as ransom for all prisoners taken and countries conquered to the west of Euphrates 'Par-

menio said unto him: If I were Alexander, quoth he, surely I would accept this offer. So would I in deede, quoth Alexander againe, if I were Parmenio.'

Exeunt [ALEX. . . . CLIT.] Previous editions have only *Exeunt*. The scene up to this point has been supposed as Alexander's palace, as is evident from his words to Diogenes, ii. 2. 123. The Exeunt of Alexander and his courtiers is the stage-way of indicating that the philosophers have left the palace and during their next few words are supposed to be walking towards the market-place, where they find Diogenes' tub. The same change is supposed to occur in ii. 2. 117 and iii. 4. 39. See Introduction under *Place and Time*. Actually the tub must in each case have been thrust on from the back, perhaps over a trap-door through which Diogenes could enter it.

115. *Plato. Thou takest as great pride*, &c.: Di. Laert. vi. 2. 4 (25-6).

120. *thou didst counterfeate monye*: Diog. Laert. vi. 2. § 1 οὐ μὴν ἀλλὰ καὶ αὐτὸς περὶ αὐτοῦ φησιν ἐν τῷ Πορδάλῳ ὡς παραχαράξαι τὸ νόμισμα. The charge is more correctly brought against his father, Icesias, a banker at Sinope.

130. *be iump with*: be in accord with. 'The musike . . . was *jumpe* concord betweene our wit and will.' *Arcadia*, bk. iii (Whitney).

134. *To be Socrates furious*: Diog. Laert. vi. 2. § 6 (54) (Plato) ἐρωτηθεὶς ὑπό τινος, 'ποῖος τίς σοι Διογένης δοκεῖ;' 'Σωκράτης, εἶπε, μαινόμενος.' This, and the tale of Manes, p. 327 l. 23, are in Ael. *V. H.* xiii. 28 (Fleming, ff. 155-6).

P. 327, 2. *bones for his dinner*: Diog. Laert. vi. 2. § 3 πήραν τ' ἐκομίσατο, ἔνθα αὐτῷ τὰ σιτία ἦν.

pinnes for his sleeues: because in holes.

11. *easie without thy light to be found*: Diog. Laert. vi. 2. § 6 (41) λύχνον μεθ' ἡμέραν ἅψας περιήει λέγων 'ἄνθρωπον ζητῶ.'

23. *It were a shame . . . need of Diogenes*: Diog. Laert. vi. 2. § 6 (55) πρὸς τοὺς συμβουλεύοντας τὸν ἀποδράντα αὐτοῦ δοῦλον ζητεῖν, 'γελοῖον, ἔφη, εἰ Μάνης μὲν χωρὶς Διογένους ζῇ, Διογένης δὲ χωρὶς Μάνου οὐ δυνήσεται.'

P. 328, 37. *taken tardie*: so *M. Bombie*, ii. 4. 1 'We were all taken tardie' of the pages caught by their masters in the tavern.

42. *Quia non egeo tui vel te*: schoolboys apply in joke the phrases learnt in school, and Lyly writing for the choir-boys often avails himself of the habit. In the *Shorte Introduction of Grammar* (by Lilly and Colet) ed. 1577, 4to, sig. C viii recto, among instances of verbs constructed with a genitive occurs 'Egeo, or indigeo tui *vel* te.'

50. *consent beetweene a crowde*, &c.: harmony (more properly spelt *concent*) between a fiddle, &c. *Crowd* is a Celtic word, Welsh *crwth*, 'fiddle,' akin to *croth*, 'swelling' or 'belly' (N. E. D.). Cf. 'What crouding knaues haue we there?' applied to the fiddlers, *M. Bombie*, v. 3. 78.

62. *at al times when he hath meate*: Diog. Laert. vi. 2. § 6 (40)

πρὸς τὸν πυθόμενον ποίᾳ ὥρᾳ δεῖ ἀριστᾶν, 'εἰ μὲν πλούσιος, ἔφη, ὅταν θέλῃ· εἰ δὲ πένης, ὅταν ἔχῃ.'

66. *Alæ vendibili*, &c.: Lyly latinizes 'Good ale (for wine) needs no bush.' The wine-bush has no classical progenitor, though ivy was adopted because anciently sacred to Bacchus.

P. 329, 8. *the Lapwing*, &c.: a favourite simile among Elizabethans. Cf. *Euph.* ii. 4 l. 18 'the Lappwing ... flyeth with a false cry farre from their nestes'; *Com. of Errors*, iv. 2. 27; and Massinger's *Old Law*, iv. 2 'the lapwing's cunning ... That cries most when she's farthest from the nest.'

12. *or were I as farre from ambition*, &c.: hasty antithesis, merely of form. Want of ambition would be but slender argument of valiancy.

P. 330, 35. *Is the warlike soüd*, &c.: Reed, Fairholt, and Mézières (1863) note that this speech of Hephaestion's may be the prototype of Richard's opening speech in *Richard III*, i. 1 'Grim-visaged war ... lascivious pleasing of a lute.' *Barbed steeds*, in both, means armed and caparisoned. The alternative form *barded* preserves better the derivation from Fr. *barde*, horse-armour.

49. *pretious stoẽs ... polished with honny*: Pliny, *Nat. Hist.* xxxvii. 74 merely says that precious stones in general are improved in brilliancy by being boiled in honey. Cf. *Euph.* ii. 64 l. 6, 82. l. 21.

51. *Mugil ... Bret*, &c.: *Mugil* is mullet, *bret* is ray (*raia pastinaca*, Linn.). The source is Pliny, ix. 67 '(Pastinaca) ... Argumenta solertiae huius, quod tardissimi piscium hi mugilem velocissimum omnium habentes in ventre reperiuntur.'

55. *Hermyns*: ermines. Cf. *Euph.* ii. 62 l. 1.

56. *Sepulchres*, &c.: borrowed from Pettie's *Pallace* as in *Euphues*, i. 202 l. 11 (note).

61. *the spafow*: associated with Venus, on account of its philoprogenitiveness. Cf. Apelles' song below, p. 343, 'His Mothers doues, & teeme of sparows'; and Livia in *M. Bomb.* i. 3. 121 'Turtles and Sparrowes, for our truth and desires.'

71. *ouerseene and ouertaken*: of loss of judgement and liberty.

P. 331, 78. *sentences*: maxims, *sententiae*.

80. *a great prince, whose passions*, &c.: the flattery of Elizabeth, and excuse for her *penchants* should not escape the reader.

107. *may aunswere her wants*: i. e. may amend disparity by bestowing rank upon her.

P. 332, 138. *take not from me ... the light of the world*: Diog. Laert. vi. 2. § 6 (38) ἐν τῷ Κρανείῳ ἡλιουμένῳ αὐτῷ Ἀλέξανδρος ἐπιστὰς φησιν, 'αἴτησόν με ὃ θέλεις.' καὶ ὅς, 'ἀποσκότησόν μου,' φησί. See also the passage from Plutarch's life of Alexander quoted under *Sources*.

144. *Thou shalt liue no longer*, &c.: Diog. Laert. vi. 2. § 6 (44) Περδίκκου ἀπειλήσαντος, εἰ μὴ ἔλθοι πρὸς αὐτόν, ἀποκτενεῖν, ἔφη, 'οὐδὲν μέγα· καὶ γὰρ κάνθαρος καὶ φαλάγγιον τοῦτ' ἂν πράξειεν.'

148. *were I not Alexander*, &c.: *Ib.* (32) φασὶ δὲ καὶ Ἀλέξανδρον εἰπεῖν ὡς εἶπερ Ἀλέξανδρος μὴ ἐγεγόνειν, ἠθέλησα ἂν Διογένης γενέσθαι.

P. 333, 150. *with a kinde of sweetenes*: Diog. Laert. *Id.* § 10 (76) τοιαύτη τις προσῆν ἴυγξ τοῖς Διογένους λόγοις.

157. *shadowed*: depicted (Fairholt). For Venus unfinished cf. *Euph.* ii. 6, 59, 205.

12. *affections*: bent of mind, disposition. In Shakespeare the word is still often used in this more general sense.

P. 334, 13. *remember . . . certaine licour*, &c.: referring to ii. 1, p. 328.

24. *may bee alluded to manye things*: the Elizabethan transitive, and therefore the passive, use of 'allude to' has been replaced by our intransitive use, not found in Shakespeare.

30. *girders*: caustic critics. Attention has been called to Lyly's following definition of a quip. It is evident from Psyllus' tone with Manes that the latter is conceived as having something of the 'carterly,' unpolished, disposition of his master, Diogenes; a circumstance which lends humour to his assumption of learning and logic in ii. 1, and of wit in the present scene. In this way he faintly adumbrates the rustic shrewdness of the early Shakespearean clowns, Costard, Launce, and the Dromios; and, *after* these have appeared, Lyly returns to the type and exhibits it more successfully in Gunophilus (*Woman in the Moone*). Manes is older than the others; cf. ii. 1. 60, iii. 2. 23.

P. 335, 38. *ouerthwarts*: sharp answers. It occurs *Endim.* iii. 1. 17, *Loves Met.* v. 4. 141: cf. vol. i. 65, 203 l. 23 'ouerthwartnesse.'

39. *perijsti, actum est de te*: probably recalling Ter. *Eunuch.* i. 1. 9 'actum est: ilicet: Peristi,' and indicating the Terentian origin of Lyly's comic servants.

40. *bob*: hit, repartee.

51. *flye so*: i. e. fly in jest. The context clearly justifies my change of the punctuation.

54. *O ys!*: i. e. *Oyez*, hear ye, the old French form with which proclamations opened.

63. *when euery way is open?* from this question of Psyllus, no less than from 'Diogenes prying ouer his tubbe,' and 'Downe, villaine!' &c., addressed to him in v. 3. 33, it seems as if the tub was conceived as resting on its end; though from Melippus' description of it as 'turned towardes the sunne' (i. 3. 12), it is also clear that Lyly imagined it as sometimes on its side. The former position lends itself better to these sudden inclusions of Diogenes in a scene where he has not previously appeared to be present (i. 3. 110, ii. 2. 121, iii. 4. 45, iv. 1. 24, v. 3. 22, v. 4. 38), and where his entry and exit are not recorded in the old eds., as his exit is in one other scene, ii. 1. 53.

P. 336, 7. *absolute*: perfect. 'Absolute or imperfect,' *Saph.* Prol. at Court.

10. *whom Ioue deceiued*: *Ioue* (Q^4) is probably the true reading, but *Ioue* yields sense.

12. *Alcmena*, &c.: Hyg. *Fab.* 29.

14. *fact*: deed.

20. *Antiopa*: Hyg. *Fab.* 155 among a list of Jupiter's sons are enumerated 'Zethus & Amphion ex Antiopa Nictei filia.'

P. 337, 6. *they haue long eares*, &c.: Ov. *Ep.* xvii. 166. Reed refers to *Euph.* i. 221 l. 34 'kinges haue long armes & rulers large reches,' and quotes Ovid's lines from *Damon and Pithias*.

P. 338, 18. *Aristotle . . . many worlds*, &c.: Plut. *De Tranq. An.* c. 4; cf. *Euph.* ii. 28 l. 27.

40. S. D. [*enter* CRYSUS]: an imaginary character.

P. 339, 57. *Apelles?*: this word is the signal for an imaginary transference of scene. The previous course of the scene has required it to be in the market-place near Diogenes' tub, even if an earlier transference is not required at ll. 28–40 (from the palace to the market-place), effected by Alexander and Hephaestion pacing to and fro as they talk. Now, with the call to Apelles, the stage becomes the painter's house, as in scenes 1, 2, 3, and the drawing back of the curtains discovers Apelles painting, as at the close of scene 3.

59. *put . . . to his trump*: make him play his trump card, i.e. put him to his last push (Keltie). Whitney quotes Peele's *Edward I*, Act iv 'Ay, there's a card that puts us to our trump.'

76. *Aurelius*, &c.: Lyly here supplies a name to the story he told us before, *Euphues*, i. 271 l. 35, Plut. *De Educ.* c. 9.

P. 340, 86. 4. *colours are sufficiēt*: Pliny, xxxv. 32, who does not mention Phidias in this connexion, says that Apelles himself used only four. Compare *Euph.* ii. 121 l. 3 'When Phydias first paynted, they vsed no colours, but blacke, white, redde, and yeolow: Zeuxis added greene,' &c. See note on that passage.

89. *yet must the haire . . . be yellowe*: 'An allusion to the fashionable custom of dyeing the hair yellow in the reign of Elizabeth, in compliment to the natural colour of that queen's. It was, however, a favourite tint during the Middle Ages, and considered the type of beauty. Thus in the romance of "King Alexander" we hear of a knight whose head is covered with curls, "and yellow the hair"; and in Chaucer's "Knight's Tale," we read of fair Emilie,

> "Her yellow hair was broided in a tresse
> Adown her backe, a yarde long I guesse."

. . . It went out of fashion in the early part of the 17th century, as appears by a little book entitled, "Artificiall Embellishments," printed at Oxford, 1665,' &c. (Fairholt).

93. *garden knottes*: artificially laid-out flower-beds.

96. *obseruing blacke for a ground*: Lyly misunderstands Pliny's

phrase (xxxv. 36) 'absoluta opera atramento illinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret, custodiretque a pulvere et sordibus,' which Bostock and Riley correctly interpret of a fine black varnish laid over the finished picture.

100. *The coale*: piece of charcoal.

110. *a boord*: i. e. a panel.

117. *cotton*: go forward, succeed; a metaphor from the finishing of cloth, which, when it cottons or rises to a nap, is nearly complete (Nares). Cf. *M. Bomb.* iv. 2. 84 'So: twill cotton.'

P. 341, 120. *contrary*: contradict (Reed in Dodsley, 1780).

6. *since my comming*: Apelles only means since he entered the studio with Campaspe at the close of scene 1. Having dismissed Campaspe, as Alexander directed, l. 114 of the last scene, he is now about to obey the order to 'bring presently her counterfeit after' the king: from ll. 19 sqq. below he evidently has it in his hands.

17. *cũning*: i. e. the very painting of her has increased his passion.

18. *with Satyrus . . . kisse the fire*: cf. *Euph.* ii. 42 l. 2 'as Satirus not knowing what fire was, wold needs embrace it.' *Fabulae Aesopicae* (Lyons, 1571) relates this as occurring on the introduction of fire by Prometheus. Cf. Dyer's sonnet on it, *Rawl. MS.* Poet. 85, f. 8.

P. 342, 24. *what Pigmalyon, or what Pyrgoteles, or what Lysippus*, &c.: another reference (cf. *Euph.* ii. 38 l. 16, 73, 77, 204) to Pliny's statement, vii. 38 'Idem hic imperator [Alexander] edixit, ne quis alius, quam Apelles, pingeret; quam Pyrogoteles, sculperet; quam Lysippus, ex aere duceret.' Apelles, who is contrasting sculpture with painting, substitutes Pygmalion's name for his own in the trio.

32. *cloth of estate*: 'the canopy placed over royalty' (Fairholt).

35. *swimme against the streame with the Crab*, &c.: the three similes express the effort involved in, the caution necessary to, and finally the hopelessness of his cause. The crab simile was used in *Euphues*, i. 208 l. 10, possibly from Pliny, ix. 51 'os Ponti evincere non valent.'

37. *starres are to be looked at, not reched at*: origin, perhaps, of the Duke's words in regard to Silvia, *Two Gent.* iii. 1. 156 'Wilt thou reach stars, because they shine on thee?' as Collier noted.

43. *Venus . . . end thee*: cf. p. 333 l. 157 (note).

51. *Coliçes*: cullises, strong broths, Fr. *coulis*.

54. *cases desperat . . . medicines . . . extreme*: so *Euph.* i. 214 l. 1.

P. 343, 62. *Cvpid and my Campaspe*: in Desportes' *Amovrs de Diane*, liv. i. 12, Love, Diana, and his mistress stake respectively their bow, beauty, and pride at a shooting-match, and his mistress wins.

P. 344, 10. *hath he feathers?*: probably Diogenes' 'flying' is suggested by the story told in Diogenes Laertius' life of him, vi. 2, § 4 (27), that having attracted attention by imitating the voices of birds, he pro-

ceeded to rate the Athenians for their frivolous interest in such a performance and indifference when he talked of matters of weight.

14. *cut the ayre . . . Tortoys*: alluding to Bidpai's fable of one carried through the air hanging on a stick which birds supported—reproduced in Doni's *Morall Philosophie*, Englished by Sir Thomas North, 1570. Cf. Marston's *Malcontent*, ii. 3. 20 'As foule the tortoise mockt.'

24. *Yee wicked and beewitched Atheneans*: this attack on Athens is one of the points of contact between this play and *Euphues*; and lends some colour to Fleay's idea that Diogenes represents Lyly himself.

27. *yee call me dog*: a term often applied to him in Diog. Laert.

31. *back Gods in the morning with pride*: the allusion is to sumptuous clothes worn on the back. In *Sapho*, iii. 2. 5–8 '*Crit.* Thy belly is thy God . . . *Mol.* But thy backe is thy God.'

35. *the wax to make your religion*: thinking, not of candles and formalism, but of moulding to suit the times—a sneer applicable, not to Athens, but to contemporary Oxford.

39. *sow roket and weede endiffe*: *Euph.* i. 222 l. 25 'the seedes of Rockatte, which breede incontinencie,' and Pliny, x. 83 'eruca fit aviditas coitus.' *Endive* is used for salad.

40. *sheare sheepe, and shrine foxes*: i. e. oppress innocence, and exalt rapacious cunning (Keltie).

41. *sealed*: Reed (Dodsley, 1780), while adopting Dodsley's reading *seared*, suggests in a note that *sealed*, as a term of falconry signifying 'blinded,' may be right.

43. *Al things are lawfull at Athens*: *Euph.* i. 275 l. 28 from Plutarch, *Apophtheg. Laconica* (*Varia*) 62.

P. 345, 55. *Did not I see thee come out of a brothel house?* founded on Plut. *De Educat.* c. vii, where Diogenes is said to have ironically advised the repair to a brothel, in order to learn that there was no difference between honourable and unworthy life.

63. *but dogs thy father*: cf. Goldsmith's *Elegy on the Death of a Mad Dog*, 'The man recover'd of the bite, | The dog it was that died.'

76. *old huddles*: I doubt if the notion of sordidness, which Fairholt traces, can be maintained. Nares refers it to old men's wraps: or it may be derived from the bowed figure. But see Glossary, vol. iii.

P. 346, 13. *Ants . . . gotten wings*: Bostock and Riley's note on Pliny, xi. 36, says that male and female ants are winged, while the neutrals or working ants have no wings.

14. *Iuniper . . . blowne vp*: i. e. uprooted by the wind.

P. 347, 8. *Bees to make their hiues in soldiers helmets*: *Euph.* ii. 209 l. 36 'the quiet raigne of Numa Pompilius, in whose gouernment the Bees haue made their hiues in the soldiers helmettes.' 'This simile is evidently borrowed from Alciati's very popular "Emblems"; in which is an engraving, representing bees swarming into the face-guard of an helmet. This

is reproduced by Geoffrey Whitney in his "Choice of Emblemes," Leyden, 1586, with the following verses beneath it:—

"The helmet strange, that did the head defende,
Beholde, for hyve, the bees in quiet serv'd:
And when that warres, with bloodie bloes, had ende,
They, hony wroughte, where souldiour was preserv'd,"' &c. (Fairholt.)

The *Emblemata* of Andreas Alciatus originally appeared at Milan 1522, and there had been many eds., e. g. Frankfort 1567, Lyons 1574, Antwerp 1577. Cf. 'His Helmet now shall make a hiue for Bees,' vol. i. p. 412.

9. *foote clothes*: 'housings of horses, such as were worn in times of peace, but not adapted to purposes of war. Lord Hastings in *King Richard III* [iii. 4. 86] observes that his footcloth horse did stumble.' (Note signed 'S' in Collier, ed. of Dodsley, 1825.)

P. 348, 1. *gloues worne in veluet caps*: Reed (Dodsl. ed. 1780) quotes a note from Steevens' Shakespeare, ix. 467, to the effect that a glove was worn in the hat (1) as the favour of a mistress, (2) as the memorial of a friend, (3) as a mark for the enemy to challenge; and refers to *Woman in the Moone*, ii. 1. 155, where Pandora promises that he who kills the boar shall wear her glove. Hense (*Shak.-Jahrbuch*, vol. vii. 261) noted the anachronism.

31. *lay a pillowe vnder his head*: cf. *Euph.* i. 195 l. 31 'one flattereth an other in hys owne folly, and layeth cushions vnder the elbowe of his fellowe,' where see note.

P. 349, 32. *stande aloofe . . . lightening*: *Euph.* ii. 120 l. 8 'my dealyngs about the Courte shall be fewe, for I loue to stande aloofe from Ioue and lyghtning.' This passage seems to negative what would otherwise seem a very probable emendation suggested to me by Mr. P. A. Daniel—'from kinges loue, and Ioues lightening.'

P. 350, 7. *Musitions . . . who onelye study*, &c.: Diog. Laert. vi. 2. § 6 (65) *ἰδὼν ἄφρονα ψαλτήριον ἁρμοζόμενον 'οὐκ αἰσχύνῃ, ἔφη, τοὺς μὲν φθόγγους τῷ ξύλῳ προσαρμόττων, τὴν δὲ ψυχὴν εἰς τὸν βίον μὴ ἁρμόττων;'*

14. *Feare not . . . no thistles*: Diog. Laert. vi. 2. § 6 (45) *πρὸς τὰ μειράκια . . . εἰπόντα 'βλέπωμεν μὴ δάκῃ ἡμᾶς,' 'θαρρεῖτε, ἔφη, παιδία· κύων τευτλία οὐκ ἐσθίει.'*

20. *I must needs beleeue there are gods*, &c.: Diog. Laert. vi. 2. § 6 (42) *Λυσίου τοῦ φαρμακοπώλου πυθομένου εἰ θεοὺς νομίζει, 'πῶς δέ, εἶπεν, οὐ νομίζω, ὅπου καί σε θεοῖς ἐχθρὸν ὑπολαμβάνω;'*

P. 351, 36. *prick song*: properly written music, alluding to the points or dots of musical notation, and applied to the nightingale's song as more regularly musical than that of other birds (Nares).

38. *How at heauens gats she claps her wings*: Fairholt and others have noticed the resemblance to the opening words of the song in *Cymbeline*, ii. 3. 21. A different, but inferior and I think later, version of Lyly's song altering the fourth line and also substituting the sparrow for the

robin is given, with 'Cupid and my Campaspe' but without source or author specified, in Thos. Lyle's *Ancient Ballads and Songs*, 1827.

61. *thou neededst not haue scraped rootes*, &c.: Diog. Laert. vi. 2. § 6 (58) φασὶν ὅτι Πλάτων θεασάμενος αὐτὸν λάχανα πλύνοντα προσελθὼν ἡσυχῇ εἶποι αὐτῷ· 'εἰ Διονύσιον ἐθεράπευες, οὐκ ἂν λάχανα ἔπλυνες.' τὸν δ' ἀποκρίνασθαι ὁμοίως ἡσυχῇ, 'καὶ σὺ εἰ λάχανα ἔπλυνες, οὐκ ἂν Διονύσιον ἐθεράπευες.'

P. 352. SCHÆNA SECUNDA.—*The same.* Apelles is passing through the market-place on his way from the palace to his house. In the following scene Milectus and Phrygius are imaginary characters. Lais, like Diogenes, was properly of Corinth: but there seem to have been several courtesans of that name. Her introduction is possibly suggested by the incident of Thais and Alexander at the banquet at Persepolis in Plutarch's *Life*, c. 38.

2. *for the nonce*: 'for the nones,' Chaucer, *C. T.* 281, the older spelling being 'for then ones' (Skeat).

12. *pelting*: petty.

P. 353, 14. *wiredrawers*: taken as representing the arts of peace, as cutlers (weapon-makers) the arts of war. 'Wires' were among the articles of women's toilette; and in the Revels Accounts for the Christmas of 1582–3 the 'Wyerdrawers' percells' amount to 'xiijli. ijs. iijd.' (p. 180).

21. *prying ouer his tubbe*: which is set, apparently, upright on its bottom. See note on p. 335 l. 63.

26. *rates mee from*: chides me off. Kentish, says Halliwell.

28. *thou wouldest haue hadde my company, had it not beene . . . too deare*: Lyly is transferring to Diogenes the story told by Aulus Gellius (*Noct. Atticae*, i. 8), on the authority of Sotion, and repeated by Painter (*Palace of Pleasure*, i. 15), of Demosthenes the orator, whose answer to Lais' demand of 10,000 drachmae, was 'Ego poenitere tanti non emo.' See also note on *Euphues*, ii. 13 l. 28.

36. *let vs sing*: the song is lost. It would, perhaps, have failed to edify. But cf. the one I print from Thos. Morley 1600, vol. iii. p. 469.

37. *a volly of shotte*: the anachronism was noted by Reed (Dodsley 1780), but 'S.' in the next edition, 1825, adds 'A volley of shot means only a flight of arrows.'

P. 354, 14. *Archidamus of his woodden Doue . . . Arachne*, &c.: error for Archytas of Tarentum, whose flying wooden dove, alluded to vol. iii. 430 l. 71, is recorded, from Favorinus, as not incredible by Aul. Gell. x. 12. Arachne, properly the Lydian girl (p. 8 l. 5), is here invented to match.

31. *Macedonians . . . their hearbe Beet*, &c.: Pliny, xix. 40 and xx. 27, speaks of two kinds of beet, white and black, and mentions that some people scruple to taste it.

P. 355, 46. *That we haue little, and lose much*: from Seneca's *De Brevit. Vitae*, c. 1 'Non exiguum temporis habemus, sed multum perdimus' —carelessly rendered, as before, *Euph.* i. 284 l. 36.

52. *Alex. What, a world? Diog. No, the length of my body*: so *Midas*, iii. 1. 12 'What should I doo with a world of ground, whose bodie must be content with seauen foote of earth?' Shakespeare borrows it in 1 *Henry IV*, v. 4. 89:—

'When that this body did contain a spirit,
A kingdom for it was too small a bound;
But now, two paces of the vilest earth
Is room enough.'

The sentiment is original in Philip of Macedon, who seeing the mark of his body printed in the sand of the palaestra, where he had fallen, ὦ Ἡράκλεις, εἶπεν, ὡς μικροῦ μέρους τῆς γῆς φύσει μετέχοντες, ὅλης ἐφιέμεθα τῆς οἰκουμένης (Plut. *De Educ.* c. 8). Lyly told the story *Euph.* i. 314 l. 34.

78. *platforme*: ground-plan, picture-scheme. North's *Plutarch*, ed. 1656, p. 456 'drawing the Platforme of Sicilia' (Whitney).

P. 356, 97. *Me thinks I might haue bin made priuie to your affection*: perhaps the one remark in Alexander's part which lends colour to Fleay's identification of him with Elizabeth. For the Queen's jealousy of marriage without her consent, see *Loves Met.* v. 4. 12, note on *Gall.* p. 454 l. 16, and under *Endimion*, vol. iii. pp. 88, 98.

112. *vnhappily*: mischievously (Collier in Dodsley, 1825). Cf. Lygones' reproach of Spaconia in Beau. and Flet. *King and No King*, v. 2 'Thou could'st prate unhappily, | Ere thou could'st go.'

113. *enforce mariage*: Alexander is alluding to her apparent coldness towards Apelles.

P. 357, 127. *louing wormes*: cf. *Moth. Bomb.* ii. 2. 15 'the louing worme my daughter'; and Prospero of Miranda in love with Ferdinand, *Tempest*, iii. 1. 31 'Poor worm! thou art infected'; and *Euph.* ii. 182 l. 3 'these louing wormes.'

136. *pricking in cloutes*: sewing clothes or cloths; so in *M. Bomb.* i. 3. 60 'shee shall prick on a clout till her fingers ake.'

P. 359, 1. *Rainebowe . . . Caterpillers*: Pliny, xvii. 37 speaks of rain, or damp heat, producing caterpillars, which are burnt off the trees if the sun comes out strongly; but in this and the following about the glow-worm Lyly is either reproducing rustic superstitions or else inventing.

9. *Demosthenes . . . stammering*: the 'breathing vp the hill' is not among the methods detailed by Plutarch in his life of Demosthenes, c. 7; but Cicero, *De Divinat.* 46, says 'Demosthenem scribit Phalereus, cum RHO dicere nequiret, exercitatione fecisse ut planissume diceret.'

10. *against the haire*: as of an animal rubbed the wrong way. 'Against the grain' is the modern form.

13. *haue bin allowed*: i. e. if after you have patiently listened to the end, we are to suffer from subsequent criticism. Or it may refer to the licence granted by the Master of the Revels.

P. 360, 1. *Diomedes birds or his horses*: the 'Diomedeae aves' were

the companions of Diomede in his journey into Apulia, transformed into birds after, or, as some say, before his death. Pliny, *Nat. Hist.* x. 61 'Nec Diomedeas praeteribo aves: . . . Uno hoc in loco totius orbis visuntur, in insula, quam diximus nobilem Diomedis tumulo atque delubro, contra Apuliae oram, fulicarum similes. Advenas barbaros clangore infestant, Graecis tantum adulantur, miro discrimine, velut generi Diomedis hoc tribuentes.' The horses belonged to another Diomede, son of Mars and king of Thrace. 'Hic cum in Tyria oppido equos suos peregrinorum et hospitum carne aleret, victus ab Hercule, equis ipsis ad devorandum obiectus est' (Forcellini s. v. *Diomedes*; referring to Apollodorus, ii. 5. 8, and Servius on *Aen.* i. 752). See also *Palaephati de fab. Narrat.* ed. 1578, fol. 112 b.

6. *couered his face with the winges of Swans*: an imaginary detail, not found in Ovid's description of his birth, *Met.* bk. x. fab. 10, but perhaps suggested by the line x. 718, which describes Venus as arriving at the scene of his slaughter by the boar in a chariot drawn by swans.

17. *those torches waxe*: referred to also in the Prol. at Court, l. 17.

19. *elder for a disgrace*: 'because Judas is said to have hung himself on an elder-tree' (Collier's note in Dodsley, 1825).

SAPHO AND PHAO.

P. 370. DRAM. PERS.

PHAO, *a young Ferryman*: Bodenstedt (*Shakespeare's Zeitgenossen und ihre Werke*, Bd. iii. 44), in his summary of the plot, wrongly represents Lyly as making Phao before he meets Venus old and ugly. Palaephatus (*De Fab. Narrat.* lib. i) does indeed so represent him, but in the play Venus first addresses him as 'Prety youth!' i. 1. 50.

CALYPHO, *one of the Cyclops*: the name Calypho, not among those of the Cyclopes given in Virgil, *Aen.* viii. 425 'Brontesque Steropesque et nudus membra Pyracmon,' is borrowed by Lyly from a comic character (Callipho) in Plautus' *Pseudolus*.

P. 371, 2. *the Beare . . . Origanum to heale his griefe*: a reminiscence of *Euphues*, i. 208 ll. 20–6 'The filthy Sow,' &c., itself loosely from Pliny, viii. 4 (note ad loc.). The bear's foul breath and its effect is from Pliny, xi. 115, and *Euph.* ii. 147 l. 32.

8. *to breede . . . soft smiling, not loude laughing*, &c.: noticeable as an acknowledgement, made to a popular audience, of a purpose sufficiently apparent in the plays themselves, of weaning popular taste from coarse farce and rough-and-tumble clownage to appreciate a more refined style of Comedy. We may compare the effort at tragic dignity announced by Marlowe in the Prologue to *Tamburlaine*.

11. *They were banished the Theater at Athens*, &c.: probably amplified from Horace's brief account of the suppression of the licence of

'vetus comoedia' at Athens (*Ars Poetica*, 281 sqq.), and the preceding uncomplimentary reference to the wit of Plautus, l. 270.

17. *The Griffyon*, &c.: no warrant for this in Pliny, vii. 2, or x. 70, nor yet in Aelian's ch. 27, bk. iv of the *De Natura Animalium*.

P. 372, 1. *The Arabyãs . . . burn Hemblock, a ranck poison*: founded on Pliny, xii. 38 'Peregrinos ipsa (Arabia) mire odores et ad exteros petit. Tanta mortalibus suarum rerum satietas est, alienarumque aviditas.' Cf. *Euph.* i. 194 l. 17 'burne hemlocke to smoke the Bees.'

6. *Eagle . . . spices . . . wormwood*: no authority for either statement.

8. *the trueth . . . the necessitie*, &c.: a confession that he was allegorizing facts, also implied in the request that the Queen will regard the play as a dream, and even more plainly in the language of the Epilogue.

9. *needles point*: the vagaries of old spelling, which often rendered the privative suffix by *-les*, are responsible for the error of Q^1 *needelesse*.

17. *And so you awakte*: applying directly to Elizabeth the expression Sapho actually uses of her own dream, iv. 3. 22.

P. 373. SCENE I.—*At the Ferry*: the ferry and the passage of Venus is from Aelian, *Var. Hist.* xii. 18. Lyly, in transferring it from Mitylene to Syracuse, may have had no thought of topography; yet his mention of a river, a passage of some distance, the possibility of meeting rough weather, and, further, the making Pandion send his boy 'about by land,' i. 2. 71, would all correspond accurately with a ferry conceived as running from somewhere near the mouth of the Anapus on the west side of the Great Harbour across to the promontory of Ortygia, on which the oldest part of Syracuse was built. Still, from ii. 2. 14, the Thames and Greenwich Park seem in his mind.

1. *possessing for riches content*, &c.: this opening soliloquy of Phao is reminiscent of Euphues' exhortations to Philautus in *The Cooling Carde*, and both of Guevara's *Menosprecio del Corte*, transl. Sir F. Bryan, 1548.

23. *steeled hãmers*: hammers overlaid or edged with steel. 'Give me my steeled coat,' 1 *Henry VI*, i. 1. 85.

P. 374, 29. *bolts . . . in steed of arrowes*: 'bolts were large and heavy, blunted at the end, used only to knock down or stun' (Fairholt). Hence the pun below, 'an arrow head,' opposed to 'a broad head' or one with horns. Cf. Shakespeare's use of 'forked' for arrows *A. Y. L. I.* ii. 1. 24, and cuckolds *W. T.* i. 2. 186.

33. *if Ioue repine*: his function in this galley, of no classical authority, is merely to flatter Lyly's mistress. Cf. '*Iouis Elizabeth*,' *Euph.* ii. 216.

39. *she hath her thoughtes in a string*: i. e. bridled, under control. Cf. Basse, *Vrania: the Woman in the Moone*, ii. 27 'But she, that had occasion in a string | Of vses bridled,' &c.

41. *arrandes*: errands. Cf. Skeat, s. v.

yerke: cf. *Pappe*, vol. iii. p. 407 l. 14 naughty children 'ought to be ierkt.'

P. 375, 1. *Pandion, since your comming from the vniuersitie to the court*, &c.: there is probability in Fleay's conjecture that this university-student plunged into court-life, and feeling painfully its insincerity, represents Lyly himself. He is present in ii. 2, and has a small part in iii. 1, but is absolutely unimportant to the action. His attitude is a repetition of that of Euphues in some of his letters.

18. *you haue but tombs*: i. e. your existence is that of dead men.

P. 376, 27. *pinned*: i. e. penned, in the pinfold. Cf. the title of Greene's play, *The Pinner of Wakefield*. Of being on shipboard *Gall.* i. 4. 20.

28. *emboste rouffes*: 'embossed roofs,' with possible pun on 'starched ruffs.'

34. *any vse*: any are wont.

39. *the tree Salurus*, &c.: a marvellous plant, strangely overlooked by Pliny and Aelian.

41. *water boughes*: i. e. fruitless; again in *Euphues*, ii. 5 l. 33 'a water bough, no bud.'

54. *returne streight*: i. e. recover a straightforward mode of speech and life. *Still* in Pandion's next reply means of course 'at peace.'

P. 377, 4. *Pantopheles*: slippers. See note on *Endimion*, ii. 2. 32 *Pantables*.

6. *Logick . . . Lerypoope*: originally the liripoop or liripippe (*liripipium*) was a long scarf or hood worn by clergy or by those who took a certain university degree. Then the term was transferred to the knowledge enabling them to wear the hood; and then used more generally. Cotgrave gives 'Qui sçait bien son roulet' for 'One that knows his liripoope.' In this passage, as opposed to 'Logicke' it seems to bear the meaning of practical or intuitive knowledge, or of common-sense. And something of the same contrast is found in *Moth. Bombie*, i. 3. 128, where, after Livia's fanciful catalogue, Prisius says 'Theres a girle that knowes her *lerripoope*,' and Sperantus replies 'Listen, & you shall heare my sons *learning*.' So too *Pappe*, vol. iii. p. 407 l. 31. Cf. vol. i. p. 483 l. 7.

9. *at a bay*: at bay; of game quite surrounded by the hounds, to whose barking the phrase refers.

11. *a mouse of beafe*: portion between the buttock and the loin: still termed 'mouse-buttock' (Fairholt).

18. *full of learning . . . scarce know good manners*: so *Campaspe*, i. 3. 8 'seeing bookish men are so blockish,' &c.; and Bacon's *Advancement of Learning*, I. iii. 8 'learned men . . . do many times fail to observe decency and discretion in their behaviour and carriage,' &c.

P. 378, 22. *wordlings . . . substaunce*: I have retained the reading of Q^1, which seems to yield the better sense, that the actual life of the world is to students mere matter of wordy dispute, not of experience. But *substaunce*, too, may bear a scholastic sense.

25. *Politians*: '*Politien*, this word also is receiued from the French-

men, but at this day vsuall in Court . . . and cannot finde an English word to match him . . . a man politique had not bene so wel . . . *Politien* is . . . a publique minister or Counseller in the state.' Puttenham, 1589, p. 159 ed. Arb.

1. *straung that Phao . . . so faire?*: clearly the ladies have just landed from or are passing near the ferry, to which Phao has returned, dowered with his fatal gift, after carrying Venus to Syracuse. So that the four scenes of Act i are continuous.

P. 379. 14. *puppets*: dolls.

23. *to father the cradle*, &c.: evidently proverbial, meaning either 'to rear the child as theirs, on the mere ground of likeness to the mother,' or 'to beget, leaving the mother to rear it.'

25. *dram . . . 'giue me,'* &c.: Lodge's *Rosal.* p. 137. Cf. Ov. *Am.* i. 8. 62 'Crede mihi, res est ingeniosa dare,' quoted *Mid.* i. 1. 83.

30. *thoughtes cannot hang togeather*: of inconstancy *Gall.* iv. 2. 37.

34. *want matter . . . courtly kissings, when their wits faile in courtly discourses*: cf. Rosalind's advice to Orlando, *A. Y. L. I.* iv. 1. 75 'Nay, you were better speak first; and when you were gravelled for lack of matter, you might take occasion to kiss.'

P. 380, 47. *as though we*, &c.: in a tone that suggests we want to, &c.

S.D. *with a small mirror*: suggested by line 6, required by line 67.

P. 381, 44. *Asolis*, &c.: I can't identify this plant in Pliny, but the unanimous spelling of the old editions may be wrong.

46. *the Syrian mudde*, &c.: seems an invention.

50. *caught vp my handful of sand*, &c.: Ov. *Met.* xiv. 136. See under *Sources*, p. 366.

61. *I thought all the yeere woulde haue beene May*: Sybilla's story is but an enlargement of the exhortations of Euphues against pride of beauty, vol. i. 203.

P. 382, 90. *Polyon*: Pliny, xxi. 21 'polion herbam, inclytam Musaei et Hesiodi laudibus . . . prorsusque miram, si modo (ut tradunt) folia eius mane candida, meridie purpurea, sole occidente coerulea aspiciuntur.' Cf. the 'Salamints' in *Loves Met.* i. 2. 4.

91. *Anyta*: Lyly, as often, caps the marvel just borrowed from Pliny with one invented by himself.

P. 383, 109. *Roses that lose their colours*, &c.: cf. *Euph.* i. 203 l. 15 and *Midas*, ii. 1. 111.

110. *Cotonea*: Pliny has a brief chapter on this plant 'palus, quam Galli sic vocant, Veneti cotoneam,' but only says it is sweet.

125. *vnlesse thou perish, thou shalt perish*: no reason to suppose the text corrupt, with Fairholt. The repetition of a word with slightly different reference is one of Lyly's tricks of style; and, as the pointing of Q^1 shows, it is epexegetic of what immediately proceeds—unless he injures himself by becoming a dissimulator and hater, he will suffer lack of love and friendship. Or the first *perish* is trans., as 2 *Henry VI*, iii. 2. 100.

128. *preuent*: anticipate or provide against. The prophecy is appropriate only to Alençon's career at Court, and is not fulfilled in the play.

130. *Antes that haue winges*: in *Campaspe*, iv. 2. 14, ants with wings were used as a proverb for ambition. The *hill of a mowle* means any place where there may be concealed listeners, with allusion to undermining and intrigue.

133. *Buglosse* or borage would improve the wine, sugar would spoil it. The *Eclipse* may be chosen as portending the death of princes. The *conies* and *swallowes* symbolize parasites who share their masters' secrets; the wine-vaults being supposed as dug in the soil. But the 'wise woman's' oracles need not be explicable everywhere.

135. *Sowe next thy vine Mandrage*: i. e. mandragora; a process said to soften the sharpness of wine, *Euph.* ii. 224 l. 28 note.

P. 384. *Exit*: so all, rightly, for Phao remains on the stage.

20. *spurblinde*: apparently a variant of *purblind*, whose later sense is 'dim-sighted,' not 'quite blind.'

P. 385, 3. *I taught you that lesson*, &c.: see i. 3. 28.

5. *browne bill*: the watchman's weapon.

6. *that, whereof they talke so commonlye in courte, valour*, &c.: just so in *Campaspe*, v. 3. 9 Lais speaks of 'a new found tearme, called valiant, a word which breedeth more quarrelles then the sense can commendation.' The word was certainly not new to the language; and the novelty must have lain in its special application to a hectoring carriage and readiness to fight duels.

10. *pomel lower thē the point*: figurative of a ready appeal to the weapon, which would quit the sheath most easily in this position.

lyeth at a good warde: knows a strong posture of defence.

14. *end*: object.

21. *carbonado*: a steak, or slashed slice of meat roasted on the coals.

P. 386, 34. *Gadfly*: with pun on 'gadding' about.

44. *I seeke no such*: because in search of Venus, whose honesty he doubts.

P. 387, 62. *from a place*: a logical term, meaning 'I will ground my argument on a commonplace, or proverb, or well-known passage.' Cf. *Euph.* i. 299 l. 21 'in schooles . . . one beeing vrged with a place in Aristotle.'

80. *a good Colaphum*: Lat. *colaphus* (κόλαφος), a blow, or box on the ear; used for the annomination with Calypho, and as unintelligible to him.

P. 388, 108. *gang*: Skeat's *Concise Dict. of ME.* gives *gangen*, to go.

rore: so in the boys' song at the end of *Gallathea*, i. 4 'Milke some blinde Tauerne, and there roare,' of riotous hectoring conduct.

109. *vamp*: ME. *uaumpe* (as subst.), the fore-part or upper leather of a boot or shoe; hence the verb *to vamp*, to patch up (Skeat); so that the word is used of *additions* to the score.

1. *vnacquainted*: unknown, unheard of; *Endim.* v. 3. 62 'this vnacquainted and most vnnaturall practise.'

13. *Sycilyan stone . . . hammeringe*: so *Euph.* i. 204 l. 17 'the stone of Sicilia,' &c. (note).

P. 389, 21. *baies in thy hart*: as signifying poetry and passion.

23. *a sparow in the palme*: i. e. keep thy desire hidden. The 'doue,' from which the sparrow is distinguished, is also Venus' bird.

55. *Loue, faire child, is to be gouerned by arte*: with these excellent maxims of Sybilla compare those of Psellus to Philautus in *Euph.* ii. 118–9, and Euphues' own exhortations, i. 255.

P. 390, 61. *worme, that feedeth first vpon fenell*: Pliny, xx. 95, says that serpents when they have cast their skin sharpen their sight by tasting fennel (*foeniculum*). Cf. *Bee* poem, st. 10, vol. iii. p. 496.

80. *Grapes are minde glasses*: Aesch. Frag. 393 κάτοπτρον εἶδους χαλκός ἐστ', οἶνος δὲ νοῦ. So *Euph.* ii. 83 l. 7 'Wine is the glasse of the minde' (note), also i. 279 l. 14.

85. *Write*, &c.: so Psellus in *Euph.* ii. 119 l. 13 'there is nothing that more pearceth the heart of a beautifull Ladye, then writinge,' &c.

P. 391, 97. *straungers haue greene rushes*: so *Euph.* ii. 161 l. 16 (note). Fairholt says that the favourite plant for strewing in chambers was the flowering rush (*Butomus umbellatus*), which emits a sweet smell when crushed.

104. *sooth*: give flattering assent to all she says. *Euph.* i. 262 l. 15 'what my mother sayth my father sootheth.'

108. *Camokes*: a camock was a crooked staff or crook (LL. *cambuca*, ME. *kambok*), but also a plant whose natural curve or twist might be improved for that purpose. In *Endimion*, iii. 1. 36 is quoted the proverb 'Timely crookes that tree that will be a camock.' The word occurs also *M. Bombie*, i. 3. 108, and *Euph.* ii. 169 l. 23 'serching for a wande, I gather a camocke.'

110. *fire to be quenched with dust, not with swordes*: among the precepts quoted from Pythagoras in Plutarch's *De Educat.* c. 17 is πῦρ σιδήρῳ μὴ σκαλεύειν, which Lyly misrenders in his *Euphues and his Ephoebus*, vol. i. 281 l. 18. Again *Midas*, v. 3. 18.

If thou haue a ryuall, be pacient: from Ov. *Art. Am.* ii. 539 'Rivalem patienter habe: victoria tecum | Stabit.' Lyly quotes the line *Loves Met.* vol. iii. pp. 302–3.

P. 392, 13. *a male content*: pun on 'malcontent,' often spelt with the *e* and generally with political reference. Trachinus' 'a male and Female content,' l. 15, probably means 'a couple in love.'

22. *sowne*: swoon.

27. *holde our peace*: Pandion must be supposed to have guessed Sapho's passion from her bearing in ii. 2, and to be rather big with his secret. See end of scene.

P. 393, 34. *bald among the Micanyans*, &c.: Pliny, xi. 47, dealing with hair, says 'quippe Myconii carentes eo gignuntur,' i. e. the inhabitants of the island of Myconos in the Aegean. Repeated from *Euphues*, ii. 139 l. 4.

38. *Seres' wooll*: so *Endim.* i. 3. 53 'not Silkes, nor Tyssues, nor the fine wooll of Seres,' where see note.

SCENE II.—*A Street*: the scenes of this, as of the two preceding Acts, are meant as continuous; and in the absence of movable scenery we need not be surprised at the intrusion of a comic scene in a place unfit for it. But we can hardly admit Calypho to Sapho's chamber.

3. *scamble*: shift, scramble, as in iv. 3. 6.

8. *venter non habet aures*: i. e. hunger will listen to no pleadings. Assigned to Plutarch—Γαστὴρ οὐκ ἔχει ὦτα—in an Epitome of Erasmus' *Adagia*, 1593, p. 345.

thy backe is thy God: alluding to his gay clothes. Cf. Diogenes' rebuke of the Athenians as 'back Gods in the morning with pride, in the euening belly Gods with gluttonie,' *Campaspe*, iv. 1. 31.

11. *Nemo videt manticæ*, &c.: quoted in *A Shorte Introd. of Latin Grammar*, sig. H viii recto, from Catullus [xxii. 21] '*Sed non videmus, manticae quod in tergo est*'; *mantica* being a bag, scrip, or satchel. The proverb means that we do not see ourselves as others see us, and alludes to a fable of Aesop to the effect that a man carries other people's faults in a bag in front, and his own in a bag slung behind.

20. *this Lent*: the play was produced on Shrove Tuesday.

P. 394, 26. *the old verse, Caseus est nequam*: Erasmus, *Adagia*, p. 574, ed. 1574, quotes εἰ τυρὸν εἶχον, οὐκ ἂν ἐδεόμην ὄψου as a proverb for one 'minimis contentus'; a proverb to which, however, he himself demurs.

30. *silkē throat can swallow no packthread*: the same proverb for a dainty appetite, or fastidiousness in general, occurs in *Euphues*, ii. 227 l. 2 about household 'Maydens.'

36. *Since my being here*: i. e. since his last entry, the occasion of his logical encounter with Molus, ii. 3.

44. *sentence*: opinion, with pun on grammatical 'sentence.'

56. *halt by the Gods*: the sudden halt in his former speech was to prepare the pun on Vulcan's lameness.

P. 395, 61. *I must goe by too*: 'go by' is still used locally (Somerset) for 'begone!': *goe buy* has been suggested to me, of catering.

72. *a drunken Butter-box*: 'satirical term for a Dutchman, all of whom were popularly believed to be great drinkers, and inordinately fond of butter' (Fairholt). Among the 'Characters,' added to Sir Thos. Overbury's *A Wife*, &c. in ed. 1614, is 'A Drunken Dutchman' who 'stinkes of butter.'

80. *Rampes*: jades, romps. Whitney quotes Middleton and Dekker's *Roaring Girl*, iii. 3 'The bouncing ramp, that roaring girl my mistress.'

88. *to the fearefull barre*: a pun on fighting at the barriers. This is probably the best of Lyly's drinking-songs.

P. 396. SCENE III.—SAPHO'S *Chamber*: i. e. the curtains covering the central structure are drawn back, discovering Sapho in bed.

4. *it*: i. e. the fever.

12. *Mithrydate*: an electuary of various ingredients, considered an antidote against poison, and named after the poison-proof king of Pontus. Sapho's reply shows its general use also as = remedy. Often in *Euph.*

20. *some local things*, &c.: i. e. for local application ('local' remedies contrasted with purgatives in William Clowes' *Treatise of the Struma*, 1602, p. 42); also with covert allusion to the Syracusan ferryman. *Dry my brain*, check the flow of imagination.

P. 397, 37. *fish called Garus*, &c.: Pliny, xxxi. 43 mentions a fish called 'garos' by the Greeks, but without this remarkable property.

43. *hearbe called Lunary*, &c.: moonwort. Another superstition about it is recorded in *Euph.* ii. 172 l. 18; and Endimion, ii. 3. 10, chooses a lunary bank on which to go to sleep.

P. 398, 80. *auoide it*: quit it. 'Avoid the gallery,' *Henry VIII*, v. 1; and Hamlet to the Players, iii. 2. 15, 'pray you, avoid it.'

88. *Thy Tortoys . . . thy Cockleshels*: cf. *M. Bomb.* i. 3. 123 'among fishes, the cockle & the Tortuse, because of Venus,' where *Tortuse* = turtle. Perhaps grounded on something in Pliny, but see *Euphues*, ii. 98 l. 21 'Venus with a Tortoyse vnder hir foote' (note).

101. *waspes . . . feeding on serpents*, &c.: Pliny, xi. 116 'Vespae serpente avide vescuntur, quo alimento mortiferos ictus faciunt.'

103. *Into the neast of an Alcyon*, &c.: Pliny, x. 47 speaks of the very narrow mouth of the halcyon's or kingfisher's nest, which is really a hole in the ground.

P. 399. *while* ISMENA *retires*] she cannot be supposed to hear Sapho's song, yet her last words imply that she will remain to watch, and she is certainly in the inner chamber on Phao's arrival, l. 37 of the next scene.

P. 400, 144. *when you Phao call | The Bed*, &c.: inversion for 'despairingly call the bed Phao.' Sapho wishes Cupid such bitterness as she herself tastes in vain imaginations. Cf. *Tottell's Miscell.* p. 236, ed. Arber,

'And telles her pelow al the tale
How thou hast doon her wo and bale.'

11. *You women haue an excuse*, &c.: euphuism for 'Women must, I suppose, be excused when they presume upon their sex.'

21. *miscōster*: old form of 'misconstrue.' So *conster* in *M. Bomb.* i. 3. 139.

23. *peeuishnes*: generally = 'folly' in Elizabethan literature, but may have something of its modern sense here.

P. 401, 50. *a drinesse in your braines*, &c.: feverishness, associated

with sleeplessness in Burton's *Anatomy of Melancholy*, i. § 2. Mem. 2. Subsec. 7 'But, as I have said, waking overmuch is both a symptom, and an ordinary cause [of Melancholy]. It causeth dryness of the brain, frenzy, dotage . . . as Lemnius hath it.' In the last scene Sapho desired some 'local things to dry my brain'; but we need not press the inconsistency, where the faculty, as reported by Burton, is not at one.

57. *Medœa . . . Dragon*: Hyg. *Fab.* 22.

snorte: snore. 'Awake the snorting citizens with the bell,' *Oth.* i. 1. 90.

P. 402, 68-71. *sigh . . . sigh't*: I did wrong to correct *sight* of Q^1, a recognized variant in MSS., and cf. *Eng. Helicon*, p. 217, ed. Bullen.

P. 403. ACT IV, SCENE I.—*The same*: evidently Acts iii and iv are continuous, since the stage-direction '*Phao exit*' at the end of the last scene leaves Venus and Cupid on the stage. So Acts iv and v.

1. *thy complaintes*: those she offered in iii. 3. 83 sqq.

5. *bad me draw . . . to y^e^ head*: in i. 1. 48.

P. 404, 10. *with lettice*: probably suggested by Aelian's report that Phao had been concealed by Venus among lettuces. Pliny mentions one kind as an *ant*aphrodisiac xix. 38.

14. *Turkie*: turquoise, as *Camp.* i. 1. 12. Its paling foretold danger to the wearer: cf. Swan's *Speculum Mundi*—

> 'The sympathising turcois true doth tell,
> By turning pale, its owner is not well.'—(Fairholt.)

20. *crowes foote . . . the blacke oxe*, &c.: of old age, as *Euph.* i. 203 ll. 6-7 notes, *Loves Met.* iv. 1. 135; and the 'black oxe' of weariness, Lodge's *Rosalynde*, p. 41 (Sh. Libr.).

23. *I entreate . . . command*, &c.: cf. *Rich. III*, iv. 4. 345 (wooing Eliz.) 'Say that the king, which may command, entreats'; *Tw. Nt.* ii. 5. 125 (Maria's letter) 'I may command where I adore.'

P. 405, 3. *a Stockdoue or woodquist*: Whitney distinguishes them as the 'wild pigeon' (*columba aenas*) and the 'wood pigeon' (*columba palumbus*). In this dream of Sapho's, which is of course allegorical, the lofty cedar represents Elizabeth herself, the ants those who would enrich themselves at her expense, and the caterpillars probably the Jesuits and seminary priests with designs against Elizabeth's government, a proclamation against whom was issued in June, 1580. In the stock-dove who strove to build his nest in the cedar, who fell from the bough, but whose quills began to bud again, I think we are to recognize not Alençon, who is represented by Phao, but Leicester, his favour with the Queen, his disgrace in 1579-1580, and his reviving credit with her, which was no doubt one of the reasons for her recent rejection of Alençon. Notice that the dream is not introduced till after the new scheme, which is to divert Sapho's affections from Phao, has been set in motion. Compare the allegorical dream of Endimion (v. 1. pp. 66-7). The other dreams, all interpreted in the text, need not be related to facts.

6. *scambling*: scrambling, as in iii. 2. 3.

17. *quils*: feathers, as in *Gallathea*, i. 1. 31.

P. 406, 28. *all in a gore bloud*: cf. *Rom. and Jul.* iii. 2. 56 'all in gore blood,' and N. Morton's *New England's Memorial*, p. 175 (quoted by Whitney) 'They will be all on a gore of blood.'

35. *as blind as a Harpar*: the conventional or traditional idea of the harper as blind is seen in the proverbial expression 'Have among ye, blind harpers!' Dyce in an *addendum* to his notes on Beaumont and Fletcher's *The Mad Lover*, i. 2, says 'In Cotton's Virgil Travestie, B. i, we find "Quoth he, blind harpers, have among ye!" and a short poem by Martine Parker, printed 1641, is entitled "The Poet's Blind Man's bough, or Have among you, my blind Harpers."'

46. *preferring*: promoting.

59. *to mysell gold*: to mysell, or mizzle, ME. *miselen*, is to rain in very fine drops. 'Now gynnes to mizzle, hye we homeward fast,' *Shepheardes Kalender*, November. Fairholt blindly follows Blount's corruption *myselfe*. Canope's dream is reminiscent of Danae and Jupiter.

P. 407, 68. *the flye Tarantula . . . musicke*: Hoby's *Courtyer*, 1561, p. 36 (Tudor Transl.) 'in Pulia of them that are bitten with a Tarrantula, about whom men occupye manye instrumentes of musicke,' &c. Cf. *Rosalynde*, p. 134. Not among the remedies in Pliny xxix. 27.

77. *strawes will stirre*, &c.: one of the many passages which prove Lyly's practical knowledge of music.

80. *into the water, when the sunne shined*: to prevent its being ignited. We had 'Abeston' for Gk. ἄσβεστος, *Euph.* i. 191 l. 32. Lyly's authority for it is Bartholomaeus Anglicus, xvi. 12 rather than Pliny.

94. *whether the birde hath feathers*, &c.: referring to her own dream as recounted at the beginning of the scene. We have had allusions to winged ants in ii. 1. 130, and *Campaspe*, iv. 2. 14 to express ambition.

P. 408, 12. *to any purpose, I shall*: i. e. for which I shall.

18. *a Bees stinge . . . honnye*: a perversion of Pliny's statement, xi. 19, that bees who lose their sting become drones and make no honey.

30. *Come Cyclops*: to Calypho within the forge.

P. 409, 34. *Lemnion*: the reference to Lemnos in the Aegean, Vulcan's favourite residence among the Sintians (*Il.* i. 593), is inappropriately conjoined with the Sicilian Cyclops.

45. *busse*: as part of the ritual of the dance.

53. *Fletcher*: arrow-maker (Fr. *flèche*).

P. 410. ACT V, SCENE I.—*The same*: from Venus' words at the end of it, however, it would seem that the dialogue is supposed to occupy their progress towards the palace.

4. *Aegitus . . . for feare of his hen*: i. e. lest she should be false to him: suggested by the thought of herself and Vulcan, for Pliny, x. 9 ssay the *aegithus*, a kind of hawk, is lame of one leg.

5. *stone Perillus*, &c.: Lyly's invention, like the detail about Lydian steel below.

15. *wise in conueiaunce*: i. e. in device, artifice, clever management: 'Since Henry's death I fear there is conveyance,' 1 *Henry VI*, i. 3 (Whitney).

17. *the very loose*: the act of loosing it.

21. *brittle Chrysocoll*: Pliny, xxxiii. 26 speaks of chrysocolla as a liquid flowing through the veins of gold, which becomes indurated by the winter's cold, and attains the hardness of pumice.

22. *white*: mark.

P. 411. ACT V, SCENE II.—*A room in* SAPHO'S *Palace*: distinguished from Sapho's chamber by the closing words of the scene, 'shut the doore.'

P. 412, 18. *arrow . . . cause him to loth*, &c.: that, namely, described in the last scene as winged with raven's feathers.

22. *knackes*: trifles, knick-knacks.

P. 413, 58. *to shoote in*: the phrase suggests the elaborate and clumsy contrivance of the cross-bow.

76. *geare*: matter, affair.

79. *cast your eyes on your feete*, &c.: 'An allusion to the popular fable which states that the peacock was checked in its overweening pride by looking on its ugly feet' (Fairholt).

84. *feare*: frighten.

P. 414, 8. *dispence with subtiltie*: grant dispensation to it, tolerate, use it. The pessimism is quite general.

9. *carelesse to reuenge them*: i. e. she will not trouble to revenge those committed by others.

11. *a fancie*: i. e. a love-sonnet (Fairholt).

P. 415, 23. *destinie calleth thee aswell from Sycily*, &c.: the Duc d'Alençon, when he finally quitted England, Feb. 1582, repaired to the Netherlands, whose sovereignty he had formally accepted on the offer of the Prince of Orange, Jan. 23, 1581. On his arrival in Holland he was installed as Duke of Brabant, and received the oath of allegiance from the States (Froude's *History*, xi. 454).

GALLATHEA.

P. 430. DRAM. PERS.: RAFFE, ROBIN, DICKE, . . . *sons of a Miller*: see v. 1. 35–6, 68 note, 73–4. Chaucer's Miller is called Robin, A. 3129.

25. HÆBE, *a young woman*: her father, mentioned v. 2. 61, is not introduced.

P. 431, 2. PROLOGUE. *Homer was borne in the one, and buried in the other*: i. e. born at Smyrna, and buried at Ios, a small island in the Cyclades, the sole claimant for his grave. Pliny, iv. 23 'Ios a Naxo viginti quatuor mill. pass. Homeri sepulchro veneranda.'

8. *Augustus ... pearcing eyes ... wincke*: Suet. *de Caesar.* ii. 79 'Oculos habuit claros ac nitidos: quibus etiam existimari volebat inesse quiddam divini vigoris: gaudebatque, si sibi quis acrius contuenti, quasi ad fulgorem solis, vultum submitteret.' Alluded to *Euphues and his England*, p. 77 l. 12.

11. *Lawne ... without spotte or wrinkle*: the reference must be to the care taken in weaving the peplus for the statue of Athene Polias. It was wrought by four little girls between the ages of seven and eleven, chosen by the king archon from noble families and secluded for a year; and it was carried in solemn procession to the goddess' temple on the last day of the Panathenaea.

14. *where Gold groweth, nothing will prosper*, &c.: probably Lyly is thinking of Pliny, xxxiii. 21 'Cetero montes Hispaniae aridi sterilesque, et in quibus [nihil?] aliud gignatur, huic bono [sc. auro] coguntur fertiles esse.' So *Euphues*, ii. 181 l. 25, and *Midas*, i. 1. 64 'golde ... bred in the barrennest ground.'

P. 432, 1. *playne*: open fields. Cf. *Euph.* i. 277 l. 32.

13. *pyble*: pebble. *Woman*, v. 1. 101 'a pible stone'; *Cor.* v. 3. 58.

19. *successe*: issue, as in *Endim.* iii. 4. 182 'tell her the successe.'

19-20. *Fortune, constant ... inconstancie*: words borrowed in Lodge's *Rosalynde*, p. 58 (Sh. Libr.). For *change her copie* cf. *Euph.* i. 224 l. 31, 236 l. 18.

21. *Danes*: they entered England by way of the Humber in 867, 1013, 1066, 1069 A.D. Lyly jumbles mythology and history with an indifference which reaches its height in Venus' proposition to change the sex of one of the girls at 'the Church-dore,' v. 3. 171.

P. 433, 25. *the God who bindes the windes in the hollowes of the earth*: Lyly cannot resist the reminiscence of *Aen.* i. 52-4, though Aeolus has no place in his story.

31. *quils*: again, *Saph. and Ph.* iv. 3. 17. A 'quyller' in *End.* v. 2. 22 is an unfledged bird.

42. *at euery fiue yeeres day*: locally the Humber bore is said to be highest every *nine* years. I can hear of no period for that on the Wye.

48. *a Monster called the Agar*, &c.: allegorizing the tidal wave or eagre (AS. *ēagor*) on the Humber estuary. 'But like an eagre rode in triumph o'er the tide,' Dryden, *Thren. August.* p. 135 (Skeat).

64. *preuent ... thy constellation*: hinder the fate the stars have allotted thee. Chaucer, *Wyf's Prol.* 616 'By vertu of my constellacioun.'

P. 434, 83. *the causes of change*: referring to Gallathea's discussion of motives for life and death; but perhaps Lyly wrote 'this change,' referring to her disguise. 'Too too fortunate' must in either case refer to her beauty, which has rendered the speculation, or the disguise, necessary.

NIMPH OF DIANA: her name need not be specified. In iii. 1. 83, 85 'Seruia' and 'Clymene' are mentioned, besides those actually present.

P. 435, 32. *Nimphes... wounded with their owne eyes*: i. e. with those of Gallathea and Phillida, girls like themselves. Lyly intends no marked distinction between Dĭana's nymphs and the daughters of the district: the nymphs fall in love with the two girls, who are rendered mutually jealous, iii. 2. 45 sqq. Moreover the nymphs share in Neptune's displeasure at being defrauded in the matter of the tribute: his language in v. 3. 15–7 and 68–9, practically includes them as liable to it, and Diana, the protectress of all virgins, surrenders Cupid to procure its remission.

P. 436, 2. *a wracke*: probably we are intended to understand this shipwreck of the Mariner and three lads as an effect of Neptune's displeasure, and the single attempt of Lyly, before their entry at the end v. 3. 175, to give his comic matter some connexion with the plot.

6, 7. *raughter*: i. e. 'rafter' or 'raft,' the latter being a collection of spars or rafters.

9. *our Master*: the ship's captain.

10. *wetshod... buble*: keeping up the *litotes* of Raffe's first speech.

P. 437, 19. *powdred*: salted, as in the phrase 'powdred beef.'

20. *pinde*: pinned, pent, enclosed, as in *Saph.* i. 2. 27.

31. *one Carde... a whole payre*: the 'one Carde' is 'the shipman's card' of *Macbeth*, i. 3. 17, with the 'quarters' marked upon it. *Payre*, ME. *peire* or *peyre*, is properly a set of like things (cf. 'par,' 'peer'), here a *pack* of cards. P. Plowman B. xv. 119 'a peyre bedes,' a set of beads. The term survives in 'a pair of stairs,' i. e. flight (Skeat). *Mid.* v. 2. 79 note.

41. *not two good points*: punning on their disordered dress, a 'point' being a lace with metal tag used for fastening dress before buttons were introduced. Cf. ii. 3. 40, and *Maydes Met.* iii. 2. 70.

49. *clowte*: rag, here of the sails with their different names.

P. 438, 70. *the woods... be made shippes*: see under Date, p. 425.

88. *Milke*, &c.: figuratively for drain, exhaust, with a suggestion of not paying.

blinde, obscure: Holland's *Suetonius*, 237 (1606) 'search everie blind corner.'

roare in the usual sense of swaggering, bullying.

P. 439, 90. *well Man'd*: as a ship, but also with a reference to the relation between master and servant. Cf. 2 *Henry IV*, i. 2. 60 'manned, horsed, and wived.'

97. *One Hempen Caper cuts a feather*: 'to cut a feather'=(a) to split hairs, (b) nautical. 'If the Bow be too broad, she will seldom cut a feather, that is, to make a fome before her,' Capt. Smith, *Seaman's Gram.* ii. 10 (1627). *Caper* is a Dutch name for a privateer. The line means, 'One dance at the rope's end shall divide the indivisible, our friendship,' with punning maintenance of the nautical idea.

P. 440, 24. *a legge*: masculine obeisance, made by drawing one leg backwards (frequent).

27. *no seconde thing*: no inferior thing.

32. *spill*: destroy, mar; but Skeat denies the etymological connexion with 'spoil.' *Hamlet*, iv. 5. 20 'It spills itself in fearing to be spilt.'

39. *blancht him*: variant of *blench*, a term of venery meaning to cause to swerve or turn, to head back. Cf. F. E. *Hist. of Edw. II.* 117 (1627) 'He would not blaunch the Deer, the Toyl so near' (N. E. D.). In *Midas*, iv. 3 Lyly makes fun of the refinements of sporting phraseology.

56. *tuske*: 'root about in,' 'beat,' here by cries (cf. 'good mouthes,' below); properly of a boar rooting up the ground with his tusk; but the lexx. do not give it.

P. 441, 60. *hallow*: halloo, force forth by cries (Fairholt).

13. *and then Ladies*, &c.: for this direct address of the audience compare iv. 2. 74, also Gunophilus' in *The Woman in the Moone*, iii. 2. 208 'good people,' and Ioculo in *The Maydes Met.* ii. 1. 61. Also Greene's *James IV* (1591 or–2) iii. 2. p. 204 b, iv. 3. p. 208 b (ed. Dyce). It is a relic (confined to soliloquy) of the formless earlier popular drama.

20. *vse the shape of a Sheepehearde, to shew thy selfe a God*: a promise not kept, Venus' allusion, v. 3. 60 'shew thy selfe the same Neptune that I knew thee to bee when thou wast a Sheepe-hearde,' having nothing correspondent in the play as it stands. See under Date, p. 427.

P. 442, 3. *wodden lucke*: as opposed to golden.

skreeking: 'screech' and 'shriek' are the modern survivals of words of the same sense variously spelt in older authors. Chaucer, *C. T.* 15406 has *skriken*, and elsewhere *schrichen*, *schriken*. Spenser has *shrick*, *F. Q.* vi. 5. 8, and ib. 18 *scrike*. Cf. *scriches*, *Euph.* ii. 79 l. 22.

5. *Hagges*: witches, supernatural beings; serving to introduce the ballet, unconnected with plot, but sugg. by Scot's *Discouerie*, bk. ii. c. 4.

12. *Sublimation*, &c.: all these are genuine alchemic terms, though some are misspelt; perhaps comically, rather than by Lyly's or the compositor's mistake, so I leave them unaltered. *Sublimation* is reduction to a gas by heat. *Almigation*=amalgamation. *Calcination* is the reduction by fire to a *calx* or powder. *Circination*, 'a circling or turning round,' is not an alchemic term, and is probably Peter's mistake for 'Citrinacion,' the turning yellow, indicating the state of complete digestion of the materials (*Chan. Yem. Tale*, 263 'citrinacioun'). *Sementation*=Scot's 'cementing': cf. Ripley's *Compound of Alchymy*, transl. by Raph Rabbards, 1591, sig. F 2 verso 'For of this world our stone is called the sement.' *Frementation*, by transposition for 'fermentation.'

18. *Croslets, Subliuatories ... Violes*: all six instruments mentioned together by Chaucer, ll. 239–41, and borrowed by Scot (see under Sources). *Croslets*, crucibles. *Subliuatories*, sublimatories. *Cucurbits* (Lat. *cucurbita*, a gourd), explained by Albertus Magnus, *De Alchemia Praefatio*, as vessels made to stand in water, but supported so as not to

touch the bottom. *Limbecks*, alembics. *Decensores*: 'to discend' was a method of distillation, mentioned in *The Compound of Alchymy*, sig. M 2 recto. *Violes*, vials, phials.

22. *our Mettles*, &c.: all mentioned in Scot's *Discouerie* (xiv. 1) or in the passage of Chaucer, and many also in *The Compound of Alchymy*, sig. L verso. *Sal perperat* ('sal preparat' in Chaucer, l. 257)=*sal preparatum*. *Sal Armoni[a]ck* (Chaucer, l. 245) is a common name for *Sal ammoniacum*. *Argoll* is the tartar adhering to a cask of fermented wine. *Resagar*, resalgar, or realgar, is a red powder composed of sulphur and arsenic in equal proportions, differing from *orpyment*, which is yellow and in which there are two-fifths arsenic and three-fifths sulphur. *Breemeworte* is merely Chaucer's 'berm [barm], wort,' Scot's 'woort, yest.' *Vnsleked lyme* is lime unslaked, unmixed with water.

P. 443, 40. *old Angels*: the gold angel, worth 6*s.* 8*d.* when first coined in 1465, was worth about 10*s.* from 1553 onwards. Discontinued temp. Charles I. Cf. Beau. Flet. Mass.'s *Scornful Ladie*, ii. 3, 'old Angel gold.'

49. *foure Spirits*: 'Sciendum ergo quod quatuor sunt metallorum spiritus, scilicet Mercurius, sulphur, auripigmentum, vel arsenicum ['Orpyment,' l. 57, i. e. sulphuret of arsenic], & sal ammoniacum: isti quatuor spiritus tingunt metalla in album & rubeum ['Albification' and 'Rubification' above, ll. 12, 13], id est in Solem & Lunam,' &c. Albert. Magn. *De Alchemia Praefatio* (*Theat. Chem.* ii. 430). But Lyly takes his spirits and their order from Chaucer, Scot transposing the first two. See under Sources.

51. *grosse*: stupid, reproducing the Alchemist's tone to himself.

68. *seauen bodies*: i.e. after Scot, cf. p. 424, the seven metals known to the ancients (gold, silver, mercury, copper, iron, tin, lead), though inconsistent with the Alchemist's first speech below, where silver and mercury are ingredients in a mixture which is further 'tempered with the bodies seauen.'

P. 444, 75. *ounce of Siluer limde*: Chaucer's 'of siluer lymaille | An ounce,' G. 1162.

78. *Beechen coales*: *Euph.* i. 189 l. 22 'the greenest Beeche burneth faster then the dryest Oke.'

82. *a pottle pot*: 'a two-quart measure' (Fairholt).

94. *corasiue*: corsive or corrosive, of acids that consume by chemical action: 'Waters corsiue and waters ardent,' *Compound of Alchymy*, sig. L.

108. *sweare . . . poore fellow . . . best man in the Shyre*: evidently proverbial, and perhaps reminiscent of the system of Compurgation, which rated testimony by the rank of the witness, and lasted till Edward I.

P. 445, 111. *Gryphes*: i. e. griffins. Pliny uses this form vii. 2 'cum gryphis, ferarum volucri genere, . . . eruente ex cuniculis aurum,' &c.

113. *frize*: frieze, coarse woollen cloth, manufactured in Friesland.

128. *my Father hath a golden thumbe*: Robin refers to the paternal mill, v. 1. 36. Fairholt says the proverb 'Every miller has a golden

thumb' originates in his judging the quality of meal by rubbing it between thumb and forefinger. From the Prol. to the *Canterbury Tales*, l. 563, it would seem ordinarily to have implied honesty, not the reverse:

'Wel coude he stelen corn and tollen thryes;
And yet he hadde a thombe of gold, pardee.'

Cf. Fletcher and Rowley's *Maid in the Mill*, ii. 1.

3. *Melebeus*: Phillida has adopted her father's name. So Gallathea is called 'Tyterus' by Ramia, iii. 1. 96.

10. *quaites*: variant of 'quoits,' still used in the United States.

P. 446, 4. *Sc.* V. *what best lyketh thee, most discontenteth thee*: the appearance of a boy, which pleases you in him, displeases you in yourself.

4. *Act* III, *Sc.* 1. *Piralis*, &c.: Pliny, xi. 42 'pyralis . . . quamdiu est in igne, vivit: cum evasit longiore paulo volatu, emoritur.' *Euph.* ii. 93 l. 25 note.

P. 447, 16. *made eternall*: made out to be so.

18. *Cotton trees . . . soundeth . . . wooll*: Pliny, xix. 2 notes of one kind of flax 'tinnitus, cum dente libeat experiri,' and 'fruticem quem alioqui gossipion vocant, plures xylon, et ideo lina inde facta xylina': and xii. 21 'Ferunt cotonei mali amplitudine cucurbitas, quae maturitate ruptae ostendunt lanuginis pilas . . . Arbores vocant gossympinos.'

23. *false my vowe*: *Cymbeline*, ii. 3. 74 'makes Diana's rangers false themselves': B. Googe, *Eglogs*, vii. 57 'she falst her troth to me.' Cf. *Woman in the Moone*, iv. 1. 73 'Detested falsor!' Latest instance 1708.

48. *wakenesse*: time spent awake. No other instance known.

P. 448, 75-6. *so neere me . . . neere you*: the first of their physical neighbourhood; the second of tripping up or detecting, of a home-thrust.

81. *of that in the Woodes*: of what is doing in the woods.

P. 449, 90. *she shall not haue the fayre boy*, &c.: each nymph applying that title to the object of her particular fancy.

3. *Tree in Tylos*: a vegetable and country unknown to Pliny and Barth. Anglicus. The latter speaks of the island Thile (Thule?).

9. *I doe not wish ⟨thee⟩ to be a woman*: without 'thee' the speech implies a knowledge of Gallathea's real sex. Phillida is not answering her, but merely retracting her own last remark.

P. 450, 39. *My Father had but one daughter . . . no sister*: Shakespeare borrows the equivoque for Viola in a like situation—*Tw. Night*, ii. 4. 123 'I am all the daughters of my father's house, And all the brothers too.'

P. 451, 54. *I, so you*: 'Ay, if you.'

12. *a Spanish needle*: before 1650 the English manufacture was of small importance, and till 1563 the wire for making them was imported from Germany or Spain (Chambers' *Encycl.*).

18. *Musicions . . . breasts*: i. e. voices. *Tw. Night*, ii. 3. 20 'the fool has an excellent breast.'

25. *concurre*: N. E. D. quotes *Myrrour for Mag., Henry VI*, xii. 83 'wrath and wreake divine, mans sinnes and humours yll, Concur in one'; but Raffe's exclamation implies that the English abstract use was really a metaphor from alchemy.

P. 452, 35. *great horse*: war-horse (Bucephalus). *Euph.* i. 287 l. 10.

41. *Octogessimus octauus*, &c.: see under Sources, p. 422.

43. *batfowling for starres*: 'batfowling' was a mode of catching birds at night by means of torches, poles, and sometimes nets; *Tempest*, ii. 1. 185 (Schmidt).

49. *hang them vp at Tauerns*: alluding to the frequency of such signs as 'The Sun,' 'Seven Stars,' &c. (Fairholt).

53. *gouerne the body*: 'Almanacks were furnished with a woodcut of a naked man surrounded by these figures, each pointed toward the part of the body they governed. "Stuck with points like the man in the almanack"' (Fairholt).

57. *signe of an ill Ewe*: the inexhaustible Elizabethan joke about 'horns,' a curved horn being the symbol for the Ram.

P. 453, 66. *catch the Moone in the clips*: i. e. the pincers; referring to line 42 (above), with pun on '(e)clipse.'

67. *pursnet*: a net the mouth of which may be drawn close with cords. 'Conies are taken by pursenets in their burrows,' Mortimer, *Husbandry*; also in Middleton and Dekker's *Roaring Girl*, iv. 2 (*Cent. Dict.*).

68. *Golden number . . . Epact . . . Prime*: *golden number* is that of any year in the Metonic cycle of nineteen years, used ecclesiastically with the *epact*, or number showing the excess of solar over lunar year or month, to determine the day on which the Easter full moon falls (*Encycl. Brit.*, art. *Calendar*). A *prime* number is one indivisible without remainder. Astronomically 'prime vertical' is a celestial great circle passing through the east and west points and the zenith.

83. *moralized*: of moral or symbolical application.

5. *drib thine arrowes*: 'shoot at short paces' (Halliwell). Collier suggested 'dribbing dart of love' for 'dribling' in *Meas. for Meas.* i. 3. 2. 'Dribble' is frequentative of 'drib,' which is a variant of *drip* (Skeat).

6. *leies*: leyes, leas, = fields.

9. *a burne*: i. e. that made by the drop of hot oil from Psyche's lamp; see l. 63 'Psiches burne.'

10. *print on her backe like a leafe*: merely Lyly's allusion to her skill in herbs. Callisto's 'picture like a birde' has no authority. See for her Hyg. *Poet. Astr.* ii. 2 (p. 58, ed. 1578).

P. 454, 16. *Diana. Nowe Ladies*, &c.: this speech is intended to flatter Elizabeth's jealousy of marriages among her courtiers. Halpin, on p. 63 of his essay, *Oberon's Vision*, &c., quotes a number of instances, some of which, however, had political justification:—'Elizabeth would fain have prevented the marriage of Darnley ("her subject") with the Queen

of Scots. She interposed more effectually between that lady and the Duke of Norfolk. She was highly indignant at the marriage of Lady Lennox's son with the Countess of Shrewsbury's daughter, and punished both mothers with a long imprisonment (Lodge's *Illustr.* ii. 123). Burghley declined a marriage between his daughter and the Earl of Shrewsbury's son, "lest it might offend the Queen, and render him suspected" (*Ibid.* 133). The favourite Essex fell under her Majesty's severe displeasure for marrying, and his wife was ordered to "liue very retired in her mother's house," in 1590 (*Ibid.* ii. 11, 16). Lady Bridget Manners, and Robert Tyrwhit, of Kelilby, incurred matrimony in 1594, and were "in a sort committed" (*Ibid.* iii. 65). And, to mention no more, the Earl of Southampton long marred his prospects of the royal favour with his "too much familiarity in courting the faire Mistress Varnon"; and, when married, both bride and bridegroom felt the severity of the Queen's resentment in a long imprisonment (*Sidney Papers*, i. 348).' Cf. *Endim.* iv. 1. 66 Corsites to Tellus 'Cynthia beginneth to rise, and if she discouer our loue we both perish, for nothing pleaseth her but the fairenesse of virginitie.' Cf. *Camp.* v. 4. 97; *Loves Met.* v. 4. 12.

21. *Onix . . . hotest when . . . whitest*: probably a misreading of Pliny, xxxvi. 12 or xxxvii. 24.

24. *Homers Moly*, &c.: *Od.* x. 304 ῥίζῃ μὲν μέλαν ἔσκε, γάλακτι δὲ εἴκελον ἄνθος. Cf. *Euph.* ii. 18 l. 19.

30. *abateth the poynt*: blunts it. The unblunted foil with which Hamlet and Laertes are slain is called 'unbated' (v. 2. 328).

33. *Eagles cast their euill feathers in the Sunne*: Barth. Angl. xii. 1, fol. 163 verso b quotes Pliny as saying that an old eagle whose wings are grown heavy finds a well of fresh water 'and then she fleeth vp in to the ayre as ferre as she may, tyll she be full hotte by heate of the ayre and by traueyle of flyght, and so then by heate the pores bene opened, & the fethers chauffed, & she falleth sodaynly in to the welle, and there the fethers ben chaunged . . . and she taketh ayen her myght and strength.'

34. *birdes Ibes*: other inventions about them occur *Euphues*, ii. 201 l. 4, 212 l. 24.

36. *with*: by reason of.

43. *Ixion imbrace clowdes*: Hyginus, *Fab.* 62 'Ixion . . . conatus est Iunonem comprimere. Iuno Iovis iussu nubem supposuit, quam Ixion Iunonis simulacrum esse credidit.' Cf. Knight's speech, *Tilt-yard*, vol. i. pp. 415 l. 14, 416 ll. 27, 32.

45. *Eagles fethers*, &c.: Pliny, x. 4 'Aquilarum pennae mixtas reliquarum alitum pennas devorant.' Again *Euphues*, i. 205 l. 31.

48. *penne for Sonets, not the needle for Samplers*: a reminiscence of *Euph.* i. 320, 321, ii. 201 l. 28.

P. 456, 90. *in spight of mine owne thoughts*: which would prefer not to concern themselves with Cupid at all.

P. 457, 25. *adde so much to*: lean to the side of.

40–7. *bad cloth ... wilie Mouse ... halt cunninglie*, &c.: all three from John Heywood's *Proverbes*, 1546 (Reprint 1874, pp. 125, 157). The cripple occurs in Chaucer's *Troylus*, iv. l. 1458, and *Euphues*, ii. 92 l. 8; the mouse in *Euph.* ii. 20 l. 15.

P. 458. *enter singing*] in Marston's, or Campion's, *Antimasque of Mountebanks*, given at Gray's Inn, Feb. 2, 1617–8, and at Whitehall on the 19th (Nichols' *Progr. Jas. I*, iii. 466–8; it was printed from a bad MS. in his *Progr. Eliz.* iii. 332–48; from a better by Collier, *Inigo Jones*, Sh. Soc. 1848, and in Mr. Bullen's *Marston*, vol. iii; but *Addit. MS.* 5956, ff. 74–82, gives a far better text with full stage-directions) the first verse of the 2nd Mountebank's Song reads like a coarse parody of Lyly's, espec. of verse 3:

'Is any deaf? is any blinde?
Is any bound or loose behinde?
Is any foule that would be fayer?
Would any lady change her haire?
Does any dreame? does any wa⟨l⟩ke?
Or in their sleep afrighted talke?
I come to cure what ere you feele
Wthin, wthout, from head to heele.'

5. *All* 3: the song is arranged as a trio, though the prefixes to the following dialogue show that four nymphs take part in the scene.

P. 459, 53. *best collours, and worst conceits*: best pretences and worst thoughts.

P. 460, 74. *and you Ladies*: to the audience. See note on ii. 2. 13.

5. *slights may bleere men*: sleights may blind the eyes of men.

P. 461, 16. *let me call thee Mistris*: cf. proxy wooing, *A. Y. L. I.* iii. 2. 448.

21. *there lie the Mistrisse*: i.e. mysteries.

P. 462, 6. *Octogessimus octauus*: as iii. 3. 41. See Sources, p. 422.

8. *into a ponde*: perhaps from Chaucer's *Milleres Tale*, A. 3457; but also in *Fabulae Aesopicae plures quingentis*, Lyons, 1571, 8vo (No. 162 De Astrologo & Viatore). Reproduced, says Fairholt, in Whitney's *Emblemes*, 1586:—

'Th' astronomer, by night beheld the starres to shine:
And what should chaunce another yeare, began for to devine.
But while too longe in skyes, the curious foole did dwell,
As he was marchinge through the shade, he slipt into a well,' &c.

It occurs in Plato's *Theætetus*, 174 A, of Thales (Skeat); appropriately of one who resolved the universe into water.

P. 463, 32. *no meate but spittle since I came to the woods*: 'The froth which they call woodseare, being like a kind of spittle, is found but upon certain herbs ... as lauender ... sage,' &c. Bacon, *Nat. Hist.* § 497

(*Cent. Dict.* s. v. *Wood-sare*). *Pappe*, vol. iii. p. 399 l. 26 'spittle is like woodsere.'

43. *a Ioualist, borne of a Thursday . . . a braue Venerian . . . Fryday*: the days of the week received their names from the seven planets. In the *Liber aggregationis seu liber secretorum Alberti magni*, &c., circa 1480, occurs the following:—'dies Dñcus habet astrum suum sub sole. Dies lunae habet astrum suũ sub luna. Dies Martis habet astrum suum sub Marte. Dies Mercurii habet astrum suum sub Mercurio. Dies Iouis habet astrum suum sub Ioue. Dies Veneris habet astrum suum sub venere. Dies sabbati habet astrũ suum sub Saturno,' sig. c ij verso. In the Romance languages the derivation is perfectly clear. What seems Raffe's pun on 'jovial' would be none to astrologers.

47. *Venus orta mari*: Ov. *Her.* xv. 212, quoted in Lyly's school-book, *A Shorte Introduction of Grammar*, by W. Lilly and J. Colet, fol. K j.

49. *Caro carnis*, &c.: in the *Shorte Introduction*, fol. E 4 verso (bott.), the first special rule for gender is 'Nomen non crescens genitiuo, ceu caro carnis, capra caprae, nubes nubis, genus est muliebre.'

58. *burnt out . . . eyes*: so Chaucer, *C. T.* G. 730 'blered is myn ye.'

P. 464, 61. *onely my slumber*: my very sleep. Cf. *Woman in the Moone*, ii. 1. 126 'The only promise of thy future loue, Will drowne . . . dispayre.'

68. *both his younger brothers*: Dicke then is the youngest; and ll. 35–6, 73–4 suggest that Robin is the second.

69. *passest for*: excellest in.

73. *hys great Grand-father*, &c.: i. e. very much more than his elder at cozening.

11. *by deceit*: inasmuch as the proper victim is being withheld.

12. *custome*: tribute. Cf. Flet. and Mass.'s title *The Custom of the Country*.

P. 465, 15–19. *Egiptians neuer cut their Dates*: *Roses . . . Garden of Palestine*: *incense Tree in Arabia*: these interesting details seem quite unknown to Pliny, though in xii. 30 he speaks of the felling or cropping of the incense trees in Arabia as performed by a sacred guild with purificatory precautions.

P. 466, 8. *what man or God is this?*: the only suggestion that Neptune may have fulfilled his purpose of disguise announced ii. 2. 20–1.

P. 468, 48. *Loues woundes . . . greene, rankle*, &c.: a green wound is a fresh wound (2 *Hen. IV*, ii. 1. 106); rankling, a later stage: i. e. love which seems but recent has already gone deep, and that which seems healed is still dangerous.

56. *cannot chuse* (but chatter).

57. *when she so speaketh well*: when Diana's wise speech is of so cruel a nature as this.

61. *when thou wast a Sheepe-hearde*: see ii. 2. 21, and under Date,

p. 427. In Hyginus, *Fab.* 188, Neptune turns Theophane into a sheep, and himself assumes the form of a ram.

80. *leuell*: aim.

P. 469, 85. *first by Sapho, nowe by Diana*: referring to *Sapho and Phao*, v. 2. 46, and proving, as Fleay points out, the priority of that play.

94. *Arrowes in mine eyes*: the charming conceits put into Cupid's mouth here, and especially those of iv. 2, tend to confirm Lyly's authorship of the Songs.

P. 470, 143. *Iphis and Ianthes*: Ov. *Met.* ix. 665 sqq. See Sources, p. 421. In Ovid the turning of Iphis to a boy is brought about by Isis.

P. 471, 181. *fortune tellers*: (1) prophecy, (2) relation of past fortunes —a wretched quibble.

182. *these twelue monthes*: see on Time, p. 428.

184. *peeuish*: as *M. Bomb.* i. 3. 90, *End.* i. 1. 19.

P. 472, 191. *Meanely*: i. e. the tenor. This series of musical puns is repeated in the talk between Silvestris and Niobe, *Loves Metam.* iii. 1. 121–6.

194. *sing Hymen*: Ov. *Her.* xii. 137 uses *hymen* for the nuptial hymn —'subito nostras hymen cantatus ad aures Venit,' &c.

EPILOGUE. 9. *sucking*: suckled.

ADDITIONAL NOTE.—It appears that Lyly's debt in his Alchemist to Chaucer's *Chanouns Yemannes Tale* had also occurred to Professor Littledale of Cardiff University College, though he never made it public. I have embodied above, from the notes he most kindly placed at my service, one or two points which had escaped my notice, viz. the note on p. 463, l. 58, and the references to the *Milleres Tale* under pp. 430, 462 l. 8. My Introduction to the play was in print before I heard from him.

END OF VOL. II

OXFORD
PRINTED AT THE CLARENDON PRESS
BY HORACE HART, M.A.
PRINTER TO THE UNIVERSITY