THE RETURNE FROM PERNASSUS

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Revised Edition

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A Note on the Text

This edition of *The Returne from Pernassus* is based on the second edition printing of *Returne* published in 1606. We chose to use the second edition as our base text because of its availability in facsimile form, both through *Early English Books Online* and the *Tudor Facsimile Text* series. Where readings were clearly incorrect or corrupted, we chose to emend from the first edition and/or the manuscript (i.e. *The Progresse to Parnassus*). Emendations appear in square brackets [ ], with a note appearing in the textual collation at the bottom of the page. For the sake of clarity, speech headings have been standardized. Though Early Modern printing conventions (i.e. i/j and u/v) have been modernized, original spelling has been maintained. The play has been re-punctuated to conform with (modern) standard English practices.

Definitions are from the *Oxford English Dictionary* (OED), and biographical information, where indicated, comes from the *Dictionary of National Biography* (DNB). A bibliography of Latin and other sources appears at the end of this edition.

Christopher A. Adams
November, 2008
THE
RETURNE FROM
PERNASSUS:

Or

The Scourge of Simony.

Publicly acted by the Students

in Saint Johns Colledge in

Cambridge.

AT LONDON

Printed by G. Eld, for John Wright, and

are to bee sold at his shop at

Christ church Gate.

1606.

2. *Pernassus* | The mountain regarded as the source of literary, esp. poetic, inspiration. See myth gloss.

4. *Scourge* | whipping or lashing

4. *Simony* | The buying and selling of ecclesiastical positions and other sacred items.


9. *John Wright* | *Returne* represents one of Wright’s first publishing efforts. He opened shop at Christ Church gate in 1605, in which year he was responsible for only one publication: *The true chronicle history of King Lear, and his three daughters*. According to entry dates in the Stationer’s Register, Wright continued to work in London until 1640, publishing roughly six to eight (known) works a year.
The names of the Actors.
[Dramatis Personae.]

15
Ingenioso.
Academico.
Judicio.
Amoretto.

20
Danter.
[Sir Raderick’s] Page.
Philomusus.
Signor Immerito.
Studioso.

25
Stercutio his father.
Furor Poeticus.
Sir [Ra]derick.
Phantasma.
Recorder.

30
Patient.
[Amoretto’s] Page.
Richardetto.
Prodigo.
Theodore phisition.

35
Burbage.
Burgesse patient.
Kempe.
Jaques, studioso.
Fidlers.


17. Academico] Literally, ‘academic.’ A poor scholar, he seeks to obtain the living offered by Sir Raderick.

15 Dramatis Personae] MS; Drametis Persona B; Dramatis Persona A
22. Philomusus] From ‘philomuse,’ meaning ‘loving the Muses.’ Originally, one of the main characters of The Pilgrimage, in which he and his cousin, Studioso, were Cambridge students. Having failed in every undertaking, Philomusus has returned from traveling abroad in Italy and France to search for work. He masquerades as a physician named Theodore.
23. Immerito] Literally, ‘without merit.’ He receives the living Academico wished to obtain when his father, Stercutio, buys it from Amoretto.
25. Stercutio] Immerito’s father. His name, apparently derived from the Latin ‘stercus’ or ‘stercoris,’ means dung or manure.
26. Furor Poeticus] A poet, and one of Ingenioso’s companions, Furor represents the frenzied nature of poets, brought on by divine inspiration from Apollo and the Muses.
27. Sir Raderick] Amoretto’s father and a justice of the peace. Sir Raderick’s name is a mystery. He appears in the Dramatis Personae of 1606 as Sir Frederick, but throughout the play is called Sir Raderick. In the MS refers to him as Sir Randall.
28. Phantasma] Literally, ‘an illusion or apparition.’ Also related to imagination, as in fantastic. He is Furor’s companion and speaks almost exclusively in Latin tags.
33. Prodigo] A local landowner who mortgaged his land to Sir Raderick. At the beginning of Act IV, having failed to repay his loan, his land is forfeited to Sir Raderick. Prodigo’s name is perhaps drawn from the Latin ‘prodigium’ or ‘prodigi,’ meaning a prodigy or portent.
34. Theodore] Philomusus in disguise.
36. Burgesse] A local parliamentary representative. He is one of Philomusus’ patients.
The Prologue.

Boy, Stagekeeper, Momus, Defensor.

BOY Spectators we will act a Comedy (non plus).¹
STAGEKEEPER A pox on’t, this booke hath it not in it. You would be whipt, thou rascall. Thou must be sitting up all night at cardes, when thou should be conning thy part.

BOY It’s all long on you I could not get my part a night or two before that I might sleepe on it.

Stagekeeper carrieth the boy away under his arme.

MOMUS It’s even well done, here is such a stirre about a scurvy English show. DEFENSOR Scurvy in thy face, thou scurvy jack. If this company were not—,[thou] paultry Crittick. [Gentlemen,] you that knowe what it is to play at primero or passage; you that have beene student at post and paire, saint and Loadam; you that have spent all your quarters revenues in riding post one night in Christmas, beare with the weake memory of a gamster.

MOMUS Gentlemen you that can play at noddy, or rather play upon nodies: you that can set up a jest, at priemero instead of a rest, laugh at the prologue that was taken away in a voyder.

1. Momus] a critic; see myth gloss.
2. non plus] Literally ‘no more,’ here used to indicate that Boy has forgotten his lines. See L.N.
3. A pox on’t] an oath; an exclamation of irritation
4. conning] learning, studying
5. It’s all long on you] It’s all because of you
6. scurvy] worthless, contemptible
7. Scurvy in thy face] colloquial; ‘The same back at you.’
8. jack] a low-bred chap
9. Gentlemen] I have found it necessary to re-punctuate this passage. It appears in B as: ‘Scurvy in thy face, thou scurvy jack, if this company were not, you paultry Crittick Gentleman, you that knowe what it is to play at primero or passage. You that...’ As I understand the lines, Defensor calls Momus a scurvy jack, threatens something vague (‘if this company were not-’) and ends with an insult (‘you paultry Crittick’). As it seems doubtful Defensor would call Momus a ‘Gentleman,’ I have accepted MS ‘Gentlemen’ as Defensor turning and addressing the audience.
10. primero] A popular gambling card game from 1530 to 1640.
11. passage] A dicing game between two players using three dice.
12. post and paire] A betting card game.
13. Loadam] A card game, in one case called ‘losing loadam,’ in which the loser won.
14. noddy] a card game similar to cribbage; also a pun on sexual intercourse.
15. jest] a trick, a prank
16. rest] ‘In primero, the stakes kept in reserve, which were agreed upon at the beginning of the game, and upon the loss of which the game terminated; the venture of such stakes.’ (OED). ‘To set up one’s rest’ meant to wager all of one’s stakes. Thus, those who could trick their opponents could win, whereas those who had to wager their last reserves would lose.
17. voyder] a tray or basket in which the remains of a meal, including food, dishes, and utensils, were placed when clearing the table.
What we present I must needs confess is but slubbered invention: if your wisedom observe the circumstance, your kindnesse will pardon the substance.

What is presented here is an old musty show that hath lain twelve moneth in the bottome of a coale-house amongst broomes and old shoes, an invention that we are ashamed of, and therefore we have promised the Copies to the Chandlers to wrappe his candles in.

It's but a Christmas toy, and may it please your curtisies to let it passe.

It's a Christmas toy indeede, as good a conceit as stanginge hotcockles or blind-man buffe.

Some humors you shall see aymed at, if not well resembled.

Humors indeede: is it not a pretty humor to stand hammering upon two individuum vagum, two schollers, some whole yeare? These same Philomusus and Studioso have bin followed with a whip and a verse like a Couple of Vagabonds through England and Italy. The Pilgrimage to Pernassus and the returne from Pernassus have stood the honest Stagekeepers in many a Crownes expence for linckes and vizards, purchased a Sophister a knock with a clubbe, hindred the butler's box, and emptied the Collledge barrells, and now unless you know the subject well you may returne home as wise as you came, for this last is the least part of the returne from Pernassus, that is, both the first and the last time that the author's wit will turne upon the toe in this vaine, and at this time the scene is not at Pernassus, that is, looks not good invention in the face.

17. slubbered | put together or performed quickly and carelessly
20. musty | stale, mouldy
23. Chandlers | a maker or seller of candles.
26–27. [stanginge] hotcockles | stinging hotcockles; a game in which one player with his eyes covered tries to guess what other player has struck him on the back.
27. blind-man buffe | A group game in which a blindfolded player tries to identify and catch other players who push him.
28. humors | The four bodily liquids that Elizabethans thought controlled temperament. Imbalances led to a predominant personality, either melancholic, choleric, phlegmatic, or sanguine. Elizabethan playwrights often created comedic characters who represented an imbalance in their humors, such as Shakespeare's sanguine Falstaff.
30. individuum vagum | 'Vague individual'

The scene is not at Pernassus, that is, looks not good invention in the face.
DEFENSOR. If the Catastrophe please you not, impute it to the unpleasing fortunes of [discontented] scholars.

MOMUS. For Catastrofthe ther's never a tale [in] Sir John [Mandevil] or Bevis of Southampton but hath a better turning.

STAGEKEEPER. What you jeering asse, be gon with a pox.

MOMUS. You may do better to busie yourselvse in providing beere, for the shew will be pittifull dry, pittifull dry.

Exit.

[DEFENSOR] No more of this, I heard the spectators aske for a blanke verse.

What [ear] we shew is but a Christmas jest,
Conceive of this and guesse of all the rest:
Full like a schollers haplesse fortunes pen'd,
Whose former griefes seldome have happy end,
Frame[n] aswell, we might with easie straine,
With far more praise, and with as little paine.
Stories of love, where forne the wondering bench,
The lisping gallant might enjoy his wench.
Or make some Sire acknowledge his lost sonne,
Found when the weary act is almost done.
[Nor unto this nor that is our scene bent]

We onely shew a schollers discontent.

In Schollers fortunes twise forlorne and dead
Twise hath our weary pen earst laboured.
Making them Pilgrims [to] Pernassus hill,
Then penning their returne with ruder quill.

Now we present unto each pittyng eye,
The schollers progresse in their misery.
Refined wits your patience is our blisse,
Too weake our scene: too great [your] judgement is.
To you wee seeke to shew a schollers state,

His scorned fortunes, his unpittied fate.

To you: for if you did not schollers blesse,
Their case (poore case) were too too pittilesse.

The play is not set at Parnassus, or Cambridge, as The Pilgrimage was or as the opening scene of The First Return was. Instead, it is set in London. Momus complains that because this play is not set at Parnassus, it is a less impressive literary invention than the previous two plays because it is set away from the location of the Muses' sacred inspiration. See L.N.

41. Catastrophe] the conclusion of the play
42. discontented] discontented B 43 in] in B 43 Mandevil] A; Mandenill B; Manda[ illegible] MS 48 DEFENSOR] DEFENSOR B; 1606 omits 49 ear] MS; 1606 omits 50 guesse of] gese at MS 53 Frame[n] MS; Frame 1606 59 Nor unto this nor that is our scene bent] MS; Nor unto this, nor unto that our scene is bent, 1606 61 In... sing] MS places these lines at the beginning of Defensor's speech 62 Twise] quite MS 63 to] MS; in 1606 67 wits] spirritts MS
You shade the muses under fostering,
And [make] them leave to sigh, and learne to sing.

Act I. Scene I.

Ingenioso, [solus], with Juvenall in his hand.

I, Juvenall: thy jerking hand is good,
Not gently laying on, but fetching bloud,
So surgetan-like thou dost with cutting heale,
Where nought but lanching can the wound availe.
O suffer me, among so many men,
To tread aright the traces of thy pen.
And light my linke at thy eternall flame,
Till with it I brand everlasting shame
On the worlds forhead, and with thine owne spirit
Pay home the world according to his merit.
Thy purer soule could not endure to see
Even smallest spots of base impurity:
Nor could small faults escape thy cleaner hands,
Then foute-faced Vice was in his swadling bands;
Now, like Anteus growne a monster, is
A match for none but mighty Hercules.
Now can the world practise in plainer guise,
Both sinnes of old- and new-borne villanies.
Stale sinnes are [stale]: now doth the world begin
To take sole pleasure in a witty sinne.
Unpleasant is the lawlesse sinne has bin
At midnight rest, when darknesse covers sinne.
It’s Clownish, unbeseeming a young Knight,
Unlesse it dare out-face the gloring light;
Nor can it [mongst] our gallants praises reape,
Unlesse it be [y]done in staring Cheape,
In a sinne-guilty Coach not closely pent,
Jogging along the harder pavement.
[O] did not feare check my repining sprit,
Soone should my angry ghost a story write
In which I would new-fostred sinnes combine,
Not knowne earst by truth-telling Aretine.

Act I. Scene II.

Enter Judicio.

JUDICIO What Ingenioso, carrying a Vinegar bottle about thee like a great schole-boy, giving the world a bloudy nose?

INGENIOSO Faith Judicio, if I carry the vinegar bottle, it’s great reason I should conferre it upon the bald-pated world; and againe, if my kitchen want the utensilisies of viands, it’s great reason other men should have the sauce of vinegar; and for the bloudy nose, Judicio, I may chance indeed give the world a bloudy nose, but it shall hardly give me a cakt crowne, though it gives other Poets French crownes.

JUDICIO I would wish thee Ingenioso to sheath thy pen, for thou canst not be succesfull in the fray, considering thy enemies have the advantage of the ground.

INGENIOSO Or rather, Judicio, they have the grounds with advantage and the French crownes with a pox, and I would they had them with a plague too.

But hang them swadds—the basest corner in my thoughts is too gallant a roome to lodge them in. But say, Judicio, what newes in your presse? Did you keepe any late corrections upon any tardy pamphlets?

JUDICIO Veterem iubes renovare dolorem. Ingenioso, what ere befalls thee, keepe thee from the trade of the corrector of the presse.

INGENIOSO Mary, so I will, I warran thee. If poverty presse not too much, Ile
correct no presse but the presse of the people.

JUDICIO Would it not grieve any good spirits to sit a whole moneth nitting out a lousie beggarly Pamphlet, and like a needy Phisitian to stand whole yeares, tossing and tumbling, the filth that falleth from so many draughty inventions as daily swarne in our Printing house?

INGENIOSO Come, I thynke we shall have you put finger in the eye and cry, ‘O friends, no friends.’ Say man, what new paper hobby horses, what rattle babies are come out in your late May morrice daunce?

JUDICIO [Slymy] rimes as thick as flies in the sunne. I thynke there be never an Ale-house in England, not any so base a May-pole on a country greene, but sets forth some poets petternels or demilances to the paper warres in Paules Church-yard.

INGENIOSO And well too may the issue of a strong hop learne to hop all over England, when as better wittes sit like lame coblers in their studies. Such barmy heads wil alwaies be working, when as sad vineger wittes sit souring at the bottome of a barrell: plaine Meteors, bred of the exhalation of Tobacco and the vapors of a moyst pot, that soure up into the open ayre, when as sounder wit keepes belowe.

JUDICIO Considering the furies of the times, I could better endure to see those

23. nitting] meticulous studying of a book, with a play on ‘nit’, the egg of a louse, a parasitic insect
25. tumbling] thrusting out, promoting
25. draughty] rubbishy; filthy
27–28. ‘O friends, no friends.’] An allusion to Nashe’s Pierce Penniless (Steane 1972: 53). ‘O friends’ is taken from the first poem written by Pierce Penniless in his Supplication to the Devil: Oh friends, no friends, that then ungently frown, When changing Fortune casts us headlong down. (Steane 1972: 53)
28–29. hobby . . . babies] Hobby horses refer to both the toy horse created for children by fashioning a horse’s head onto a wooden stick and to the performer in the morris-dance who sported the figure of a horse, or more generally to an individual who plays foolish antics, a buffoon. Rattle babies are dolls that make a rattling sound when moved, although here, given the following reference to the ‘May morrice daunce,’ the term refers also to the morris dancers, who dressed in costumes with bells. Thus, Ingenioso means ‘what foolish things (works) have you recently printed?’
29. morrice daunce] A lively English dance, in which the dancers wore vibrant costumes adorned with bells and ribbons.
30. Slymy] incredibly vile
32. petternels or demilances] Petronels were soldiers armed with petronels, large pistols or guns used especially by cavalry soldiers in the 16th and 17th centuries. Demylances were cavalry soldiers who carried demilances, short-shafted lances used in the 15th and 16th centuries. Both terms are juxtaposed with ‘poets’ in order to make a military connection with the phrase ‘paper warres’ that follows.
33. Paules Church-yard] London’s major printing district from the second half of the 16th century until the Great Fire of 1666. Originally the location of Saint Paul’s Cathedral, the cloisters and chapels of Paul’s Churchyard were bought and rented by numerous printers and booksellers after Henry VIII dissolved the monasteries around 1540.
34. issue of a strong hop] offspring; Ingenioso complains that these ‘issue[s] of a strong hop[e]’ are succeeding as authors, although they are horrible writers, while he and more gifted writers are forced to endure poverty.
35–39. Such . . . belowe] Ingenioso complains that bad writers, whose ‘barmy heads’ are fostered by tobacco smoke and alcoholic fumes rise like meteors while good writers sink into obscurity.
36. barmy] frothy, empty
young Can-quaffing hucksters shoot off their pellets so they would keep them from these English flores-poetarum. But now the world is come to that passe, that there starts up every day an old goose that sits hatching up those eggs which have been filch'd from the nest of Crowes and Kestrelles. Here is a booke Ingenioso. Why, to condemne it to [Cloaca], the usual Tiburne of all misliving papers, were too faire a death for so foule an offender.

INGENIOSO  What's the name of it, I pray thee Judicio?

JUDICIO  Lookke, its here: Belvedere.

INGENIOSO  What, a Bel-wether in Paules Church-yeard? So cald because it keeps a bleating, or because it hath the tinckling bell of so many Poets about the neck of it? What is the rest of the title?

JUDICIO  The garden of the Muses.

INGENIOSO  What have we here: the Poet garish Gayly bedeked like [forehorse] of the parish? What follows?

JUDICIO  "Quem referent musae, vivet dum robora tellus dum caelum stellas, dum vehit amnis aquas.


Then ([Bodenham]) thy muse shall live so long, As drafty ballats to thy praise are song.

But what's his devise—Pernassus with the sunne and the lawrels? I wonder this Owle dares looke on the sunne, and I marvaile this gose flies not the laurell. His devise might have bene better a foole going into the market place to be seene, with this motto, scribimus indocti, or a poore beggar gleaning of cares in the end of harvest, with this word, sua cuique gloria.

41. quaffing] drinking deeply 41. hucksters] peddlers, hawkers 42. flores-poetarum] 'Flowers of the poets.' A common title of and general term for phrasebooks and commonplaces.

45. Cloaca] common sewer or drain 45. Tiburne] Tyburn, Middlesex's location for public execution until 1783.

48. Belvedere] Edited by Anthony Munday, Belvedere, or, The Garden of the Muses (1600) was one of five anthologies initiated by John Bodenham, who gathered the material and gave it to others to arrange and edit. It consists of short poetic quotations, many of which are prose rewritten as verse.

49. Bel-wether] a flock's bell-wearing lead sheep, used as a pun for Belvedere, which Ingenioso suggests 'bleats' nonsense or leads all the other bad poets with its guiding 'bell,' or bad writing.

53–54. What . . . parish] An allusion to either Gabriel Harvey's Four Letters or to Nashe's Strange Newes. See L.N.

55. Quem . . . aquas] 'The man of whom the Muses tell shall live while the earth bears oaks, while rivers hold water, while the heavens sail the stars' (Tibullus, Elegies I, iv, 65-66). With this, the poet proclaims a blessing on those who do not seek gifts in return for their love. Quoted on the title page of Belvedere.

61. Bodenham] see Belvedere note 1.2.48

62. ballats] a variant of 'ballads'; see MS collation.

63. devise] emblem. The device on the title page of Belvedere is the sun shining over a cleft mountain with a laurel tree growing between the clefts. Surrounding this device is the inscription 'Parnasso et Apolline Digna.'

63. lawrels] sign of poetic distinction
Turne over the leafe Ingenioso, and thou shalt see the paines of this worthy gentleman: sentences gathered out of all kinde of Poets, referred to certaine methodicall heads, profitable for the use of these times, to rime upon any occasion at a little warning. Read the names.

So I will, if thou wilt helpe me to censure them.

Edmund Spencer. / Michaeell Drayton.
Henry Constable. / John Davis[e]s.
Thomas Lodge. / John Marston.
Samuel Daniell. / Kit Marlowe.
Thomas Watson.

Good men and true; stand togither: heare your censure, what's thy judgment of Spencer?

JUDICIO A [sweeter] Swan then ever song in Poe,  
A shriller Nightingale then ever blest  
The prouder groves of selfe-admiring Rome.  
Blith was each vally, and each shepheard proud,  
While he did chaunt his rurall minstralsie,  
Attentive was full many a dainty eare.  
Nay, hearers hong upon his melting tong,  
While sweetly of his Faerie Queene he song,  
While to the waters fall he tun'd [her] fame,  
And in each burke engrav’d Elizaes name.  
And yet for all this, unregarding soile  
Unlac’t the line of his desired life,  
Denying maintenance for his deare reliefe.  
Carelesse care to prevent his exequy,  
Scarce deigning to shut up his dying eye.  

Pitty it is that gentler witts should breed,  

64. Owle] Notoriously nocturnal, some species, such as screech owls, are known for their unpleasant voices. ‘Owl’ can also refer to a person who looks wise but is actually stupid.  
65. gos[e] flies not the laurelt] Ingenioso jokes that the goose responsible for Belvedere should flee from the laurel, the sign of poetry.  
66. scribimus indocti] ‘Unskilled, we write.’ From Horace, Epistles II, i, 117: scribimus indocti doctique poemata passim - ‘Skilled or unskilled, we write poetry, all alike.’  
67. sua cuique gloria] ‘To each his glory.’  
72. censure them] What follows is a censure, or critique, of some of the authors listed in Belvedere’s address ‘To the Reader.’ The list Judicio and Ingenioso read is the list of ‘Moderne and extant Poets.’ In first reading the list, Ingenioso transposes Lodge and Daniel's names and omits Thomas Hudson, Henry Locke, and all the names that appear after Marlowe’s.  
79. Spencer] Edmund Spencer (1552?-1599). A popular and revered author at the time the Parnassus plays were written. He is most famous for his allegorical masterpiece, The Faerie Queene, in which the titular character represents Queen Elizabeth I. In this censure, Judicio and Ingenioso praise Spencer, referring to him as ‘our [England’s] Homer,’ and pay homage to his works The Shepheardes Calendar (‘shepheard proud’) and The Faerie Queene (‘of his Faerie Queene’) (DNB).  
80. Swan] Apollo’s sacred bird, known for its musical nature; used to denote a poet.  
80. Poe] Although not listed in the OED, here it is an abbreviation for poetry or poesy.  
81. Nightingale] another bird known for its sweet song; used to signify a charming speaker.
Where thick-skin chuffes laugh at a schollers need.
But softly may our [Homer’s] ashes rest,
That lie by mery Chaucer’s noble chest.
But I pray thee proceed briefly in thy censure, that I may be proud of my selfe, as in the first, so in the last, my censure may jumpe with thine.

Henry Constable, \(^5\) [Samuel Daniel], \(^6\) Thomas Lodge, \(^7\) Thomas Watson.

JUDICIO Sweete Constable doth take the wondring eare, And layes it up in willing prisonment. Sweete hony dropping [Daniel] doth wage Warre with the proudest big Italian, That melts his heart in sugred Sonnetting. Onely let him more sparingly make use Of others wit and use his owne the more, That well may scorne base imitation.

For Lodge and Watson, men of some desert, Yet subject to a Crittick’s marginall; Lodge for his oare in every paper boate, He that turnses over Galen every day, To sit and simper Euphues legacie.

INGENIOSO Michael Drayton. \(^8\)

Judicio) Drayton’s sweete muse is like a sanguine dye, Able to ravish the rush gazer’s eye.

90–92. \(\text{And ... reliefs}^{90}\) ‘Despite his po
etic gift, uncaring England allowed him to
die.’ Neglected by his friends, Spencer died
in poverty.
92. \(\text{maintenance}^{92}\) support, assistance
92. \(\text{reliefs}^{92}\) ease or alleviation; also, the
remains of the deceased
93. \(\text{ezepuy}^{93}\) funeral
96. \(\text{chuffes}^{96}\) rude, miserly men
98. \(\text{That ... chest}^{98}\) Spencer is buried next to
Chaucer at Westminster.
98. \(\text{Chaucer’s}^{98}\) Geoffrey Chaucer (c.1340-
1400). A poet, widely renowned for his works,
including \(\text{The House of Fame, The Parlia-
ment of Fowls, Troilus and Criseyde, and The}
\text{Canterbury Tales}.\)
101. \(\text{Henry Constable}^{101}\) (1562-1613). A St
John’s graduate, his most famous work was
his sonnet sequence, \(\text{Diana}^{101}\), although he was
also known for his spiritual sonnets. Judicio
praises Constable’s work, punning on his name
in the process. Just as a constable locks up
criminals, Constable’s work will imprison his
reader. See L.N. (DNB)
101. \(\text{Samuel Daniel}^{101}\) (1562-1619). A poet
and playwright praised during his time and
influential to other writers. He was himself
influenced by Italian and French writers; his
Delia sonnets were first published in a pirated
edition of Astrophil and Stella. See L.N.
101. \(\text{Thomas Lodge}^{101}\) (1558-1625). An
author and physician, educated at Trinity Col-
lege, Oxford. He dabbled in many different
genres of writing, including works influenced
by John Lyly’s \(\text{Euphues}^{101}\), and was also occa-
sionally absent on sea voyages between 1584
and 1591. See L.N. (DNB).
101. \(\text{Thomas Watson}^{101}\) (1555/6-1592). A
poet and translator, educated at Oxford, he
translated both Petrarch’s \(\text{Canzonieri}^{101}\)
and Sophocles’ \(\text{Antigone}^{101}\) into Latin. Other Latin
works included \(\text{Compendium memoriae lo-
calis}^{101}\) on memory training and \(\text{Amyntas}^{101}\),
set of verse lamentations. In 1582, his \(\text{The}
\text{Hekatompathis}^{101}, or, Passionate Century of
Love, a collection of 18-lined sonnets, com-
plete with his own marginalia, was printed.
101. \(\text{Henry ... Watson}^{101}\) In the MS these
lines are given to Judicio, but it is Inge-
nioso who is holding \(\text{Belvedere}^{101}\) and reading
the names.

93 care\] ere MS 97 Homer’s] MS; hono[u]rs 1606 99 thee proceed\] thee Judicio proceed MS 100 selfe, as MS; selfe if as MS 101 Samuel Daniel] A; S.D. B; Samuel daniel] MS 101 Henry ... Watson] MS gives these names to Judicio’s speech 102 JUDICIO] MS omits 104 Daniel] Daniell MS,A; D; B 104 doth] may MS
IGENIOSO  How ever, he wants one true note of a Poet of our times, and that
is this: hee cannot swagger it well in a Taverne nor dominere in a hot-house.
[IGENIOSO]  John Davi[e/s].

JUDICIO  Acute John Davi[e/s], I affect thy rymes,
That jerck in hidden charmes these looser times.
Thy plainer verse, thy unaffectted vaine,
Is grac’d with a faire and a sooping traine.
[Martiall and hee may sitt upon one bench—
Either wrote well and either lov’d his wench.]9

IGENIOSO  Locke and Hudson.
JUDICIO  Locke and Hudson, sleepe you quiet shavers among the shavings
of the presse, and let your bookes lye in some old nookes amongst old bootes
and shoees, so you may avoide my censure.

IGENIOSO  Why then clap a lock on their feete, and turne them to commons.
John Marston.10

JUDICIO  What, Monsier Kinsayder, lifting up your legge and pissing against
the world? Put up man, put up for shame.
[IGENIOSO]  Me thinks he is a Ruffin in his stile,
Withouten bands or garters ornament,
He quaffes a cup of Frenchmans Helicon.
Then royster doyster in his oylie tearmes,
Cutts, thrusts, and foynes at whomsoever he meets,
And strowes about Ram-ally meditations.

Tut, what cares he for modest close-couched termes,

111. Yet . . . marginal] Lodge’s and Watson’s works are in need of critical, marginal
   notes.
113. Galen] Claudius Galen (131-201 AD). A Roman physician and, through his surviving
   medical treatises, one of the leading medical authorities during the Renaissance (Skinner).
115. Michael Drayton] A poet and playwright, whose most famous work was England’s Heroicall Epistles, a set of letters
   between popular English lovers based on Ovid’s Heroides. In Francis Meres’ Palladis tamia, Drayton is referred to for his virtue and
   honesty. See L.N.
116. sanguine] blood-red
119. swagger] to quarrell or boast
119. hot-house] brothel
120. Davi[e/s] Sir John Davies (1569-1626). An Oxford-educated lawyer and poet, known
   for his ‘tempestuous personality’ as displayed through his coarse writing style in his Epigrams, printed with Marlowe’s translation of Ovid’s Elegies, under the title Epigrams and Elegies. The Archbishop of Canterbury banned this edition in 1599.
124. soooping] sweeping
125. Martiall] Martial is not among the list of authors in Bodenham’s address ‘To the Reader.’ As such, it is difficult to determine
   which Martiall this is. See L.N.
127. Locke . . . Hudson] Henry Locke (?-1608?) and Thomas Hudson (?-1605?). Locke
   is generally remembered for his devotional poetry, printed in Ecclesiastes along with sixty
   dedicatory sonnets in an attempt to locate patrons. His search did not end well, and he fell
   into poverty. Hudson was a poet and musician who worked for James VI of Scotland and is
   known for his translation of the French ‘Historie of Judith’ by G. Salast. In 1600 he also
   contributed to England’s Parnassus, a compilation of poetry.
128. shavers] fellows, chaps
131. turne them to commons] turn them out on common land, land owned communally for
   grazing animals.

116  JUDICIO] MS; 1606 assigns to Ingenioso
116  like] of MS
118  INGENIOSO] MS omits
119  nor] or MS
120  INGENIOSO] MS; 1606 assigns to Judicio
120  Davi[e/s] MS; Davis
1606 121 Davi[e/s] MS; Davis 1606
122  jerck] jerkt MS
122  charmes] tearmes MS
124  and a] end and MS
125–126 Martiall . . . wench.] MS; 1606 omits
129  nookes] nooke
130  may avoide] may happ to avoyd MS
Cleanly to gird our looser libertines?
Give him plaine naked words stript from their shirts
That might beseeme plaine-dealing Arctine.

145 [JUDICIO] I, there is one that backes a paper steed
And manageth a penknife gallantly,
Strikes his poinado at a button's breadth,
Brings the great battering ram of tearmes to townes,11
And at first volly of his Cannon shot
Batters the walles of the old fusty world.

INGENIOSO  Christopher Marlowe.12
JUDICIO  Marlowe was happy in his buskin[d] muse,
Alas unhappy in his life and end.
Pitty it is, that wit so ill should dwell—

150 Wit lent from heaven, but vices sent from hell.

INGENIOSO  Our Theater hath lost, Pluto hath got
A Tragick penman for a driery plot.
[Benjamin Jonson]13

JUDICIO  The wittiest fellow of a brick-layer in England.

INGENIOSO  A meere Empyrick—one that gets what he hath by observation
and makes only nature privy to what he indites. So slow an inventor,
that he were better betake himselfe to his old trade of bricklaying. A bold
whorson—as confident now in making a booke, as he was in times past in
laying of a bricke. William Shakespeare.

160 JUDICIO  Who loves [not] Adonis love, or Lucre’s rape?
His sweeter verse containes hart-throbbinge life,
Could but a graver subject him content,
Without love’s [lazy] foolish languishment.

137. Helicon] A mountain sacred to the Muses from which the fountains of Aganippe and Hippocrene flowed. Metaphoric for drinking of poetic inspiration.
138. royster doyster] blustering bully, riotous reveler
138. oglie] overly suave or obsequious in speech
142. gird] to encircle, to besiege; to sneer at with sarcasm.
142. libertines] individuals who lead disolute, licentious lives
143. naked] straightforward
145. backes] mounts or breaks in a horse
INGENIOSO  Churchyard. 14 Hath not Shor’s wife, although a light skirts she,
     Given him a chast, long-lasting memory?
JUDICIO  No, all light pamphlets [one day] finden shall,
     A Churchyard and a grave to bury all.
INGENIOSO  Thomas [Nash]. 15 I, here is a fellow Judicio that carried the deadly
stocke in his pen, whose muse was armed with a gag tooth and his pen
posset with Hercules’ furyes.
JUDICIO  Let all his faults sleepe with his mournfull chest,
     And [there] for ever with his ashes rest.
His stile was witty, though he had some gall,
     Something he might have mended, so may all.
Yet this I say, that for a mother wit,
     Few men have ever seene the like of it.

   Ingenioso reades the rest.
JUDICIO  As for these, they have some of them bin the old hedgstakes of the
Presse, and some of them are at this instant the bots and glanders of the
printing house. Fellowes that stande only upon tearmes to serve the turne,
with their blotted papers, write as men go to stoole, for needes, and when
they write, they write as a [boare] pisses, now and then drop a pamphlet.
INGENIOSO  Durum telum necessitas. Good fayth they do as I do, exchange
words for money. I have some trafficke this day with Danter, about a little
booke which I have made; the name of it is a Catalogue of Chambridge
Cuckolds. But this Belvedere, this methodicall asse, hath made me almost
forget my time. Ile now to Paul’s Churchyard. Meete me an houre hence,
at the signe of the Pegasus in cheap side, and ile moyst thy temples with a
cup of Claret, as hard as the world goes.

Exit. Judicio.

160. Empyrick]  The Empirici were an
ancient sect of physicians whose principles
relied on practice or empirical research—
observation—not on theory.
161. indites] composes
Poet and playwright. Here, Judicio refers
to Shakespeare’s narrative poems, ‘Venus and
Adonis’ and ‘The Rape of Lucrece.’ The re-
ference to ‘loves’ may also indicate a knowl-
edge of Shakespeare’s sonnet sequence. Ju-
dicio feels Shakespeare should take on more
worthy subjects.
169. light skirts] light or wanton of character,
usually describing a woman
171. light pamphlets] Trivial pamphlets, with
a play on the previous use of ‘light skirts.’
Churchyard chose to write about a light skirt
and has, thus, written a light pamphlet, in the
process.
173. Thomas [Nash] 1567-1601?). Edu-
cated at St John’s College, Cambridge, Nash
is best-known as a satirist. His works occa-
sionally got him into trouble. See L.N.
174. stocke] stab with a pointed weapon
174. gag tooth] projecting or prominent
dtooth
175. with Hercules’ furyes] See myth gloss.
178. gall] bitterness, virulence, rancor
179. Something] See L.N.
Act I. Scene III.

Enter Danter the Printer.

DANTER It’s true, but good faith Mr. Ingenioso, I lost by your last booke, and you knowe there is many [a] one that paies mee largely for the printing of their inventions, but for all this you shall have forty shillings and an odde pottle of wine.

INGENIOSO Forty shillings? A fit reward for one of [your] reumaticke Poets that beslavers all the paper he comes by and furnishes the Chandlers with wast papers to wrap candles in; but as for me, ille be paid deare even for the dregges of my wit. Little knowes the world what belong to the keeping of a good wit in waters, dietts, drinks, Tobacco, etc. It is a dainty and costly creature, and therefore I must be paide sweetly. Furnish me with money that I may put my selfe in a new sute of clothes, and ille sute thy shop with a new sute of tearmes. It’s the gallantest child my invention was ever delivered off. The title is, A Chronicle of Cambrige Cuckolds. Here a man may see what day of the moneth such a man’s commons were inclosed, and when throwne open, and when any entailed some odde crownes upon the
heires of their bodies unlawfully begotten. Speake quickly ells I am gone.
DANTER Oh this will sell gallantly. Ile have it whatsoever it cost. Will you
walk on Mr. Ingenioso? Weele sit over a cup of wine and agree on it.
INGENIOSO A cup of wine is as good a Constable as can be, to take up the 25
quarrell betwixt us.

Exeunt.

Act I. Scene IV.

Philomusus (Theodore) in a Phisition’s habite, Studioso (Jaques), and patient

Philomusus Tit tit tit, non poynte, non debet fieri [phlebotomatio in] coitu
lunae: here is a Recipe.

Patient A Cup of wine is as good a Constable as can be, to take up the 25
quarrell betwixt us.

Philomusus Nos [Gallici] non curamus quantitatem syllabarum. Let me heare
how many stooles you doe make. Adieu Mounseir, adeiu good Mounseir.

What, Jaques Il n’a personne apres icy?

Studioso Non.

Philomusus Then let us steale time [frome] this borrowed shape,

Recounting our unequall haps of late.

Late did the Ocean graspe us in his armes,
Late did we live within a stranger ayre,
Late did we see the cinders of great Rome.
We thought that English fugitives there eate
Gold for restorative, if gold were meate,
Yet now we find by bought experience
That where so ere we wander up and downe,
On the round shoulders of this massy world,
Or our ill fortunes, or the world’s ill eye,
Forespeak[s] our good, procures our misery.

25. Constable] an officer charged with keeping the peace.
3–4. Tit . . . lunae] A bilingual bit of nonsense, roughly construed as ‘Not at all, blood
ought not to be drawn in the conjunction of the moon.’ ‘Tit’ could either indicate a
clucking sound, as one might make with the tongue, or the English verb ‘to strike or tap
lightly.’ ‘Phlebotomatio’ is related to ‘phlebotomy,’ the word for the medical practice of
blood-letting, which is derived from Greek but also occurs in Latin, French, and Italian. ‘In
coitu lunae’ refers to the interlunar period in which the moon is in conjunction with the sun
and not visible, as observed by Pliny in his Historia Naturalis; according to medieval super-
stitions, people were not supposed to practice phlebotomy when the moon was in conjunc-
tion with certain zodiacal signs.
4. Recipe] a medical prescription or remedy.
6. Nos . . . syllabarum] ‘We Gauls do not care for an excess of verses.’ We have been unable to identify the source.
8. Jaques . . . icy] Loosely, ‘There is no one else?’
10. let . . . shape] Let us momentarily leave off our disguises.
14. cinders] ashes, ruins; at the end of Return, Philomusus and Studioso left England
for Italy and France.
15–16. We . . . meate] ‘We thought those fleeing England for Rome ate gold for food.’
20. Or] either.
STUDIOSO  So oft the Northen winde with frozen wings
    Hath beate the flowers that in our garden grewe,
    Throwne downe the stalkes of our aspiring youth;
    So oft hath winter nipt our trees faire rind
    That now we seeme nought but two bared boughes,
    Scorned by the basest bird that chirps in groave.
Nor Rome, nor Rhemes that wonted are to give
    A Cardinall[‘s] cap to discontented clarkes,
That have forsooke the home-bred [thatched] roofes,
    Yeelled us any equall maintenance;
And, [it’s] as good to starve mongst English swine,
    As in a forraine land to beg and pine.
Ile scorne the world that scorneth me againe.

PHILOMUSUS  Ile vex the world that workes me so much paine.

[STUDIOSO]  Thy lame [revenging] power the world well weenes.
PHILOMUSUS  Flyes have their spleene, each silly ant his teenes.
[STUDIOSO]  We have the words; they the possession[s] have.
PHILOMUSUS  We all are equall in our latest grave.

[STUDIOSO]  Soone then: O soone may we both graved be.
PHILOMUSUS  Who wishes death, doth wrong wise destiny.
[STUDIOSO]  It’s wrong to force life, loathing men to breath.
PHILOMUSUS  It’s sinne for doomed day to wish thy death.
[STUDIOSO]  Too late our soules flit to their resting place.

PHILOMUSUS  Why man’s whole life is but a breathing space.

[STUDIOSO]  A painefull minute seemes a tedious yeare.
PHILOMUSUS  A constant minde eternall woes will beare.
[STUDIOSO]  When shall our soules their wearied lodge forego?
PHILOMUSUS  When we haue tyred misery and woe.

[STUDIOSO]  Soone may then fates this gale deliver us.

PHILOMUSUS  Small woes vex long, great woes quickly end us.

But lett’s leave this capping of rimes Studioso and follow our late devise,
    that wee may maintaine our heads in cappes, our bellyes in provender, and
    our backs in sadle and bridle. Hetherto wee have sought all the honest

28. wonted] accustomed, used
29. clarkes] scholars
36. weenes] doubts
37. Flyes . . . teenes] From a Latin proverb
    noting that all creatures have a capacity for anger.
37. teenes] anger, wrath
38. We . . . have] Studioso complains that the rest of the world has possessions although
50. gale] jail
52. capping of rimes] replying to verses with corresponding verses

21 Forespeak[s] | MS; Forsespeake 1606 23 our | one A 23 grewe | growe MS 29 Cardinall[‘s] | MS; Cardinall 1606 30 the | their MS 30 thatched | MS; thanked 1606 32 it’s | A; t’s B; its MS 34 Ile . . . againe | 1606 assigns to Philomusus 35 PHILOMUSUS | MS; 1606 assigns the lines in opposite order. See T.N. 36 Thy | MS; Fly 1606 36 revenging | MS; revengings 1606 37 teenes] teene MS 38 possession[s] | MS; possession 1606 50 may then] then may MS 50 deliver us] deliver send us 1606; delivery send us MS 51 woes quickly] woes will quickly MS 52 Studioso] MS places after But
meanes wee could to live, and now let us dare, *aliquid brevibus* [Gyaris] 55 *et* *carceredignum*. Let us run through all the lewd formes of lime-twig purloyning villanies; let us prove Cony-catchers, Baudes, or any thing, so we may rub out, and first my plot for playing the French Doctor that shall hold: our lodging stands here [fittlye] in shooe lane, for if our commings in be not the better, London may shortly throw an old shoo after us, and with those shreds of French that we gathered up in our hoste’s house in Paris, wee gull the world that hath in estimation forraine Phisitians, and if any of the hidebound bretheren of Cambridge and Oxforde, or any of those Stigmatick maisters of [Artes], that abused us in times past, leave their owne Phisitians and become our patients, wee alter quite the stile of them, for they shall never hereafter write, your Lordship’s most bounden: but your Lordship’s most laxative.

STUDIOSO It shall be so. See what a little vermine poverty altereth a whole milkie disposition.

PHILOMUSUS So then my selfe streight with revenge Ile [sate].

STUDIOSO Provoked patience grows intemperate.

Act I. Scene V.

Enter Richardetto, Jaques’ (Studioso’s) scholler learning French.

JAQUES How now my little knave, *quelle novelle, mounsier*?

RICHARDETTO Ther’s a fellow with a night cap on his head, an urinal in his hand, would faine speake with master Theodore.

JAQUES [*Parle francois mon petit garsoun*].

RICHARDETTO [*Il y a un home avec le bonnet de nuit a la teste et en la main food, provisions*]

53. provender] food, provisions
55–56. *aliquid brevibus* [Gyaris] *et* *carceredignum*] ‘[Something] deserving of cramped Gyara and the dungeon’ (Juvenal, Sat. I, 73). Gyara was a small island in the Aegean to which criminals were banished.
57. *Cony-catchers*] Tricksters who swindle ‘conies,’ or fools.
57. *Baudes*] pimps; brothel-owners.
58. *rub out*] To continue in a certain course; to get along.
62. *gull*] to fool
62. *estimation*] held in esteem
63. *hidebound*] close-fisted, stingy
64. *Stigmatick maisters of [Artes]*] An allusion to Nashe’s *Have with You*. See L.N.
64. *Stigmatick*] Branded with a stigma, here with the Masters degree.
66. *bounden*] obliged, indebted; with a play on constipation
67. *laxative*] relaxed; with a play on loosening the bowels
69. *milkie*] gentle
70. *straight*] straightaway, immediately
70. *sate*] to satisfy or satiate one’s appetite
3. *knave*] boy or rascal
3. *quelle novelle, mounsier*] ‘What news, sir?’
4. *night cap*] a cap worn to bed or a skullcap worn instead of a wig.
4. *urinal*] a vessel used to collect a patient’s urine for inspection
5. *faine*] gladly, willingly
7–8. *Il y . . . Theodore*] ‘There is a man with a night cap on his head and a urinal in his hand, who wants to speak to Theodore.’
qui veult parler Theodore].

JAQUES  For bien.

THEODORE  Jaques [alonns].

[Exeunt]

Act I. Scene VI.

Furor poeticus: and presently after enters Phantasma.


Phantasma pulis him by the sleeve.

I am your holy swaine, that night and day

Sit for your sakes rubbing my wrinkled browe,

Studying a moneth for one Epithete.

Nay, silver Cinthia, do not trouble me:

Straight will I thy Endimion's storie write,

To which thou hastest me on day and night.

You light-skirt starres, this is your wonted guise,

By glonny light perke out your doubtfull heads;

But when Don Phoebus showes his flashing snout,

You are skie puppies, straight your light is out.

Phantasma  So ho, Furor.

Nay prethee good Furor, in sober sadnesse.

FUROR  Odi profanum vulgus et arceo.

PHANTASMA  Nay sweet Furor, Ipsae te Tytire pinus. Ipsa haec vocarunt: The very pines, Tityrus, the very springs, the very orchards here were calling for you! (Virgil, Ecl. I, 38-39). Tityrus, a shepherd and singer, has been absent from his land, and his friend tells him that the land felt his absence. ‘Tytire’ is a spelling variant of ‘Tityre,’ and ‘vocarunt’ is an error for ‘vocabant,’ demonstrating a fault in Phantasma's memory.
arbusta vocarunt.

FUROR  Who's that runs headlong on my quills sharpe point?
       That wearied of his life and baser breath,
       Offers himselfe to an Iambicke verse.

PHANTASMA  Si quoties peccant homines, sua fulmina mittat
            Jupiter, exiguo tempore inermis erit.

FUROR  What slimie bold presumptious groome is he,
       Dares with his rude audacious hardy chat,
       Thus sever me from [sky-bredd] contemplation?

PHANTASMA  Carmina vel coelo possunt deducere lunam.

FUROR  Oh Phantasma! What, my individuall mate?

PHANTASMA  O mihi post nullos Furor memorande sodales.

FUROR  Say whence commest thou? Sent from what deytie?
       From great Apollo, or slie Mercurie?

Ingenio pollet cui vim natura negavit.

FUROR  Ingenioso? He is a pretty inventor of slight prose,
       But there's no spirit in his groaveling speach.
       Hang him whose verse cannot out-belch the wind,
       That cannot beard and brave Don Eolus,
       Cannot out-cracke the scar-crow thunderbolt.
       Hang him, I say.

PHANTASMA  Pendo pependi, tendo tetendi, pedo pepedi. Will it please you
            maister Furor to walke with me? I promised to bring you to a drinking
            Inne in Cheapside at the signe of the Nagge's head, For,

Tempore lenta pati fraena docentur equi.

FUROR  Passe thee before, Ile come incontinent.

PHANTASMA  Nay, faith maister Furor, let's go together,

27–28. Si . . . erit] 'If at every human error
       Jupiter should hurl his thunderbolts, he would
       in a brief space be weaponless' (Ovid, Tris. II,
       33).

29. groome] a serving-man

32. Carmina . . . lunam] 'Songs can even
       draw the moon down from heaven' (Virgil,
       Ecl. VIII, 69).

33. individuall] inseparable

34. O . . . sodales] 'Furor, whom I must needs
       name second to none of my [comrades]' (Martial,
       Ep. I, xv, 1). Here, Furor replaces 'Juli'
       (Martial's friend Julius) from the original.


37. Ingenio . . . negavit] 'He may be strong
       in mental ability, though nature denies him
       strength.' Compare Disticha Catonis II, 9;
       Consilium pollet, cui vim natura negavit—'He
       may be strong in counsel (though) nature de-
       nies him strength.'


43. scare-crow] scare-crow; something that
       frightens

45. Pendo . . . pepedi] 'I consider, I have
       considered; I stretch, I have stretched; I
       fart, I have farted.' In addition to the rest-
       lessness conveyed in the literal meanings of
       these verbs, this recitation of the first and
       third principal parts (the first person singular,
       present and perfect active indicatives) is
       reminiscent of a simple academic exercise and
       thus also suggests boredom.

48. Tempore . . . equi] 'In time horses are
       taught to bear the pliant reins' (Ovid Ars.
       Am. I, 472). This advice is directed at elo-
       quint young men, encouraging them to be pa-
       tient in their efforts to woo ladies.

49. incontinent] straightaway, immediately

50–51. Quoniam Convenimus . . . ambo] 'Since
       we both have met' (Virgil Ecl. V, 1).

25 wearied] wearies MS  31 sky-bredd] MS; skibbered 1606  32 coelo] caelo A  38 pretty
       inventor] pretty slight inventor MS  44 Hang him, I say] 1606 assign to Phantasma  45 Will
       it] wilt MS  47 Inne] MS omits  49 Passe] Pace MS  49 thee] the A
Let's march on unto the house of fame:
There quaffing bowles of Bacchus bloud ful nimbly,
Endite a Tiptoe-strouting\(^{18}\) poesy.

They offer the way one to the other.

Quo me Bacche rapis tui plenum.

Tu maior: tibi est aequum parere Menalca.

Act II. Scene I.

Enter Philomusus (Theodore), his patient the Burgesse, and Studioso (Jaques) with his staffe.

Theodore puts on his spectacles.

Mounseiur, here are atomi Natantes, which doe make shew your worship to be as leacherous as a Bull.

Truely, maister Doctor, we are all men.

This vater is intention of heate. Are you not perturbed with an ake in your [v]ace or in your occip[u]t—I meane your head peece? Let me feel the pulse of your little finger.

Ile assure you M[r]. Theodour, the pulse of my head beates exceedingly, and I think I have disturbed myselfe by studying the penall statutes.

Tit, tit, your worship takes cares of your speeches. ‘O, courae leves loquuntur, ingentes stoupent. It is an Aphorisme in Galen.

And what is the exposition of that?

Philomusus’ French pronunciation of ‘water,’ that is, urine. mispronunciation of ‘face’ as Philomusus imitates the French. the back of the head. statutes regarding punishment; also, ‘penall’ plays on ‘penis,’ and ‘statute’ was occasionally misused for ‘statue,’ an erected effigy. The double entendre plays into Theodore’s diagnosis that the Burgess is suffering from a sexually transmitted infection.

Light cares find words, but heavy ones are dumb’ (Seneca, Phaedra 607).’ The differences from the original spelling (Curae leves locuntur, ingentes stoupent) likely indicate that Philomusus was using French pronunciation.
THEODORE That your worship must take a *gland, ut emittatur sanguis*. The signe is *for[t] excellent, for[t] excellent*.

BURGESSE Good maister Doctor, use mee gently, for marke you Sir, there is a double consideration to be had of me: first, as I am a publike magistrate; secondly, as I am a private butcher; and but for the worshipfull credit of the place, and office wherein I now stand and live, I would not hazard my worshipfull apparell with a suppositor or a glister. But for the countenancing of the place, I must go oftener to stoole, for as a great gentleman told me of good experience, that it was the chiefe note of a magistrate not to go to the stoole without a phisition.

THEODORE *A, vous ettes un gentell home, vraiment. What ho, Jaques? Jaques, \[donez vous une fort\] gentel purgation for monsier Burgesse.*

JAQUES \[vost\[r\]e tres humble serviture a vostre commandement.\]

THEODORE *Donne[z] vous un gent[i]ll purge a Monsier Burgesse.* I have considered of the crasis and [symptoma] of your disease, and here is a *fort gentell purgation per evacuationem excrementorum*, as we Phisitions use to parlee.

BURGESSE I hope, maister Doctor, you have a care of the countrie’s officer. I tell you I durst not have trusted my selfe with every phisition, and yet I am not afraide for my selfe, but I would not deprive the towne of so carefull a magistrate.

THEODORE *O monsier, I have a singular care of your valetudo. It is requisite that the French Phisitions be learned and carefull; your English velvet cap is malignant and envious.*

BURGESSE Here is, maister Doctor, foure pence your due and eight pence my 15. *Aphorisme in Galen* The treatises of Galen, the 2nd-century physician and philosopher, were the major medical authorities through the 16th century, when Vesalius’ 1543 anatomy text, *De Humanis Corporis Fabrica*, began supplanting them. Philomusus incorrectly attributes the Latin quotation to Galen, while he also cites what, by his time, was considered a flawed authority. Both mistakes demonstrate either Philomusus’ non-medical background or his willful deception.

16. *exposition* explanation, interpretation
17. *ut emittatur sanguis* ‘So that blood may be dispatched.’
18. *signe* the sign of the Zodiac
19. *for[t] excellent, for[t] excellent* an imitation of French, meaning ‘very good.’
20. *credit* reputation, credibility
21. *suppositor or a glister* a suppository or enema
22–28. *A ... Burgesse* Ah, you are truly a gentleman. What ho, Jacques? Jacques, give a very gentle purging medicine (a laxative) to the Master Burgess.

29. *Vost[r]e ... commandement* Here is your very humble servant at your command.
30. *Donne[z] ... Burgesse* Give a gentle laxative to the Master Burgess.
31. *crasis and [symptoma]*/ The combination of ‘humours’ or qualities constituting a state of health or disease and a characteristic sign of a disease. Thus, according to the Burgess’ humours and symptoms, Philomusus prescribes a laxative.
31–32. *un ... excrementorum* A blending of French and Latin, meaning ‘a very gentle laxative for the evacuation of excrement.’
33. *parlee* say
35. *durst* past tense of dare. The Burgess does not trust English doctors because they would spread his secret to the town.
bounty. You shall hear from me good master Doctor. Farewell farewell, good master Doctor.

[Exit.]

THEODORE Adieu good Mounsier, adieu good Sir mounsier.
Then burst with teares unhappy graduate:
Thy fortunes still wayward and backward bin;
Nor canst thou thrive by vertue, nor by sinne.

STUDIOSE O how it grieves my vexed soule to see

Each painted ass in chayre of dignitie.
And yet we grovell on the ground alone,
Running through every trade, yet thrive by none.¹⁹
More we must act in this live’s Tragedy;

PHILOMUSUS Sad is the plot, sad the Catastrophe.

STUDIOSE Sighs are the Chorus in our Tragedie.

PHILOMUSUS And rented thoughts continuall actors be.

STUDIOSE Woe is the subject;

PHILOMUSUS Earth the loathed stage
Whereon we act this fained personage.

[STUDIOSE] Mossy barbarians the spectators be,
That sit and laugh at our calamity.

PHILOMUSUS Band be those houres when mongst the learned throng,
By G[r]antae’s muddy bancke we whilome song,

STUDIOSE Band be that hill which learned wits adore,

Where earst we spent our stock and little store.

PHILOMUSUS Band be those musty meues where we have spent
Our youthfull dayes in paled languishment.

STUDIOSE Band be those cosening arts that wrought our woe,
Making us wandring Pilgrimes too and fro.

PHILOMUSUS And Pilgrimes must wee bee without reliefe,
And where so ere we run, there meetes us griefe.

Where [ere] we tosse upon this crabbed stage

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38. *valetudo* from Latin for ‘good health’
39. *English velvet cap* English physician. A sometimes contemptuous term for a Doctor of Medicine, referring to the *pileus rotundus* (domed felt cap) doctors wore.
41–42. *foure . . . bounty* Burgess pays Philomusus what he owes him—four pence. He adds another eight pence as a bounty, or a gratuity, but also as a bribe to keep Philomusus from spreading word of his disease.
45. *Adieu* farewell
48. *Nor . . . sinne* Philomusus complains neither sin nor virtue can improve his fortune.
50. *painted* wearing make up
52. *Running . . . none* A reference to Nashe’s Preface to Greene’s *Menaphon*. See L.N.
56. *rented* torn; also, distracted
59. *fained personage* impersonation
60. *Mossey* stupid, dull
62. *Band* banned; cursed
64. *hill* Parnassus
65. *stock* a sum of money or a fund

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²⁶
Griefe’s our companion, patience be our page.

PHILOMUSUS  Ah, but this patience is a page of ruth,
            A tyred lackie to our wandering youth.

[Exeunt].

Act II. Scene II.

ACADEMICO  Faine would I have a living, if I could tell how to come by it.
ECHO  Buy it.
ACADEMICO  Buy i[t], fond Eccho? Why, thou dost greatly mistake it.
ECHO  Stake it.
ACADEMICO  Stake it? What shall I stake at this game of Simony?
ECHO  Money.
ACADEMICO  What, is the world a game, are livings gotten by playing?
[ACADEMICO]  Paying? But say, what’s the nearest way to come by a living?
ECHO  Giving.
[ACADEMICO]  Must his worship’s fists bee then oyled with Angells?
ECHO  Angells.
[ACADEMICO]  Ought his gowty fists then first with gold to be greased?
ECHO  Eased.
[ACADEMICO]  And is it then such an ease for his asse’s backe to carry money?
ECHO  I.
[ACADEMICO]  Will then this golden asse bestowe a viccarige guilded?
ECHO  Gelded.
[ACADEMICO]  What shall I say to good sir Roderick that have no gold here?
ECHO  Cold cheare.
[ACADEMICO]  Ile make it my lone request that he wold be good to a scholler.
Yea, will he be cholericke to heare of an art or a science?

Hence.

Hence with liberal arts? What then wil he do with his chancel?

Sell.

Sell it? And must a simple clarke be faine to compound then?

Pounds then.

What if I have no pounds, must then my sute be proroagued?

Roagued.

Yea? given to a Roague? Shall an asse this vicaridge compasse?

Asse.

What is the reason that I should not be as for[t]unate as he?

Asse, he.

Yet for all this, with a peniles purse will I trudg to his worship.

Words cheape.

Well, if he give me good words, it’s more then I have from an

Echo.

Go.

Echo

Act II. Scene III.

Amoretto with an Ovid in his hand. Immerito.

Take it on the word of a Gentleman, thou cannot have it a penny under. Thine on’t, thinke on’t, while I meditate on my faire mistres.

Nunc sequor imperium magne Cupido tuum.

What ere become of this dull thredbare clearke,

I must be costly in my mistresse eye:

Ladies regard not ragged companie.

I will with the revenues of my chafred church,

First buy an ambling hobby for my faire,

Whose measured pace may teach the world to dance,

Proud of his burden when he gins to prauince.

Hence] from this time forward

Hence] do away with


faine] necessitated; obliged

compound] To bargain or contract, here with a play on the meaning to bargain over payment.

Pounds] English money equivalent to twenty shillings.

proroagued] postponed or deferred

Roagged] left to wander about like a rogue or vagrant; left to beg

Roague] a dishonest rascal; an idle vagrant

compass] to attain, to win

Ovid] Poet of the Augustan age, best known for his poems about love (Amores, Ars Amatoria) and mythology (Metamorphoses, which was particularly popular in Elizabethan England). Ironically, the subsequent quote from an erotic Latin poem is not by Ovid at all but from a fragment attributed to Petronius.

Nunc . . . tuum] ‘Now I follow your command, great Cupid’ (Petronius, Fragment ‘lecto compositus vix prima silentia noctis,’ 14). The god of love has berated the speaker for being in bed alone, so, unlike those who are sleeping through the night, he has left his bed in pursuit of companionship.

chafed] trafficked or bartered. Amoretto, as Sir Raderick’s son, means to use the money he receives from selling the living to buy presents for his beloved.

hobby] a pacing horse or pony

faire] beloved woman; his mistress
Then must I buy a jewel for her ear—
A kirtle of some hundred crownes or more.
With these faire gifts, when I accompanied goe,
Sheele give Love’s breakfast—Sidney tearmes it so.
I am her needle; she is my Adamant.

[Shee’s a] faire rose, I her unworthy pricke.

ACADEMICO Is there noe body here will take the paines to gelle his mouth?
AMORETTO She’s Cleopatra, I Marke Anthony.

ACADEMICO No, thou art a meere marke for good wits to shoote at, and in that
sute thou wilt make a fine man to dashe poore crowes out of countenance.
AMORETTO She is my moone, I her Endimion.
ACADEMICO No, she is thy shoulder of mutton, thou her onyon; or she may be
thy Luna, and thou her Lunaticke.
AMORETTO I her Aeneas, she my Dido is.
ACADEMICO She is thy Io, and thou her brasen asse,
Or she Dame Phantasy, and thou her gull:
She thy Pasiphae, and thou her loving bull.

Act II. Scene IV.

Enter Immerito, and Stercutio, his father.

STERCUTIO Sonne, is this the Gentleman that selles us the living?
IMMERITO Fy, father, thou must not call it selling; thou must say, ‘Is this the
gentleman that must have the gratuito?’

ACADEMICO What have we here, old true-penny come to towne to fetch away
the living in his old greasie slops? Then Ile none. The time hath beene
when such a fellow medled with nothing but his plowshare, his spade, and
his hobbnailes, and so to a peece of bread and cheese, and went his way; but
now these fellowes are gromwe the onely factors for gromwe.

14.  kirtle [a woman’s gown]
15.  Love’s breakfast [Leishman suggests that
Amoretto refers to Philip Sidney’s 79th sonnet
in his sequence, Astrophil and Stella, which
contains the phrase ‘Breakfast of love.’]
16.  needle [a sewing needle; with a sexual
connotation]
17.  Adamant [magnet]
18.  pricke [thorn; penis]
19.  gelle [to castrate]
20.  She’s . . . Dido is [Amoretto proceeds
to compare his love to a sequence of classical
lovers. Academico mocks Amoretto’s compar-
isons with a series of counter-examples, play-
ing on the sounds of the lovers’ names.]
21.  sute . . . countenance [Academico sug-
gests Amoretto looks like a scarecrow.]
22.  mutton [Sheep’s flesh, meant to be eaten
as part of a meal. Also, a woman’s flesh and
genitalia; a prostitute.]

25.  Luna . . . Lunaticke [‘Luna’ is another
name for the moon. In addition to its mytho-
logical association with Diana, the moon was
thought to cause recurring periods of insanity
as it changed its phases; Academico subverts
Amoretto’s own lunar allusion. (OED).]
27.  Io [See myth gloss.
28.  gull [a fool]
29.  Pasiphae . . . bull [See myth gloss.
30.  gratuito [a free gift]
31.  true-penny [a trusty, honest person.
Academico is speaking sarcastically, implying
Stercutio is true only to his pennies.
32.  greasie slops [filthy baggy breeches
33.  factors [buying or selling agents
34.  preferment [an ecclesiastical appointment

Leish.; Joves 1606,MS 18 Shee’s a] MS; She is my 1606; Shee’s my Leish.
21 wits] Judgments MS 22 crowes] Clownes MS 25 Luna, and thou] Luna well, thou MS
27 Io] heyho MS 27 and] MS omits 28 and] MS omits 2 Enter] MS omits 4 thou] you MS 4 thou] you MS 10 these fellowes] these scummy fellowes MS; these scurry fellowes
Leish.
STERCUTIO  O, is this the grating Gentleman, and howe many pounds must I pay?
IMMERITO  O, thou must not call them pounds, but thankes, and harke thou father, thou must tell of nothing that is done; for, I must seeme to come cleere to it.

ACADEMICO  'Not pounds but thankes.' See whether this simple fellow that hath nothing of a scholler, but that the draper hath blackt him over, hath not gotten the stile of the time.

STERCUTIO  By my faith, sonne, looke for no more portion.
IMMERITO  Well, father, I will not, uppon this condition: that when thou have gotten me the gratuito of the living, thou will likewise disburse a little money to the bishop’s poser, for there are certaine questions I make scruple to be posed in.

ACADEMICO  He meanes any question in Latin, which he counts a scruple. Oh, this honestman could never abside this popish tongue of Latine. Oh, he is as true an English man as lives.

STERCUTIO  Ile take the Gentleman now. He is in a good vaine, for he smiles.

AMORETTO  Sweete Ovid, I do honour every page.

ACADEMICO  Good Ovid that in his life time lived with the Getes and now after his death converseth with a Barbarian.

STERCUTIO  God be at your worke, Sir. My sonne told me you were the grating gentleman. I am Stercutio, his father, Sir, simple as I stand here.

[AMORETTO]  Fellow, I had rather given thee an hundred pounds then thou should have put me out of my excellent meditation. By the faith of a Gentleman, I was wrapt in contemplation.

IMMERITO  Sir, you must pardon my father—he wants bringing up.

ACADEMICO  Marry, it seemes he hath good bringing up, when he brings up so much money.

STERCUTIO  Indeed sir, you must pardon me; I did not knowe you were a Gentleman of the Temple before.
AMORETTO  Well, I am content in a generous disposition to beare with country education. But fellowe, what's thy name?

STERCUTIO  My name, Sir? Stercutio, Sir.

AMORETTO  Why then, Stercutio, I wold be very willing to be the instrument to my father, that this living might be conferred upon your sonne. Mary, I would have you know that I have bene importuned by two or three several Lordes, my Kinde cozins, in the behalfe of some Cambridge man and have almost engaged my word. Mary, if I shall see your disposition to be more thankfull then other men, I shal be very ready to respect kind-natur'd men; for as the Italian proverbe speaketh wel: Chi ha [avra].

ACADEMICO  Why, here is a gallant young drover of livings.

STERCUTIO  I beseech you sir, speake English, for that is naturall to me and to my sonne and all our kindred, to understand but one language.

AMORETTO  Why thus, in plaine english: I must be respected with thanks.

ACADEMICO  This is a subtle [tactive], when thanks may be felt and seene.

STERCUTIO  And I pray you Sir, what is the lowest thanks that you will take?

ACADEMICO  The verye same Method that he useth at the buying of an oxe.

AMORETTO  I must have some odd sprinckling of an hundred pounds [or] so, so I shall thinke you thankfull and commend your sonne as a man of good gifts to my father.

ACADEMICO  A sweete world: give an hundred poundes, and this is but counted thankfullnesse.

STERCUTIO  Harke thou Sir, you shall have eighty thankes.

AMORETTO  I tell thee fellow, I never opened my mouth in this kind so cheape before in my life. I tel thee, few young Gentlemen are found that would deal so kindely with thee as I doe.

STERCUTIO  Well Sir, because I know my sonne to be a toward thing, and one that hath taken all his learning on his owne head without sending to the universitye, I am content to give you as many thankes as you aske, so you will promise me to bring it to passe.

AMORETTO  I warrant you for that: if I say it once, repayre you to the place and stay there, for my father, he is walked abroad to take the benefit of the ayre. Ile meete him as he returnes and make way for your suite.

40. Gentleman of the Temple  a man of the law. The Temple denotes two buildings of the Inns of Court, where law students practiced and were admitted to a law society.

47. Kinde  well-born; benevolent
47. cozins  Not necessarily relatives. ‘Cousin’ was used as a term of intimacy, friendship, or familiarity; Amoretto’s attempt to associate himself with more worthy men.

50. Chi ha [avra] ‘Who has, will have.’
51. drover  a dealer or trafficker

54. thanks  Amoretto takes up Immerito’s use of thanks to mean payment.
55. subtle  cleverly contrived
55. tactive  ‘of or characterized by touching.’ Hence, it is a cleverly contrived act of touching when gratitude materializes as something that can be ‘felt and seene.’
57. Method  Academico compares the method of bartering over the living to the selling of an ox.

67. a toward  promising, apt
Exeunt Stercutio, Immerito.

Act II. Scene V.

Enter Academico, Amoretto.

AMORETTO Gallant, I faith.

ACADEMICO I see we schollers fish for a living in these shallow foards without a silver hooke. Why, would it not gal a man to see a spruse-gartered youth of our Colledge a while ago be a broker for a living and an old Baude for a benefice? This sweet Sir proffered me much kindnesse when hee was of our Colledge, and now Ile try what winde remaines in his bladder. God save you, Sir.

AMORETTO By the masse, I feare me I saw this Genus and Species in Cambridge before now. Ile take no notice of him now. By the faith of a gentleman, this is pretty Elegy. Of what age is the day, fellow? Syrrha boy, hath the groome saddled my hunting hobby? Can Robin Hunter tell where a Hare sits?

ACADEMICO [Sir], a poore old friend of yours, of S[t. Johns] Colledge in Cambridge.

AMORETTO Good faith, sir, you must pardon me. I have forgotten you.

ACADEMICO My name is Academico, Sir, one that made an oration for you once on the Queene’s day and a show that you got some credit by.

AMORETTO It may be so, it may bee so, but I have forgotten it. Mary, yet I remember there was such a fellow that I was very beneficiall unto in my time. But howsoever, Sir, I have the curtesie of the towne for you. I am sorry you did not take me at my father’s house, but now I am in exceeding great haste, for I have vowed the death of a Hare that we found this morning musing on her [Maze].

ACADEMICO Sir, I am imboldned by that great acquaintance that heretofore I had with you, as likewise it hath pleased you heretofores.

AMORETTO Looke, syrrha, if you see my Hobby come hetherward as yet.

3. Gallant] as an exclamation; excellent, splendid, grand
3. I faith] in faith, meaning in truth or sooth
5. silver hooke] Alludes to the proverb ‘to fish with a silver hook,’ that is, to buy fish in the market, with the larger meaning that money can serve as bait to catch people.
5. spruse-gartered] trim, with his stockings gartered (tied).
19. show . . . by] In college, Academico wrote an oration and a pageant for which Amoretto was praised.
22. I . . . you] ‘I have the town’s respect because of you.’ This seems a generous admission on Amoretto’s part; thus, he may say it in hopes that it will make Academico leave.
25. musing on her [Maze] sniffing about her nest or lair. This phrase and the rest of the hunting conversation on Amoretto’s part are drawn from William Gryndall’s edition of the Book of St. Albans, a collection of hawking, hunting, coat armor, and coat of arms blazoning treatises (Leishman 272-3). This line begins a hunting conversation in which Amoretto makes use of obscure hunting terms in an effort to drive Academico away.
ACADEMICO To make me some promises, I am to request your good [mediation] to the Worshipfull your father in my behalfe, and I will dedicate to your selfe in the way of thankes those daies I have to live.

AMORETTO O good sir, if I had knowne your minde before, for my father hath already given the induction to a Chaplaine of his owne, to a proper man. I know not of what Universitie he is.

ACADEMICO Signior Immerito, they say, hath bidden fairest for it.

AMORETTO I know not his name, but he is a grave, discreet man, I warrant him; indeed, he wants utterance in some measure.

ACADEMICO Nay, me thinkes he hath very good utterance for his gravitie, for hee came hether very grave, but I thinke he will returne light enough, when he is ridde of the heavy element he carries about him.

AMORETTO Faith Sir, you must pardon me, it is my ordinary custome to be too studious—my Mistresse hath tolde me of it often, and I find it to hurt my ordinary discourse. But say, sweete Sir, do yee affect the most gentleman-like game of hunting?

ACADEMICO How say you to the crafty gull? Hee would faine get mee abroad 45 to make sport with mee in their Hunters’ tearmes, which we schollers are not acquainted with. Sir, I have loved this kinde of sporte, but now I begin to hate it, for it hath beene my luck alwayes to beat the bush while another kild the Hare.

AMORETTO Hunter’s luck, Hunter’s luck Sir, but there was a fault in your Hounds that did [not] spend well.

ACADEMICO Sir, I have had wors[t] luck alwayes at hunting the Fox.

AMORETTO What sir, do you meane at the unkennelling, untapezing, or earthing of the Fox?

ACADEMICO I meane earthing, if you terme it so, for I never found yellow earth enough to cover the old Fox your father.

AMORETTO Good faith sir, there is an excellent skill in blowing for the terriers, it is a word that we hunters use when the Fox is earthed: you must blow one long, two short; the second winde, one long, two short. Now sir, in

33. given the induction] ‘the action of formally introducing or installing a clergyman into the possession of the church to which he has been presented or instituted.’
37. he … measure] Immerito lacks the ability to speak as he should.
38–40. Nay … him] Academico jokingly replies that Immerito speaks very well despite his gravity, or weight. Although Immerito came to Amoretto very grave, or heavy with money, he will leave much lighter for the loss of it to Amoretto.
45. get mee abroad] confuse me.
51. spend] to bark on finding or seeing game
52. Fox] the animal; also, a crafty man
53. unkennelling] dislodging a fox from its hole
53. untapezing] from ‘untapis’; coming out of cover or hiding
53–54. earthing] driving a fox to its hole
55–56. yellow earth … father] Gold. Academico uses the hunting discussion to express his anger over losing the living because he was not skilled (rich) enough in his hunting (his bargaining) to capture Sir Raderick (his approval).

29 some promises] some kind promises MS 29 mediation] MS; meditation 1606 32 if] that MS 33 to] MS omits 40 carries] carrieth 42 it often] it very often MS 43 yee] you MS 45 you] MS omits 47 sporte, but] sport well, but 47 now] MS omits 51 not] MS; 1606 omits 52 wors[t]] MS; worse 1606 52 hunting the] hunting of the MS 53 untapezing] untapering MS 54 the Fox] him MS 56 the] that MS 56 father] father in MS 57 there is] ther’s MS
blowing, every long containeth seven quavers; one short containeth three quavers.

ACADEMICO Sir, might I finde any favour in my suite, I would winde the horne wherein your bone deserts should bee sounded with so many minims, so many quavers.

AMORETTO Sweet sir, I would I could conferre this or any kindnesse upon you—I wonder the boy comes not away with my Hobby. Now sir, as I was proceeding: when you blow [the] death of your Fox in the field or covert, then must you sound three notes with three windes and [the] recheat—marke you sir—upon the same with three windes.

ACADEMICO I pray you, sir.

AMORETTO Now sir, when you come to your stately gate, as you sounded the recheat before, so now you must sound the releefe three times.

ACADEMICO ‘Releefe,’ call you it? It were good every patron would [winde] the horne.

AMORETTO O sir, but your [veline] is your sweetest note, that is sir, when your hounds hunt after a game unknowne, and then you must sound one long and six short; the second wind, two short and one long; the third wind, one long and two short.

ACADEMICO True sir, it is a very good trade now adayes to be a villaine. I am the hound that hunts after a game unknowne, and [hee] blows the villaine.

AMORETTO Sir, I will blesse your eares with a very pretty story: my father out of his owne cost and charges keepes an open table for all kinde of dogges.

ACADEMICO And he keepes one more by thee.

AMORETTO He hath your Grey-hound, your Mungrell, your Mastife, your [Lemure], your Spaniel, your Kennets, Terriers, Butchers’ dogs, Blood-hounds, Dunghill dogges, trindle tailes, prick-eard curres, small Ladies’ puppies, [R]aches and Bastards.

ACADEMICO What a bawdy knave hath he to his father, that keepes his Rachell,
[getts] his bastards, and lets his sonnes be plaine Ladies’ puppets, to beray a Ladie’s Chamber.

AMORETTO It was my pleasure two dayes ago to take a gallant leash of Grey-hounds, and into my father’s Parke I went, accompanied with two or three Noble men of my neere acquaintance, desiring to shew them some of the sport. I caused the Keeper to sever the rascall Deere from the Buckes of the first head. Now sir, a Bucke the first yeare is a Fawne, the second yeare a Pricket, the third yeare a Sorell, the fourth yeare a Soare, the fift yeare a Bucke of the first head, the sixt yeare a compleat Buck. As likewise your Hart is the first yeare a Calfe, the second yeare a Brochet, the third yeare a Spade, the fourth yeare a Stag, the fift yeare a great Stag, the sixt yeare a Hart. As likewise the [Roa-bucke] is the first yeare a Kid, the second yeare a Girle, the third yeare a Hemuse, and these are your speciall beasts for chase, or as we huntsmen call it, for venery.

ACADEMICO If chaste be taken for venery, thou art a more speciall beast then any in thy father’s forrest. Sir, I am sorry I have bin so troublesome to you.

AMORETTO I [knewe] this was the readiest way to chase away the scholler, by getting him into a subject he cannot talke of, for his life. Sir, I will borrowe so much time of you as to finish this, my begunne story. Now sir, after much travaile we singled a Buck; I roade that same time upon a Roane gelding and stood to intercept from the thicket. The buck broke gallantly. My great swift, being disadvantaged in his slip, was at the first behind; marry, presently coted and out stript them, when as the Hart presently descended to the river, and being in the water, proferd, and reproferd, and proferd againe; and at last hee upstarted at the other side of the water, which we call [the] soyle of the Hart, and there other Huntsmen met him with an [avaunt relay]. We followed in hard chase for the space of eight 87 Raches | low-bred dogs; applied figuratively to persons, implying a surly nature. 88–90. keeps ... Chamber 89 sonnes be plaine MS 89 puppets MS 91 gallant leash of MS 93 desiring | MS omits 96 yeare | MS; 1606 omits 100 Roa-bucke | A 102 venery | Venery is the practice or sport of hunting beasts of game; another word for chase. ‘Venery’ can also mean the pursuit of sexual pleasure, which Academico plays upon in his next line. He suggests that chastity (here written as chaste, also a past tense spelling of chase) is taken to mean venery by Amoretto, who represents one of the special beasts of his father’s forest. Here, there is a play on ‘special,’ meaning a male lover. 108. travaile | labor, toil 109. swift | a proper name for a swift-running hound 110. slip | a leash designed so that the dog can release itself; the act of letting the dog go to pursue game. 111. coted | When one of two dogs running together passes its fellow dog to make the hunted animal turn.
hours—thrice our hounds were at default, and then we cried, ‘[Assayne, arere, so ho.]’ Through good re-clayming, my faulty hounds found their game again and so went through the wood with gallant [noice] of musicke, resembling so many Violls Degambo. At last the Hart laid him downe, and the Hounds seized upon him; he groaned and wept and dyed. In good faith, it made me weepe too, to thinke of Acteon’s fortune, which my Ovid speakes of.

He reads Ovid.

Militat omnis amans, et habet sua castra cupidio.

ACADEMICO Sir, can you put me in any hope of obtaining my suite?

AMORETTO In good faith Sir, if I did not love you as my soule, I would not make you acquainted with the mysteries of my art.

ACADEMICO Nay, I will not die of a discourse yet, if I can choose.

AMORETTO So sir, when we had rewarded our Dogges with the small guttes and the lights and the blood, the Huntsmen hallowed, ‘So ho, [Vennez] a coupler,’ and so coupled the dogges and then returned homeward. Another company of houndes that lay at advantage had their couples cast off, and we might heare the Huntsemen cry, ‘horse, decouple, Avant,’ but straight we heard him cry, ‘Beamond,’ and by that I knew that they had the [hare on] foote, and by and by I might see [him] sore and resore, prick and reprick. What, is he gone? Ha ha ha ha—these schollers are the simplest creatures.

Act II. Scene VI.

Enter Amoretto and his Page.

AMORETTO’S PAGE I wonder what’s become of that Ovid. de arte amandi,
my maister. He that for the practise of his discourse is wonte to court his hobby abroad, and at home in his chamber makes a set speech to his grey hound, desiring that most faire and amiable dog to grace his company in a stately galliard, and if the dog, seeing him practise his [lofty] pointes as his crospoynt [and his] backcaper, chance to beray the rome, he presently doffes his Cap most solemnly, makes a low-leg to his ladiship, taking it for the greatest favour in the world that she would vouchsafe to leave her Civet box or her sweet glove behind her.

Amoretto opens Ovid and reads.

Amoretto's page Not a word more sir, an't please you. Your Hobby will meete you at the lane's end.

Amoretto What, Jack? Faith, I cannot but vent unto thee a most witty jest of mine.

Amoretto's page I hope my maister will not breake wind. Wilt please you, sir, to blesse mine eares with the discourse of it?

Amoretto Good faith, the boy beginns to have an elegant smack of my stile. Why then, thus it was, Jack: a scurvy meere Cambridge scholler—I know not how to define him.

Amoretto's page Nay Maister, let me define a meere scholler: I heard a courtier once define a meere scholler to be animall scabiosum, that is, a living creature that is [t]roubled with the itch; or a meere scholler is a creature that can strike fire in the morning at his tinder-box, put on a pair of lined slippers, sit rewming till dinner, and then goe to his meate when the Bell rings; one that hath a peculiar gift in a cough and a licence to spit. Or if you will have him defined by negatives: He is one that cannot make a good legge, one that cannot eate a messe of broth cleanly, one that cannot ride a horse without spur-galling, one that cannot salute a woman and looke on her directly, one that cannot—

Amoretto Inough Jacke—I can stay no longer—I am so great in child-birth with this jest. Sirrha, this praedicable, this sawcye groome, because when

4. wonte] accustomed or used to
7. galliard] a quick dance in triple time
8. crospoynt] a dance step
8. backcaper] a frolicsome dance step
9. makes a low-leg] a variation of 'makes a leg' or 'scrapes a leg,' both meaning to bow; hence, bows low
10–11. Civet box] A box containing civet, a yellowish or brownish unctuous substance, having a strong musky smell, obtained from sacs or glands in the anal pouch of several animals of the Civet genus, especially the African Civet-cat; used in perfumery.
19. smack] slight knowledge; a trace or tinge
22. let . . . scholler] Leishman suggests that the Page's speech is reminiscent of Character writers, writers who wrote vignettes on specific characters, such as Joseph Hall's Characters of Virtues and Vices, published in 1608, or Thomas Overbury's poem 'A Wife,' which was printed in 1615 in addition to many prose character pieces, including one entitled A Meere Scholler (Leishman 285; DNB).
23. animall scabiosum] 'A scabby animal.'
25. tinder-box] a box containing tinder, steel, and flint to make fires
26. rewming] voiding rheum, a mucus discharge caused by taking cold
29. messe] serving or portion
30. spur-galling] to injure or disable a horse by galling—chafing—with the spur
33. praedicable] predicable; capable of being asserted
33. sawcye] insolent or presumptuous
I was in Cambridge and lay in a Trundlebed under my tutor, I was content in discreet humility to give him some place at the Table, and because I invited the hungry slave sometimes to my Chamber, to the canvasing of a Turkey pie, or a piece of Venison, which my Lady Grandmother sent me, hee thought himselfe therefore eternally possed of my love, and came hither to take acquaintance of me, and thought his olde familiarity did continue, and would beare him out in a matter of weight. I could not tell howe to ridde my selfe of the troublesome Burre then by getting him into the discourse of hunting and then tormenting him awhile with our words of Arte. The poore Scorpion became speechlesse and suddenly [vanisht]. These Clearkes are simple fellowes, simple fellowes.

He reads Ovid.

AMORETTO’S PAGE Simple indeede, they are, for they want your courtly composition of a foole and of a knave. Good faith, sir, a most absolute jest, but me thinkes it might have beene followed a little farther.

AMORETTO As how, my little knave?

AMORETTO’S PAGE Why, thus sir: had you invited him to dinner at your Table and have put the carving of a capon upon him, you should have seene him handle the knife so foolishly, then run through a jury of faces, then wagging his head, and shewing his teeth in familiarity, venter upon it with the same method that he was wont to untruste an apple pye, or tyrannise an Egge and butter; then would I had [plied] him all dinner time with cleane trenchers, cleane trenchers, and still when he had a good bit of meate, I would have taken it from him by giving him a cleane trencher and so have [starv’d] him in kindnesse.

AMORETTO Well said, subtle Jack. Put me in minde when I returne againe, that I may make my lady mother laugh at the Scholler. Ile to my game. For you, Jacke, I would have you imploy your time till my comming in watching what houre of the day my hawke mutes.

Ext.

AMORETTO’S PAGE Is not this an excellent office to bee Apothecary to his worship’s hawke, to sit [skoring] on the wall how the Phisicke workes, and is not my Maister an absolute villaine that loves his Hawke, his Hobby, and his Grey-hound more then any mortall creature? Do but dispraise a feather

34. Trundlebed] also a truckle-bed; a low bed running on truckles or castors, so it could be pushed under a high, standing bed when not in use; used by those of a lower position. Having a scholar sleep on the trundle bed under his tutor’s bed was not an uncommon practice at Oxford and Cambridge.

36. canvasing] to discuss a dish

51. capon] a castrated rooster for eating

52. jury of faces] a dozen facial expressions

35 some place] some meane place MS 35 thee] my MS 37-38 hee thought himselfe therefore] hee therfore thought himselfe MS 41 selfe of] selfe better of MS.A 42 then] there MS 43 vanisht] MS; ravished 1606 47 of] MS omits 50 thus] this MS 50 him to] him home to MS 55 tyrannise an] Tyrannise over an MS 55 had] have MS 55 plied] MS; applied 1606 58 starv’d] MS; served 1606 61 comming] returne MS 62 houre] time MS 64 bee Apothecary] bee an Apothecarye MS
of his hawk[e]'s traine, and he writhes his mouth, and sweares—for hee can
doe that onely with a good grace—that you are the most shallow-braind
fellow that lives. Do but say his horse stales with a good presence, and 70
hee's your bondslove. When he returnes, Ile tell twenty admirable lies of
his hawke, and then I shall bee his little roague and his white villainne for
a whole weeke after. Well, let others complaine, but I thinke there is no
felicity to the serving of a foole.

[Exit.] 75

Act III. Scene I.

Sir Raderick, Recorder, Page, Signor Immerito.

SIR RADERICK   Signior Immerito, you remember my caution for the tithes, and
my promise for farming my tithes at such a rate.

IMMERITO    I, [an't] please your worship, Sir.

SIR RADERICK    You must put in security for the performance of it in such sort
as I and maister Recorder shall like of.

IMMERITO    I will, an't please your worship.

SIR RADERICK    And because I will be sure that I have conferred this kindnesse
upon a sufficient man, I have desired Maister Recorder to take examination
of you.

[SIR RADERICK'S] PAGE   My maister (it seemes) tak's him for a theife, but he
hath small reason for it. As for learning, it's plaine he never stole any, and
for the living he knowes himselfe how he comes by it, for let him but eate
a messe of furmenty this seaven yeare, and yet he shall never be able to 15
recover himselfe. Alas, poore Sheepe that hath fallen into the hands of such
a Fox.

SIR RADERICK    Good maister Recorder, take your place by me and make tryall
of his gifts. Is the clerke there to recorde his examination? Oh, the Page
shall serve the turne.
Tryal of his gifts—never had any gifts a better trial. Why, Immerito, his gifts have appeared in as many colours as the Rainbowe; first to maister Amoretto in [the] colour of the Sattrine suite he weares; to Maistre in the similitude of a loose gowne; to my maister in the likeness of a silver basen and ewer; to us Pages in the semblance of new suites and points. So maister Amoretto playes the gull in a piece of a parsonage, my maister adorns his cupboord with a piece of a parsonage, my mistres upon good dayes puts on a piece of a parsonage, and we Pages playe at blow point for a piece of a parsonage. I thinke heer’s tryall inough for one man’s gifts.

For as much as nature hath done her part in making you a hansome likely man.

He is a hansome young man indeed and hath a proper gelded parsonage.

In the next place, some art is requisite for the perfection of nature; for the tryall whereof, at the request of my worshipfull friend, I will in some sort propound questions fit to be resolved by one of your profession. Say, what is a person that was never at the university?

A person that was never in the University is a living creature that can eate a tithe pigge.

Very well answer’d, but you should have added, ‘And must be officious to his patron.’ Write downe that answer to shew his learning in Logick.

Yea, boy, write that downe. Very learnedly, in good faith, I pray now, let me aske you one question that I remember, whether is the Masculine gender or the feminine more worthy?

The Feminine, sir.
SIR RADERICK The right answer, the right answer—in good faith, I have beene of that mind alwayes. Write boy that, to shew hee is a Grammarius.

[SNR RADERICK’S PAGE] No marvell my maister bee against the Grammer, for he hath alwayes made false Latin in the Genders.

RECORIDER What University are you of?  
IMMERITO Of none.

SIR RADERICK He tells trueth: to tell trueth is an excellent vertue. Boy, make two heads, one for his learning, another for his vertues, and referre this to the head of his vertues, not of his learning.

[SNR RADERICK’S PAGE] What, halfe a messe of good qualities referred to an Asse’s head?

SIR RADERICK Now, maister Recorder, if it please you I will examine him in [another pointe], that will sound him to the depth, a booke of Astronomy, otherwise called an Almanacke.

RECORIDER Very good, Sir Raderike, it were to be wished that there were no other book[s] of humanity, then there would not bee such busie state-prying fellowes as are now a dayes. Proceed, good sir.

SIR RADERICK What is the Dominicall letter?  
IMMERITO ‘C’ sir, [an’t] please your worship.

SIR RADERICK A very good answer, a very good answer, the very answer of the booke. Write downe that, and referre it to his skill in Philosophy.

[SNR RADERICK’S PAGE] ‘C’ the Dominicall letter? It is true, craft and cunning do so dominere; yet rather ‘C’ and ‘D’ are dominicall letters—that is, crafty Dunsey.

SIR RADERICK How many dayes hath September?  
IMMERITO Aprill, June and November—February hath [eight and twentye] alone, and all the rest hath thirty and one.

SIR RADERICK Very learnedly, in good faith—he hath also a smack in poetry. Write downe that boy, to shew his learning in poetry. How many miles from Waltham to London?

IMMERITO Twelve, Sir.

55. heads] headings
56. messe] portion; also a company of four persons; hence half a mess should equal two.
60. sound] to test the depth of something; to measure or examine
63–64. busie state-prying fellowes] The Recorder complains about authors who pry into the affairs of others in order to gather material for their writing.
65. Dominicall letter] ‘Dominical’ means pertaining to the Lord; hence, the Dominical day is the Lord’s day, or Sunday; the Dominical letter is the letter used to denote the Sundays in a particular year. According to the OED, ‘The seven letters A, B, C, D, E, F, G are used in succession to denote the first seven days of the year (Jan. 1-7), and then in rotation the next seven days, and so on, so that, e.g., if the 3rd January be a Sunday, the dominical letter for the year is C.’
70. dominical] belonging to a domain
77. Waltham] Waltham Cross
SIR RADERICK  How many from [Newarke] to Grantham?

IMMERITO  Ten, Sir.

[SIR RADERICK’S] PAGE  Without doubt he hath beene some Carrier’s horse.

SIR RADERICK  How call you him that is cunning in one, two, three, four, five
and the Cipher?

[RECORDER]  A good Arithmatician.

SIR RADERICK  Write downe that answere of his, to shew his learning in Arith-
matick.

[SIR RADERICK’S] PAGE  He must needs be a good Arithmatician that counted
money so lately.

SIR RADERICK  When is the new Moone?

IMMERITO  The last quarter, the fifth day, at two of the clock and thirty-eight
minutes in the morning.

SIR RADERICK  Write him downe—how call you him that is weather-wise?

RECORDER  A good Astronomer.

SIR RADERICK  Sirrha boy, write him downe for a good Astronomer.

[SIR RADERICK’S] PAGE  *As Collit astra.*

SIR RADERICK  What day of the month lights the Queene’s day on?

IMMERITO  The [seventeenth] of November.

SIR RADERICK  Boy, referre this to his vertues, and write him downe a good
subject.

[SIR RADERICK’S] PAGE  Faith, he were an excellent subject for two or three
good wits; he would make a fine Asse for an Ape to ride upon.

SIR RADERICK  And these shall suffice for the parts of his learning. Now it
remaines to try whether you bee a man of good utterance, that is, whether
you can aske for the strayed Heyfer with the white face, as also chide the
boyes in the belfrie, and bid the Sexton whippe out the dogges. Let mee
heare your voyce.

IMMERITO  If any man or woman . . .

SIR RADERICK  That’s too high.

IMMERITO  If any man or woman . . .

SIR RADERICK  That’s too lowe.

IMMERITO  If any man or woman, can tell any tiding of a Horse with foure

81. *Carrier’s horse*  A carrier was an individual hired to transport goods and parcels,
  usually within fixed time constraints. If we accept 1606’s reading, Immerito has grossly un-
derestimated his milage: it is 139 miles from the city of Waltham to London and 117 miles
  from Newmarket to Grantham. Conjecturing Waltham Cross instead of Waltham and using
  MS Newarke instead of Newmarket, however, we conclude the Page is implying surprise at
  the accuracy of Immerito’s answers and commenting that he must have been the horse, be-
  cause, stupid as he is, he could not have been the rider.

83. *Cipher*  zero; also, a person filling a place, but of no value; hence, Immerito.

95. *As Collit astra*  ‘Astronomy tends the stars.’ The conclusion of a traditional verse
  of the seven liberal arts.

101. *Asse*  the beast of burden, but also a
  conceited fool

101. *Ape*  a fool

107. *If any man or woman*  Immerito
  has been given an advertisement to read to
demonstrate his speaking abilities, or lack
thereof.

feete, two eares, that did straye about the seventh houre, three minutes in
the forenoone the fift day.

[SIR RADERICK’S] PAGE  [Hee talks of] a horse just as it were the Eclips of
the Moone.

SIR RADERICK    Boy, write him downe for a good utterance. Maister Recorder,
I thinke he hath beene examined sufficiently.

RECORIDER    I, Sir Radericke, tis so, wee have tride him very throughly.

[SIR RADERICK’S] PAGE    I, we have taken an inventory of his good parts and
prized them accordingly.

SIR RADERICK    Signior Immerito, forasmuch as wee have made a double tryall
of thee, the one of your learning, the other of your erudition, it is expedient
also in the next place to give you a fewe exhortations, considering this:
greatest Clerks are not the wisest men. This is therefore first to exhort
you to abstaine from Controversies. Secondly, not to gird at men of worship,
such as my selfe, but to use your selfe discreetly. Thirdly, not to speake
when any man or woman coughs. Doe so, and in so doing, I will persequer
to bee your worshipfull friend and loving patron.

IMMERITO    I thanke your worship; you have beene the deficient cause of my
preferment.

SIR RADERICK    Lead Immerito in to my sonne, and let him dispatch him, and
remember my tithes to bee reserved, paying twelve pence a yeare. I am
going to Moor-fields to speake with an unthrift I should meete at the
middle Temple about a purchase. When you have done, follow us.

_Exeunt Immerito and the Page._

Act III. Scene II.

_Sir Raderick and Recorder._

SIR RADERICK    Harke you Maister Recorder, I have flesht my prodigall boy
notably, notably in letting him deale for this living. That hath done him

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112. _erudition_   education, hence a synonym for learning. Thus, not a double trial at all.
113. _exhortations_   admonishments
114. _gird_  to strike or assail; Sir Raderick does not want Immerito preaching at him or
any other men of wealth.
115. _deficient cause_   According to the OED, ‘The conception and the phrase (causa defi-
ciens) appear first in St. Augustine, in his discussion of the origin of evil and of God’s
relation to it, and are connected with his doctrine that evil being nothing positive, but
merely a defect, could have no efficient, but only a deficient cause. It was also used by
Thomas Aquinas (who distinguished the physical sense of the phrase from the moral); in En-
gleish it came into vogue during the Calvinistic-

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much, much good I assure you.

RECORDEER You doe well, Sir Radericke, to bestowe your living upon such an one as will be content to share and on Sunday to say nothing, whereas your proud Universitie princox thinks he is a man of such merit, the world cannot sufficiently endow him with preferment—an unthankfull Viper, an unthankfull viper that will sting the man that revived him.

Why, ist not strange to see a ragged clarke,
Some stamell weaver or some butcher’s sonne
That scrubd [of] late within a sleevelesse gowne,
When the commencement, like a morice dance,
Hath put a bell or two about his legges,
Created him a sweet cleane gentleman—
How then he gins to follow fashions.
He whose thin sire dwell[s] in a smokye roufe,
Must take Tobacco and must weare a locke;
His thirsty Dad drinks in a wooden bowle,
But his sweete selfe is serv’d in silver plate.
His hungry sire will scrape you twenty legges,
For one good Christmas meale on New yeare’s day,
But his mawe must be capon cramdb each day.
He must ere long be triple beneficed,
Els with his tongue heele thunderbolt the world
And shake each peasant by his deafe-man’s eare.
But had the world no wiser men then I,
Weede pen the prating parats in a cage,
A chaire, a candle and a Tinderbox.
A thacked chamber and a ragged gowne
Should be their lands and whole possessions.
Knights, Lords, and lawyers should be log’d and dwell
Within those over-stately heapes of stone,

8. princox | a conceited youth
9. Viper | a spiteful person; a villain
9–10. an ... him | Alluding to Erasmus (Adagia IV, ii, 40), who relates Aesop’s fa-
12. stamell | coarse wool
13. scrubd | dressed poorly, in rags
14–16. commencement ... gentleman | As the lively morrice dance calls for dressing in costumes adorned with bells and ribbons, the act of commencing (graduating) calls for a scholar to dress more like a gallant gentleman with all his trappings.
18. roufe | roof, and by extension, a house or dwelling
19. locke | a hair curl worn by courtiers.
22. scrape ... legs | to bow twenty times
24. mawe | mouth
25. triple beneficed | a hyperbolic statement, suggesting scholars need to be endowed with the equivalent of three benefices (church liv-
ings) to be satisfied.
26. thunderbolt | to strike as with a thunder-bolt; to astonish, amaze, or terrify
29. prating | chattering
29. parats | parrots; also, persons who resemble parrots in some way; here, in their propen-
sity to talk.
31. thatked | thatched (see MS collation); covered with straw or hay
33. Knights, Lords, and lawyers | As the Recorder is speaking, he ranks lawyers with knights and lords, men who would actually outrank him. See 3.2.69 for another instance.
Which doting sires in old age did erect.
Well, it were to be wished that never a scholler in England might have above forty pound a yeare.

**SIR RADERICK**

Faith, maister Recorder, if it went by wishing, there should never a one of them all have above twenty a yeare—a good stipend, a good stipend, maister Recorder. I, in the meane time, howsoever, I hate them all deadly, yet I am faine to give them good words. Oh, they are pestilent fellowes. They speake nothing but bodkins and pisse vineger. Wel, do what I can in outward kindnesse to them, yet they do nothing but beray my house: as there was one that made a couple of knavish verses on my country chimney now in the time of my sojourning here at London, and it was thus:

*Sir Raderick* keepest no chimney Caveler,
That takes Tobacco above once a yeare.
And another made a couple of verses on my daughter that learnes to play on the **violl de gambo**.
Her vyoll de gambo is her best content,
For twixt her legges she holds her instrument.
Very knavish, very knavish, if you looke unto it maister Recorder. Nay, they have plaide many a knavish tricke beside with me. Well, tis a shame and Oxford are. But let them go, and if ever they light in my hands, if I do not plague them, let me never returne home againe to see my wife’s waiting mayde.

**RECODER**

This scorne of Knights is [too] egregious.
But how should these young colts prove amblers,
When the old heavy-[gated] jades do trot?
There shall you see a puny boy start up
And make a theame against common lawyers.
Then the old unweldy Camels gin to dance—
This fiddling boy [playeng] a fit of mirth—
The gray beard[s] scrub, and laugh and cry, ‘Good, good.

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33. *log’d* | lodged  
37. *forty pound* | a small yearly income  
42. *bodkins* | short pointed weapons; daggers  
44–45. *made . . . chimney* | It appears that some scholars have left the equivalent of graffiti in the form of rhymes on the chimney of Sir Raderick's country estate.  
44. *knarish* | vulgar, obscene, impertinent  
47–48. *Sir . . . yeare* | Sir Raderick won’t welcome any cavalier who smokes more than once a year to sit by his fireside.  
49. *made* | composed  
52. *instrument* | musical instrument; vagina

53. *plagued* | to torment with calamity  
59. *egregious* | gross, flagrant
60–61. *But . . . trot* | The Recorder complains that knights are being surpassed by inferior, ill-tempered authors.  
60. *colts* | young horses; inexperienced or spirited persons  
61. *amblers* | smooth- or easy-paced horses and, figuratively, persons  
61. *jades* | horses of inferior breed; hacks; worn-out or ill-tempered horses
64. *Camels gin to dance* | From a proverb in
To them againe, boy. Scurdge the barbarians.’
But we may give the loosers leave to talke:
We have the coyne; then [lett] them laugh for mee.
Yet knights and lawyers hope to see the day
When we may share here their possessions
And make indentures of their chaffred skins,
Dice of their bones to throw in meriment.

sir raiderick  O good faith, maister Recorder, if I could see that day once.
75 recorder  Well, remember another day what I say: schollers are pried into of late and are found to bee busie fellowes, disturbers of the peace. Ile say no more; gesse at my meaning. I smell a Rat.
sir raiderick  I hope at length England will be wise enough, I hope so, I faith, then an old knight may have his wench in a corner without any Satyres or Epigrams. But the day is farre spent, Master Recorder, and I feare by this time the unthrift is arrived at the place appointed in Moore fields. Let us hasten to him.

He lookes on his watch.

recorder  Indeed this daye’s subject transported us too late; I thinke we shall not come much too late.

Act III. Scene III.

Enter Amoretto, his page, Immerito booted.

amoretto  Maister Immerito, deliver this letter to the Poser in my father’s name. Mary, withall—one sprinkling, some sprinkling. Verbum sapienti sat est. Farewell maister Immerito.

immerito  I thanke your worship most heartily.

amoretto’s page  Is it not a shame to see this old dunce learning his induc-

Erasmus (Adagia II, vi, 66) referring to ineloquent men who attempt to speak eloquently.
66. scrub] to scratch oneself
67. Scurdge] to scourge; to whip or lash with satire or invective
68. loosers] here, meaning those who let loose their speech on others
69. coyne] money
72. indentures] Deeds between two or more parties with mutual covenants, often written on vellum. Occasionally, deeds binding persons (apprentices) to service.
72. chaffred] trafficked, bartered
75–76. pried into of late] investigated closely (1610); spied upon. Leishman suggests that this is a reference to the Archbishop of Canterbury Whitgift’s Injunction of 1 June 1599 (299; DNB: Nashe). During this ‘Bishop’s Ban,’ the printing of satires and epigrams was prohibited, and the works of Thomas Nashe and Gabriel Harvey were ordered burned in an effort to keep the peace (Auchter 134).
76. buse] meddlesome
77. I smell a Rat] The Recorder suspects someone may hear him.
2. booted] wearing boots in preparation for riding
3. Poser] the bishop’s examiner, mentioned at 2.4.22
4. withall] in addition; moreover
4–5. Verbum sapienti sat est] ‘A word to the wise is sufficient.’ Common variant of the saying Dictum sapienti sat est (same translation), which appears in Plautus (Persa 729) and Terence (Phormio 541).
7. dunc] a dull-witted person

66 beard[s] MS; beard 1606 67 Scurdge scourg MS; tell 1606 71 here their large MS 76 Ile] I MS 78 I] Well, I MS 83 He lookes on his watch] MS omits 84 daye’s] eager MS 84 late; I] farre, but I MS 2 Enter . . . booted] Amoretto and his page. Immerito Booted MS 5 Farewell maister Immerito] Mr Immerito farewell MS
tion at these yeares? But let him go, I loose nothing by him, for ile be sworne but for the booty of selling the personage I should have gone in mine old cloathes this Christmas. A dunce, I see, is a neighbourlike brute 10 beast: a man may live by him.

Amoretto seems to make verse.

AMORETTO  A pox on it, my muse is not so witty as shee was wonte to be. Her nose is like—not yet—plague on these mathematikes. They have spoyled my braine in making a verse.

AMORETTO’S PAGE  Hang me if he hath any more mathematikes then wil serve to count the clocke or tell the meridian houre by [the] rumbling of his panch.

AMORETTO  Her nose is like—

AMORETTO’S PAGE  A cobler’s shooinghorne.

AMORETTO  Her nose is like a beautious maribone.

AMORETTO’S PAGE  Mary, a sweete snotty mistres.

AMORETTO  Faith, I doe not like it yet. Asse as I was to reade a peece of Aristotle in greeke yesternight, it hath put me out of my English vaine quite.

AMORETTO’S PAGE  O monstrous lye, let me be a point-trusser while I live if he understands any tongue but English.

AMORETTO  Sirrha boy, remember me when I come in Paule’s Churchyard to buy a Ronzard, and Dubartas in French and Aretine in Italian, and our hardest writers in spanish, they wil sharpen my wits gallantly. I do rellish these tongues in some sort. Oh, now I do remember I hear[d] a report of a Poet newly come out in Hebrew; it is a pritty harsh tongue, and [doth] rellish a Gentleman traveller. But come, lett’s haste after my father. The fieldes are fitter to heavenly meditations.

AMORETTO’S PAGE  My maisters, I could wish your presence at an admirable jest. Why, presently this great linguist, my Maister, will march through Paule’s Church-yard, Come to a booke binder’s shop, and with a big Italian looke and spanish face aske for these bookes in spanish and Italian. Then, turning through his ignorance the wrong ende of the booke upward, use 30

10. *neighbourlike*] neighborly, friendly, kind
11. *beast*] a person lacking reason; stupid
14. *plague on*] May a plague or mischief light upon
14. *mathematikes*] presumably, his calculations of how much money he received from Immerito
17. *meridian houre*] noon hour
17. *panch*] paunch, stomach
19. *shooinghorne*] a shoehorn, a curved instrument used to aid in slipping on shoes.

10 mine old cloathes ] my ould cloaths MS 10 a neighbourlike brute ] a good neighbourly brute MS 12 verse ] verses MS 13 AMORETTO ] MS omits 13 on it] on’t MS 15 braine] vaine MS 15 making] MS omits 16 hath] have MS 17 the*] a MS 17 the*] MS; 1606 omits 23 Aristotle in greeke yesternight, it*] Aristotle yesternight in Greece, it MS 25 lye]*] lyar MS 26 understands] understand MS 27 in*] into MS 28 a*] MS omits 29 wits*] witt MS 30 do*] MS omits 30 hear[d]*] MS; heare 1606 31 doth*] MS; 1606 omits 33 to*] for MS 34 Exit*] MS; Exeunt 1606 36 through*] thorough MS 37 Come*] MS omits 38 and spanish*] and a Spanish MS 39 upward*] upwards MS
action on this unknowne tongue after this sort: first looke on the title and
winkle his brow, next make as though he read the first page and bites
a lip, then with his naile score the margent as though there were some
notable conceit, and lastly, when he thinkes hee hath gull’d the standers
by sufficiently, throws the booke away in a rage, swearing that he could
ever finde bookees of a true printe since he was last in [Padua], enquire
after the next marte, and so departs. And so must I, for by this time his
contemplation is arrived at his mistres nose end. He is as glad as if he had
taken Ostend. By this [time] he beginnes to spit, and crie, ‘Boy, carry my
cloake.’ And now I goe to attend on his worship.

Act III. Scene IV.

Enter Ingenioso, Furor, Phantasma.

INGENIOSO Come laddes, this wine whets your resolution in our designe: it’s
a needy world with subtill spirits, and there’s a gentle manlike kind of
begging that may beseeme Poets in this age.

FUROR Now by the wing[s] of nimble Mercury,
By my Thalia’s silver-sounding harpe,
By that celestiall fire within my braine
That gives a living genius to my lines,
How ere my dulled intellectual
Capres lesse nimbly then it did afore,
Yet will I play a hunt’s up to my muse
And make her mount from out her sluggish nest,
As high as is the highest sphere in heaven.

Awake you paltry trulles of Helicon,
Or by this light, Ile Swagger with you streight.
You grand-sire Phoebus with your lovely eye,
The firmament’s eternall vagabond,
The heavens' [prompter] that doth peepe and prye
Into the actes of mortall tennis balls,
Inspire me streight with some rare delicies,
Or Ile dismount thee from thy radiant coach
And make thee [a] poore Cutchy here on earth.

PHANTASMA  
Currus auriga paterni.

INGENIOSO  Nay, prethee good Furor, do not roave in rimes before thy time.
Thou hast a very terrible roaring muse, nothing but squibs and [firewoorks].
Quiet thy selfe a while and heare thy charge.

PHANTASMA  
Huc ades haec, animo concipe dicta tuo.

INGENIOSO  Let us on to our devise, our plot, our project—That old Sir Raderick, that new printed compend[i]um of all iniquity, that hath not aired his countrey Chimney once in three winters; he that loves to live in an od corner here at London and [a]ffect an odde wench in a nooke; one that loves to live in a narrow roome, that he may with more facilitie in the darke light upon his wife's waiting maide; one that loves alife a short sermon and a long play; one that goes to a play, to a whore, to his bedde in Circle; good for nothing in the world but to sweat night caps and foule faire lawne shirts, feed a few foggie serving men, and preferre dunces to livings. This old Sir Raderick (Furor) it shall be thy taske to cudgell with thy [thwick-thwack] termes; [Mary, at the first give him some sugar candy tearms,] and then if he will not unty his purse strings, of his liberality, sting him with termes laid in Aqua fortis and Gunpowder.

FUROR  
In nova fert animus mutatas dicere formas.

containing the fixed stars; also applied to other spheres, the primum mobile, the sky, and heaven.

18. vagabond] an itinerant beggar; one without a fixed home or abode; antithetical to the previous use of ‘firmament’

20. mortall tennis balls] things or persons bandied about like a tennis ball.

23. Cutchy] a coachy or coachee; a coachman, the coach driver. Despite Leishman’s note, cutchy is not listed as a variant in the OED online; the closest spelling is the German kutsche; none of the dates are pre-1790.

24. Currus auriga paterni] ‘The driver of his father’s chariot’ (Ovid, Met. II, 327). Part of the epitaph for Phaeton, whose attempt to drive the chariot of the sun in place of his father Apollo ended in his death.

26. squibs] a type of firework; a sharp scoff or sarcasm

27. charge] task; duty

28. Huc . . . tuo] ‘Come here; consider these things in your mind’ (William Lily, Carmen de Moribus 2). This address opens Lily’s ‘Song about the Customs,’ in which a teacher offers advice to his students.

29. devise] device; plan

30. compend[i]um] a condensed representation; from an abridged or condensed treatise or literary work

31–32. aired his countrey Chimney once in three winters] been to his country estate, and thus used his country fireplace, in three years

32. [a]ffect to take to, be fond of; also, with a hint of the sexual ‘to do.’

33. light] to descend or fall

34. alife] dearly

35. in Circle] in a perpetually repeated series; in a cycle

36. sweat . . . shirts] to soak or stain night-caps with sweat and to dirty linen shirts through sexual escapades

37. foggie] dull, confused

38. thwick-thwack] repetition of thwacks, vigorous strokes or whacks
The [cerule] current of my sliding verse,
Gentle shall runne into his thick-skind eares,
Where it shall dwell like a magnifico.
Command his slimie spright to honour me,
For my high tiptoe-strouting poesie.
But if his starres hath favour’d him so ill
As to debarre him by his dunghil thoughts,
Justly to esteeme my verses’ [towring] pitch;
If his earth-wroting snout shall gin to scorne
My verse that giveth immortality,
Then, Bella per Emathios.

PHANTASMA Furor arma ministrat.

FUROR Ile shake his heart upon my verses’ point,
Rip out his guts with riving poinard,
Quarter his credit with a bloudy quill.

PHANTASMA [Scalpellum], Calami, Atramentum, charta, libelli,
S[i]nt semper studiis arma parata tuis.

INGENIOSO Though Furor, wee know thou art a nimble swaggerer with a goose quill. Now for you, Phantasma, leave trussing your points and listen.

PHANTASMA Omne tulit punctum.

INGENIOSO Marke you Amoretto, Sir Raderick’s sonne. To him shall thy piping poetry and sugar ends of verses be directed. He is one that will draw out his pocket glasse thrise in a walke; one that dreames in a night of nothing but muske and civet and talk[s] of nothing all day long but his hawke, his hound,
and his mistresse; one that more admires the good wrinckle of a boote, [or] the curious crinkling of a silke stocking, then all the wit in the world; one that loves no scholler but him whose tyred eares can endure halfe a day toghter his [fly blowne] sonnettes of his mistresse and her loving pretty creatures, her munckey and her puppet. It shall be thy taske (Phantasma) to cut this gulle’s throate with faire tearmes, and if he hold fast for all thy jugling rhetoricke, fall at defiance with him and the poking sticke he weares.

**PHANTASMA** Simul extulit ensem.

**INGENIOSO** Come brave [imps], gather up your spirits, and let us march on like adventurous knights and discharge a hundreth poetical spirits upon them.

**PHANTASMA** Est Deus in nobis, agitante calescim[u]s illo.

**Exeunt.**

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**Act III. Scene V.**

**Enter Philomusus, Studioso.**

**STUDIOSO** Well Philomusus, we never scaped so faire a scouring. Why, yonder are pursuants out for the French Doctor and a lodging bespoken for him and his man in Newgate. It was a terrible feare that made us cast our haire.  

**PHILOMUSUS** And canst thou sport at our calamities?

And countest us happy to scape prisonment?

Why, the wide world that blesseth some with waile

Is to our chained thoughts a darkesome gaile.

**STUDIOSO** Nay, prethee friend, these wonted termes forgo.

He doubles griefe that comments on a wo.

**PHILOMUSUS** Why do fond men terme it impiety

To send a wearisome sad grudging Ghost

Unto his home—his long, long, lasting home?

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70. *fly blowne* | full of fly-blows, fly eggs or maggots; tainted

71. *munckey* | a pet monkey, but also a foolish person (i.e. Amoretto)

71. *puppet* | puppie (1607), but also a person controlled by another (again, Amoretto).

72. *fast* | firm

73. *jugling* | beguiling, deceptive

73. *fall at defiance* | be drawn into hostilities

73. *poking sticke* | a rod used to stiffen plaits (pleats) in ruffs (starched ruffles or frills worn around the sleeve or neck)

75. *Simul extulit ensem* | 'At once he brought out the sword’ (Thomas More, Epigrammata 167, 13).

76. *imps* | young men or lads

76. *spirits* | mental powers

78. *Est . . . illo* | 'There is a god within us; it is when he stirs us that our bosom warms' (Ovid, Fas. VI, 5). Part of a passage describing the role of divine inspiration in the composition of poetry.

3. *scaped* | escaped

3. *scouring* | beating

4. *pursuants* | pursuants, prosecutors of the law

4. *bespoken* | ordered, arranged for (1607)

5. *Newgate* | a prison

5. *cast our haire* | to shed out of season; to shed a disguise

8. *waile* | weal; wealth, happiness

9. *darksome* | dark, gloomy

9. *gaile* | jail

13. *grudging* | complaining, resentful
Or let them make our life lesse greevous be,
Or suffer us to end our misery.

STUDIOSO Oh no, the Sentinell his watch must keepe,
Until his Lord do licence him to sleepe.

PHILOMUSUS It’s time to sleepe within our hollow graves,
And rest us in the darksome wombe of earth.
Dead things are graved, and bodies are no lesse,
Pined and forlorne, like Ghostly carcasses.

STUDIOSO Not long this tappe of loathed life can runne—
Soone commeth death, and then our woe is done.
Meane time, good PHILOMUSUS be content.
Let’s spend our dayes in hopefull merriment.

PHILOMUSUS Curst be our thoughts when ere they dreame of hope.
Band be those haps that henceforth flatter us
When mischife doggs us still and still for aye,
From our first birth, untill our burying day.
In our first gamesome age our doting sires,
Carked and cared to have us lettered,
Sent us to Cambridge, where our oyle is spent.
Us our kinde Colledge from the teate did teare,
And for’st us walke before we weaned were.
From that time since [y]wandred have we still,
In the wide world, urg’d by our forced will,
Nor ever have we happy fortune tryed.
Then why should hope with our [r]ent state abide?
Nay, let us run unto the [balefull] cave,
Pight in the hollow ribbes of craggy cliffe
Where dreary Owles do shrike the live-long night,
Chasing away the byrdes of chearefull light,
Where yawning Ghosts do howle in ghastly wise,
Where that dull hollow ey’d, that staring syre
Yclept Dispaire hath his sad mansion.
Him let us finde, and by his counsell we
Will end our too much yrked misery.

13. Ghost] person; equivalent of spirit or soul
16. suffer] allow
17. Sentinell] guard
22. Pined] exhausted by suffering or hunger
23. tappe] a hollow or tubular plug through which liquid, especially liquor or water may be drawn
29. doggs] tracks; pursues
29. still] always; constantly
29. for age] forever
31. gamesome] frolicsome; playful
32. Carked] thought or cared
33. oyle] oil as lamp fuel for late-night studying
36. [y]wandred] wandered
38. tried] tested for goodness
39. [r]ent] torn; wearing ragged clothing
40. balefull] malignant, deadly
41. Pight] pitched; staked; fastened
41. craggy] rugged, perilous
42. do shrike] shriek
44. wise] manner, fashion
STUDIOSO  To waile thy haps argues a dastard minde.
PHILOMUSUS  To beare too long argues an asse's kinde.
STUDIOSO  Long since the worst chance of the die was cast,
PHILOMUSUS  But why should that word worst so long time last?
STUDIOSO  Why dost thou now these sleepie plaints commence?
PHILOMUSUS  Why should I ere be duld with patience?
PHILOMUSUS  Good spirits must with thwarting fates contend.
STUDIOSO  Some hope is left our fortunes to redresse.
PHILOMUSUS  No hope but this: ere to be comfortlesse.
STUDIOSO  Our lives' remainder gentler hearts may finde.
PHILOMUSUS  The gentlest hearts to us will prove unkind.

[Exeunt]

Act IV. Scene I.

Sir Radericke and Prodigo at one corner of the Stage. Recorder and Amoretto
at the other. Two Pages, scouring of Tobacco pipes.

SIR RADERICK  Master Prodigo, Master Recorder hath told you lawe. Your
land is forfeited, and for me not to take the forfeiture were to breake the 5
Queene's law. For marke you, it's law to take the forfeiture; therfore, not
to [take] it is to breake the Queene's law, and to breake the Queene's law
is not to be a good subject, and I meane to bee a good subject. Besides, I
am a Justice of the peace, and being Justice of the peace I must do justice,
that is, law, that is, to take the forfeiture, especially having taken notice
10 of it. Marry Maister Prodigo, here are a fewe shillings over and besides the
bargaine.

46. Yclept[ ] called
46. Dispaire[ ] The figure of Despair appears
in the first book of Spencer's Faerie Queene
and nearly causes the Redcross Knight to com-
mits suicide.
48. yrked[ ] irked, vexed
48. Curst . . . misery[ ] Throughout this pas-
sage, Philomusus adopts Spencer's style in the
Faerie Queene with its Middle English past
tense, ending with a description of the figure
of Despair, which appears in Book One.
49. kape[ ] misfortunes; mishaps
49. dastard[ ] cowardly
50. argues an asse's kinde[ ] Makes one like
an ass. Leishman argues that this alludes to
Zodiacus Vitae, an extensive Latin poem by
Marcellus Palingenius Stellatus that English
grammar schools frequently used as a text.
Barnaby Googe's 1565 translation states that
"For who so serves by any means can no wayses
happy be, / It is an Ass's parte to beare the
saddle styl we see.'
51. chance[ ] misfortune, mishap
53. sleepie[ ] heavy; inducing sleep
53. plaints[ ] complaints
3. scouring of[ ] cleaning by hard rubbing
4–5. Your land is forfeited] Prodigo has bor-
rowed money from Sir Raderick, mortgaging
his land for the loan. According to Leish-
man, Common Law stated that if the borrower
failed to repay the lender by the agreed upon
date, the borrower forfeited the ownership of
his land to the lender (310-11).
10. taken notice[ ] Leishman suggests the fol-
lowing: 'If Sir Raderick had failed to take for-
mal notice of the fact that Prodigo had not
repaid the sum borrowed by the date agreed
upon, he would have been forfeiting his right
to Prodigo's land' (311). However, given Rad-
erick's attention to the law, the phrase may
mean that because he is a justice of the peace,
he feels he must enforce the forfeiture because
he has noticed that the contract was breached.
PRODIGO  Pox on your shillings, sblood. A while ago, before he had me in the lurch, who but my coozen Prodigo, take my coozen Prodigo’s horse, a cup of Wine for my coozen Prodigo, good faith you shall sit here good coozen Prodigo, a cleane trencher for my coozen Prodigo, have a speciall care of my coozen Prodigo’s lodging. Now maister Prodigo with a pox, and a few shillings for a vantage. A plague on your shillings; pox on your shillings. If it were not for the Sergeant which dogges me at my heeles—a plague on your shillings, pox on your shillings, pox on yourselfe and your shillings, pox on your worship. If I catch thee at Ostend—I dare not staye for the Sergeant.

Exit

SIR RADERICK’S PAGE  Good faith, Maister Prodigo is an excellent fellow; he takes the [Cuban] ebullitio[n] so excellently.

AMORETTO’S PAGE  He is a good liberall Gentleman, he hath bestowed an ounce of Tobacco upon us, and as long as it lasts, come cut and long-taile, weele spend it as liberally for his sake.

SIR RADERICK’S PAGE  Come fill the Pipe quickly, while my maister is in his melancholie humour. It’s just the melancholy of a Collier’s horse.

AMORETTO’S PAGE  If you cough, Jacke, after your Tobacco, for a punishment you shall kisse the Pantofle.

SIR RADERICK  It’s a foule over-sight that a man of worship cannot keepe a wench in his house, but there must be muttering and surmising. It was the wisest saying that my father ever uttered, that a wife was the name of necessitie, not of pleasure. For what do men marry for, but to stocke their forth in a state of agitation; said of water, and humorously of tobacco smoke. In other words, Prodigo smokes well, despite the agitation it causes the lungs. Also humorously referring to the agitation caused by Sir Raderick.

13. sblood]  an oath, shortened from ‘God’s blood’
14. lurch]  at a disadvantage
14. coozen]  a term of friendliness or familiarity; there is also a play on its similarity to ‘cozen,’ meaning to cheat someone, as Raderick is cheating Prodigo out of his land.
18. vantage]  pecuniary profit or gain
22. Ostend]  a port town in West Flanders, Belgium, frequently subjected to the ravages of war from the 14th to the 17th century, including being conquered and destroyed on occasion. Because of its location on the water, Ostend provided a strategic place for sieges from outside armies. The Siege of Ostend lasted from July 5, 1601 to September 22, 1604, and killed or wounded nearly 90,000 soldiers during the Eighty Years’ War, in which the English aided the Dutch in their fight for independence from the Spanish.
25. [Cuban] ebullitio[n]  the action of rushing forth in a state of agitation; said of water, and humorously of tobacco smoke. In other words, Prodigo smokes well, despite the agitation it causes the lungs. Also humorously referring to the agitation caused by Sir Raderick.
26. liberall]  description applied to persons of higher social status; generous
27. cut and long-taile]  literally horses and dogs with cut tails and those with uncut tails; figuratively, all sorts of people. The Pages intend to share their tobacco liberally.
28. wee] will
30. Collier’s horse]  a horse belonging to a collier, a producer or trader of coal; thus, the horse has every right to be sad as it must cart heavy loads of coal.
31–32. cough . . . Pantofle]  Amoretto’s Page tells Raderick’s Page, Jack, that if he coughs after taking a puff, Jack will have to kiss his shoe, because he will have failed to live up to the manly task of smoking.
32. Pantofle]  a slipper or shoe worn indoors
35–36. wife . . . pleasure]  Alludes to a pas-
ground, and to have one to looke to the linen, sit at the upper end of the table, and carve up a Capon: one that can weare a hood like a Hawke, and cover her foule face with a Fanne. But there’s no pleasure alwayes to be tyed to a piece of Mutton, sometimes a messe of stewd broth will do well, and an unlac’d Rabbet is best of all. Well, for mine owne part, I have no great cause to complaine, for I am well provided of three boursing wenches that are mine owne fee-simple. One of them I am presently to visit, if I can rid my selfe cleanly of this company. Let me see how the day goes.

(Hee puls his Watch out.)

Precious coales, the time is at hand. I must meditate on an excuse to be gone.

RECORDEr That which I say is grounded on the Statute I spake of before, enacted in the raigne of Henry the [sixt].

AMORETTO It is a plaine case, whercon I mooted in our Temple, and that was this: put case there be three brethren, John a Nokes, John a Nash, and John a Stile; John a Nokes the elder, John a Nash the younger, John a Stile the youngest of all. John a Nash the yonger dyeth without issue of his body lawfully begotten. Whether shall his lands ascend to John a Noakes the elder, or discend to John a Stile the youngest of all? The answer is: The lands do collaterally descend, not ascend.

RECORDEr Very true, and for a proofe hereof I will shew you a place in Lit-sage in the Historia Augusta where Aelius Verus, the unfaithful and ill-fated heir of the Emperor Hadrian, tells his wife to ‘let me indulge my desires with others, for wife is a term of honour, not of pleasure’ (Aelius V, 11). Sir Raderick says that men marry so they can perpetuate their genealogy, or stock. By doing so, they strengthen their ground, or the foundation of their genealogy.

38. *weare a hood like a Hawke* | When hawking, a leather covering or hood was placed over the hawk’s head to blind her when not pursuing game.

39–41. *But . . . all* | Sir Raderick suggests a man does not want to be tied to his wife, the ‘piece of Mutton’ and thus seeks pleasure with other women—the other dishes.

40. *Mutton* | woman as a sexual object; see gloss. for ‘mutton.’

40. *stewd broth* | a prostitute or a brothel

41. *unlac’d Rabbet* | ‘Unlaced’ can mean cut up or carved, or having the laces of a garment undone. Rabbit is, of course, the animal, here served as a meal. It is also used contemptuously to refer to a person.

43. *fee-simple* | an estate in land, belonging to the owner and his heirs forever and not limited to a particular class of heirs; also playing on the wenches, or prostitutes, which are Sir Raderick’s as long as he pays his fees.

43–44. *One . . . company* | Sir Raderick means to visit one of his prostitutes, if he can get away without beraying (see MS collation)—befouling—his reputation.

46. *Precious* | an obsolete curse

47. *Statute I spake of before* | Leishman could not find such a statute on inheritance and suggests that the Recorder may be supplying some legal jargon to segue into Amoretto’s mooting talk.

49. *mooted* | to argue an imaginary case as practice for law students

50. *put case* | suppose

52–53. *John a Nokes, John a Nash, and John a Stile* | fictitious names for the parties in a legal action

52–53. *John . . . begotten* | John a Nash, the middle brother, dies without any offspring born in wedlock to be his heirs.

55. According to Leishman, Amoretto is mistaken in his reading of the law. Lineal inheritance, from a parent to an offspring, forbids ascended inheritance. Thus, a father would not inherit his son’s lands if that son died without his own heir. However, col-
tleton, which is very pregnant in this point.

Act IV. Scene II.

INGENIOSO Ile pawne my witts, that is, my revenues, my land, my money, and whatsoever I have, for I have nothing but my wit, that they are at hand. Why, any sensible snout may winde Master Amoretto and his Pomander, Master Recorder and his two neates feete that weare no sockes, Sir Raderick by his rammish complection. [Olet Gargonius hircum] [Sicut Lupus in fabula]. Furor, fire the Touch-box of your witte; Phantasma, let your invention play trickes like an Ape. Begin thou, Furor, and open like a phlaphmouthd Hound. Follow thou, Phantasma, like a Ladie’s Puppy; and as for me, let me alone. Ile come after like a Water-dogge that wil shake them off when I have no use of them. My maisters, the watch-word is given. Furor, discharge.

FUROR (to Sir Raderick) The great projector of the thunder-bolts,

He that is wont to pisse whole clouds of raine
Into the earth[‘s] vast gaping urinall,
Which that one ey’d subsiser of the skie,
Don Phoebus, empties by calidity,
lateral inheritance, from a sibling to a sibling, can ascend, meaning that John a Nokes, because he is the eldest, would receive John a Nash’s lands, not John a Stile. 56–57. Littleton] Sir Thomas Littleton (1417–1481). Littleton was a lawyer and judge who wrote a law treatise printed shortly after his death entitled Littleton. An immensely popular treatise, it went through more than ninety editions and was the preeminent law book for law students until the reign of Queen Victoria. 57. pregnant] significant, compelling 3. pawne] wager 5. winde] get wind of 5–6. Pomander] an aromatic mixture used as a preservative against infection 6. neates feete] cow or oxen feet 7. rammish] rank smelling or tasting 7. complection] physical or mental constitution or nature; temperament 7. Olet Gargonius hircum] ‘Gargonius smells like a goat’ (Horace, Sat. I, ii, 27). In juxtaposition with the excessively-perfumed Rufillus, this serves as an example of how the Roman upper classes tend toward either extreme luxury or extreme lack of the same, with little moderation. 7–8. Sicut Lupus in fabula] ‘Just as the wolf in the fable.’ This phrase, derived from the superstition that when a wolf sees a man before the man sees the wolf, the man is struck dumb, is the equivalent of our modern ‘speak of the devil,’ spoken when the subject of the conversation appears suddenly. This phrase, or variations thereof, appears in a number of classical authors including Cicero (Letters to Atticus XIII, 33, 4) and Terence (Adelphi 537). 8. Touch-box] a box to hold touch-powder, explosive powder used in firearms 9. invention] faculty of mental creation or inventiveness 10. phlaphmouthd] having a mouth with large, hanging lips like a hound dog 11. Ladie’s Puppy] A toy or lapdog. Phantasma follows Furor like a puppy follows his lady. 11. Water-dogge] a dog trained to swim and to retrieve waterfowl. Ingenioso means to dispatch of Raderick and his party as a dog shakes off water. 12. watch-word] a signal to attack
He and his Townesmen *Planets* brings to thee
Most fatty lumpes of earth's [faelicitye].

SIR RADERICK Why, will this fellowe's English breake the Queene's peace? I will not seeme to regard him.

PHANTASMA (to Amoretto) /[Maeccenas] *atavis edite regibus*

O et praesidium, et dulce decus meum.

Div faciant votis vela secunda tuis.

INGENIOSO God save you, good maister Recorder, and good fortunes follow your deserts. I thynke I have cursed him sufficiently in few words.

SIR RADERICK What have we here? Three begging Souldiers? Come you from Ostend or from Ireland?

[SIR RADERICK'S] PAGE Cuium pecus, an [Meliboei]? I have vented all the Latin one man had.

PHANTASMA *Quid dicam amplius? domini similis [e]s.*

AMORETTO'S PAGE Let him alone, I pray thee. To him againe; tickle him there.

PHANTASMA *Quam dispari domino dominaris?*

RECORDER Nay, that's plain in Littleton, for if that fee-simple and the fee taile be put together, it is called hotch potch. Now this word hotch potch in English is a pudding, for in such a pudding is not commonly one thing only, but one thing with another.

AMORETTO I thinke I do remember this also at a mooting in our Temple. So ...
then this hotch potch seemes a terme of similitude.

**FUROR** (to Sir Raderick) Great Capricornus, of [thy] head take keepe;
Good Virgo watch, while that thy worship sleepe.
And when thy swelling [bladder] vents amaine,
Then Pisces be thy [spowting] Chamberlaine.

**SIR RADERICK** I thinke the divell hath sent some of his family to torment me.

**AMORETTO** There is taine generall and taine speciall, and Littleton is very copious in that theame; for taine generall is when land[s] are given to a man and his heyres of his body begotten. Taine speciall is when lands are given to a man and to his wife, and to the heyres of their two bodies lawfully begotten, and that is called Taine speciall.

**[RECORDER]** Very well, and for his oath I will give a distinction. There is a materiall oath and a formall oath: the formall oath may be broken; the materiall may not be broken. For marke you sir, the law is to take place before the conscience, and therefor you may, using me your counsellor, cast him in the sute. There wants nothing to the full meaning of this place.

**PHANTASMA** Nihil hic nisi carmina desunt.

**INGENIOSO** An excellent observation, in good faith. See how the old Fox teacheth the yong Cub to wurry a sheepe, or rather sits himselfe like an old Goose, hatching the adle braine of maister Amoretto. There is no foole

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37. **hotch potch** | a mixture of heterogeneous things; in English law, the blending of properties for the purpose of securing equality of division.
38. **comonlye putt one** | commonly one
39. **So** | To A
40. **hodgpodgeg** | hodgpodge
41. **tho** | MS; the 1606
42. **while** | whilst MS; 43 sleepe| sleepes MS; 44 bladder
43. **MS; 1606 omits** | 45 spowting|MS; sporting 1606 46 land[s]| MS,A; land B 49 and his| and to his MS | 51 that is | thats MS | 52 RECORDER| MS; 1606 assigns to Sir Raderick 52 well|true MS 52 give a | give you a MS 54 materiall may not be | materiall oath cannott bee MS | 55 using me your counsellor | (using mee your counsellor)
to the Sattin foole, the Velvet foole, the perfumde foole, and therefore the witty Tailors of this age put them under colour of kindnesse into a paire of [cloakbagg breeches and so the fooles are taken away in a cloak bagg], where a voyder will not serve the turne. And there is no knave to the barbarous knave, the [mooting] knave, the pleading knave. What ho, Master Recorder? Maister Noverint universi per presentes. Not a word he, unlesse he feele it in his fist.

PHANTASMA  

Mitto tibi metulas, cancros imitare legendo.

SIR RADERICK (to Furor) Fellow, what art thou that art so bold?

FUROR  I am the bastard of great Mercury, 
    Got on Thalia when she was a sleepe. 
    My Gawdy Grand sire, great Apollo high, 
    Borne was I [heire], but that my luck was ill, 
    To all the land upon the forked hill.

PHANTASMA  ?O crudelis Alexi nil mea carmina curas 
    Nil nostri miserere mori me deinque cog[i]s?

SIR RADERICK’S PAGE  If you use them thus, my maister is a Justice of peace 
    and will send you all to the Gallowes.

PHANTASMA  Hei mihi quod domino non licet ire tuo.

INGENIOSO  Good maister Recorder, let mee retaine you this terme for my cause, for my cause good maister Recorder.

RECORDER  I am retained already on the contrary part. I have taken my fee. 
    Be gon, be gon.

INGENIOSO  It’s his meaning I should come off. Why, here is the true stile of

55. cast] to defeat in an action at law
57. Cub] young fox; an uncouth youth
59. cloakbagg breeches] A bag that held cloaks or clothes. Amoretto is such a fool that he allows his tailor to dress him in breeches made of cloakbags.
60. heire] MS; heare 1606
61. but . . . ill] (but . . . ill) MS 73 that] all MS 75 nil] nihil MS
62. mooting] MS; moulting 1606
63. presentes] p[??]tes MS 69 to Furor] MS omits 73 heire
64. cloakbagg . . . bagg] MS; cloath-baggges 1606
a villaine, the true faith of a Lawyer: it is usuall with them to be bribed
on the one side and then to take a fee of the other; to plead weakely, and
to be bribed and rebribed on the one side; then to be feed and refeed of
the other, till at length, *per varios casus*, by putting the case so often, they
make their client so lanke that they may case them up in a comb case and
pack them home from the tearme, as though he had travelled to London to
sell his horse onely, and having lost their fleeces, live afterward like poore
shorne sheepe.

**FUROR**  The Gods above that know great *Furor's* fame
And do adore grand poet *Furor's* name:

Granted long since at heaven's high parliament,
That who so *Furor* shal immortalize,
No yawning goblins shall frequent his grave,
Nor any bold presumptuous curr shall dare
To lift his legge against his sacred dust.

Where ere I [leave] my rymes, thence vermin fly—
All, sav[e] that foule-fac'd vermin poverty.
This suckes the eggs of my invention,
Evacuates my witts' full pigeon house.
Now may it please thy generous dignity
To take this vermin napping as he lyes
In the true trappe of liberality.
Ilke cause the Pleiades to give thee thanks;
Ilke write thy name within the sixteenth sphære;
Ilke make the Antarticke pole to kisse thy to[e],
And *Cinthia* to do homage to thy tayle.

**SIR RADERICK**  Pretious coles, thou a man of worship and Justice too? It's
even so, he is e[y]ther a madde man or a conjurer. It were well if his words
were examined, to see if they be the Queene's [frends] or no.

**PHANTASMA**  *Nunc si nos audis ut qui es divinus Apollo*

**AMORETTO**  I am stil haunted with these needy Lattinist fellowes. The best

ment of rent, wages, and other dues; each of
the periods (usually three or four a year) ap-
pointed for the sitting of certain courts of law,
or for instruction and study in a school or uni-
versity; the period during which court is in
session.

82.  *I . . . part*  I have already been hired by
Sir Raderick.

84.  *come off*  pay, here as in offer a bribe

84.  *stile*  style, method

88.  *per varios casus*  "Through varied for-
tunes" (Virgil, *Aen.*, I, 204).

89.  *lanke*  hollow from emptiness; here, broke

98.  *come case*  a case that holds a comb;
the clients are so lanke (broke) from repeated
court sessions and fees that they can fit in a
comb case.

91.  *fleece*  wooly covering of a sheep; a share
of treasure

103.  *pigeon house*  a structure to house do-
mesticated pigeons or doves

104.  *Now . . . dignity*  Furor has turned to
Sir Raderick and is addressing him personally,
mockingly asking him to be his patron.

106.  *liberality*  generosity

AMORETTO Fellow, looke to your braines. You are mad, you are mad.

PHANTASMA Quod peto da Caie, non peto consilium.

AMORETTO Maister Recorder, is it not a shame that a gallant cannot walke the streete quietly for needy fellowes, and that, after there is a statute come out against begging?

He strikes his brest.

REDDER I warrant you, they are some needy graduates—the University breaks winde twise a yeare and lets flie such as these are.

INGENIOSO So ho, maister Recorder, you that are one of the Divel’s fellow commoners; one that sizeth the Devil’s butteries, sinnes and perjuries very lavishly; one that are so deare to Lucifer that he never puts you out of commons for non paiment; you that live like a sumner upon the sinnes of the people; you whose vocation serves to enlarge the territories of Hell, that, (but for you) you had beene no bigger then a paire of Stockes or a Pillorie; you that hate a scholler because he descries your Asse’s eares; you that are a plague-stuffed Cloake-bagge of all iniquitie, which the grand Serving-man of Hell will one day trusse up behind him and carry to his smokie Warde-robe.

REDDER What frantick fellow art thou, that art possest with the spirit of beggars who were to be whipped and sent back to the Parish of their birth as punishment.

111. thou . . . too Sir Raderick is talking to himself, incredulous that anyone would talk to a justice the way Furor insults him.

112. conjurer wizard, referring to the way in which Furor speaks.

114. Nunc . . . petat ‘Now if you hear, Apollo, if divine, teach me to raise some cash; I’ve lost all mine’ (Petronius, Fragment ‘si Phoebe soror es mando tib, Delia causam’ 5-6). A singer asks Apollo for guidance in acquiring money.

118. Quod . . . consilium ‘Give me what I ask, Gaius; I’m not asking advice’ (Martial, Ep. II, xxx, 6, with ‘Gai’ instead of ‘Caie’). The poet asks his wealthy friend Gaius for a loan, to which Gaius responds by suggesting that the poet ought to become a lawyer, prompting this reply.

120. Semel insanivimus omnes ‘We have all been mad once’ (Baptista Spagnoli, the Mantuan, Ecl. I, 118).

122–123. statute come out against begging The 1597 Act for the Punishment of Rogues, Vagabonds, and Sturdy Beggars included ‘all persons calling themselves Scholars going about begging’ in the category of vagrants and beggars who were to be whipped and sent back to the Parish of their birth as punishment.

125. Pectora . . . fiunt ‘She struck her breasts, and her heart also became oak.’ Compare Ovid, Met. XI, 82, describing the punishment of the Maenads, who were turned into trees for killing Orpheus: Robora percussit, pectus quoque robora fiunt—‘She smote on oak. Her breasts also became of oak.’

126–127. University . . . yeare Students receiving their Bachelor of Arts degrees graduated at Easter, while students pursuing their Masters of Arts graduated in July.

129. sizeth the Devil’s butteries size = to make an entry into an account book; butteries = buttery-book, the College account book.

129. perjuries breaking of oaths.

130–131. puts you out of commons to lose the privilege of commons, provisions provided for a community of which each member is allotted a share.

131. summoner, a person hired to summon people to ecclesiastical court.

132–133. y’are MS 1606 omits 119 You are | y’are MS 122 streete | streeters MS 122 for needy | for these needy MS 124 He strikes his brest | MS omits 129 sizeth the | sizeth in the MS 129 butteries | butterye MS 130 are | art MS...
malediction?

140 FUROR Vile muddy clod of base unhallowed clay,
    Thou slimie sprighted unkinde Saracen—
    When thou wert borne, dame Nature cast her Calfe.
    Forrage and time had made thee a great Oxe,
    And now thy grinding jawes devour[e][n] quite
    The fodder due to us of heavenly spright.

145 PHANTASMA Nefasto te posuit die quicunque primum et sacrilega manu,
    Produxit arbos in nepotum perniciem [opprobriumque/ p[a]gi.

INGENIOSO I pray you, Monseur Ploidon, of what Universitie was the first
Lawyer? Of none, forsooth, for your Lawe is ruled by reason and not by
Arte. Great reason indeed that a Ploydenist should bee mounted on a trapt
Palfrey, with a round Velvet dish on his head, to keepe warme the broth
of his witte, and a long Gowne that makes him looke like a Cedant arna
togae, whilest the poore Aristotelians walke in a shorte cloake and a close
Venetian house, hard by the Oyster-wife, and the silly Poet goes muffled
in his Cloake to escape the Counter. And you, Maister Amoretto, that art
the chiefe Carpenter of Sonets, a privileged Vicar for the lawlesse marriage
of Inke and Paper; you that are good for nothing but to commend in a
sette speach [the] colour [and] the quantitie of your Mistresse’s stoole, and

133. Stockes] a punishing device in which an individual’s wrists or ankles were enclosed
    between two pieces of wood.
133. Pillor[se] A punishing device in which the offender’s head and hands were enclosed
    in holes cut into a wooden framework.
139. malediction] cursing
141. unkinde] physically unnatural; bad or wicked
141. Saracen] a Muslim; here, meaning hea-
    then or pagan
142. cast] to give birth to
142. Calfe] the animal; a stupid person
143. Oxe] the animal; a fool
145. fodder] food, specifically cattle feed
147. Nefasto . . . pagi] ‘Whoever it was that
    planted you in the first place did so on an evil
day, and with an unholy hand he raised you,
Tree, to bring harm to his descendants and
disgrace to the district’ (Horace, Odes II, xiii,
1-4). The poet curses after a tree on his estate
has fallen and nearly killed him.
148. Monseur Ploidon] Edmund Plowden
    (1518?–1585), a famous and successful Eliz-
    abethan lawyer. He authored Les commen-
taries, a record of cases that brought up prob-
lematic points of law and was a widely used
common law text (DNB).
148–149. of what . . . Lawyer] common
lawyers practiced common law, or unwrit-
ten English law, ‘administered by the King’s
courts, which purports to be derived from an-
cient and universal usage, and is embodied
in the older commentaries and the reports of
adjudged cases’ (OED). Common lawyers did
not graduate from the Universities as civilian
lawyers did.
150. Ploydenist] a common lawyer
150. trapt] adorned with trappings
151. Palfrey] a horse for ordinary riding
151–154. round . . . hoase] Ingenioso
    complains of the disparity in the value of the cloth-
ing worn by common and civilian lawyers. The
common lawyers are able to dress more richly
than their counterparts.
to the toga’ (Cicero, De Officiis I, 77). This
adage originated in Cicero’s lost poem De
Consulatu Meo but was repeatedly quoted by
Cicero and other Roman authors. Reffering
to ‘a cedant arma togae’ probably implies the
overuse of the phrase by lawyers and politi-
cians seeking to demonstrate their oratorical
prowess.
153. Aristotelians] civilian lawyers, who
would have been trained at the Universities
in classical texts, including Aristotle.
154. hard by] in close proximity to

133 (but for you)] but for you MS 133 or] and MS 134 describes| descrieth MS 135 plague]
    plaine MS; plagi Leish. 135–136 Serving-man| servingmen MS 137 Warde-robe| wardroppe
    MS 143 had] hath MS 144 devour[e][n] | MS; devour 1606 146 te posuit| proposes MS 147 opprobriumque] MS; ob propriumque 1606 147 p[a]gi] MS; pugji 1606 147 Nefasto . . .
pagi] MS in verse; 1606 in prose 148–149 first Lawyer] first common lawyer MS 149 and]
sweare it is most sweete Civet. It’s fine when that Puppet-player Fortune
must put such a Birchen-lane post in so good a suite [and suite] such an
Asse in so good fortune.

AMORETTO  Father, shall I draw?

SIR RADERICK  No sonne, keepe thy peace, and hold the peace.

INGENIOSO  Nay do not draw, least you chance to bepisse your credit.

FUROR  Flectere si nequeo superos, [A]cheronta movebo. 165

Fearefull Megaera with her snakie twine
Was cursed dam unto thy damned selfe,
And Hircan tigers in the desert Rockes
Did foster up thy loathed hatefull life;
Base Ignorance the wicked cradle rockt;
Vile Barbarisme was wont to dandle thee;
Some wicked hell-hound tutored thy youth,
And all the grisly sprights of griping hell,
With mumming looke hath dogd thee since thy birth.
See how the [sprites] do hover ore thy head
As thick as gnattes in summer evening tide.
Balefull Alecto, prethee stay a while,
Till with my verses I have rackt his soule,
And when thy soule departs a Cock may’t be,
No blanke at all in hell’s great Lotterie.
Shame sits and howles upon thy loathed grave,
And howling vomit up in filthy guise—
The hidden stories of thy villanies.

SIR RADERICK  The Devill my maisters, the divell in the likenesse of a poet.
Away, my Maisters, away.

Exit.

PHANTASMA  Arma virumquo cano. Quem fugis ah demens?

AMORETTO  Base dog, it is not the custome in Italy to draw upon every idle

154. Oyster-wife | woman who sells oysters
154. silly | deserving of compassion; poor
155. Counter | prison, esp. debtor’s prison
156. Carpenter of Sonets | a sonneteer
159. Civet | Civet is derived from animal anal glands, fitting with Ingenioso’s insult about Amoretto’s praise of his beloved’s feces.
159. Puppet-player Fortune | Often depicted as a goddess, Fortune was known for her fickleness. Here, she is referred to as a puppeteer, one who controls the movements of the puppets in a play.
160. Birchen-lane post | Birchen Lane ran from Cornhill to Lombard Street in London, and was home to sellers of second-hand items. Post can refer to a clothes post, which supported a clothesline.
164. bepisse | to piss or urinate on

165. Flectere . . . movebo] ‘If Heaven I cannot bend, then Hell I will arouse!’ (Virgil, Aen. VII, 312). Juno, unable to arouse celestial assistance to vex Aeneas and the Trojans, now happily settled in Italy, decides to enlist infernal aid. Freud chose this verse as the epigraph of Interpretation of Dreams.
166. Megaera | See myth gloss.
167. dam | degrading term for ‘mother’; with a play on the following use of ‘damn.’
168. Hircan tigers | See myth gloss.
171. dandle | to bounce a child lightly in the arms or on the knee
174. mumming | silencing
177. Alecto | See myth gloss.
177. prethee | form of prithee, a shortened form of ‘I pray thee’
179. Cock | chief or ruling spirit
cur that barkes, and did it stand with my reputation—oh, well go too.

Thanke my father for your lives.

INGENIOSO Fond gull whom I would undertake to bastinado quickly, though there were a musket planted in thy mouth, are not you the yong drover of livings Academico told me of, that hants steeple faires? Base worme, must thou needes discharge thy [Crabbgunne] to batter downe the walls of learning?

AMORETTO I thinke I have committed some great sinne against my Mistris, that I am thus tormented with notable villaines. Bold pesants I scorne, I scorne them.

[Exit.]

FUROR (to Recorder) Nay, pray thee good sweet divell [don’te] thou part;
I like an honest devill that will shew
Himselfe in a true hellish smoky hew.
How like thy snout is to great Lucifer’s.
Such tallants had he, such a gleering eye,
And such a cunning slight in villany.

RECORDEr Oh, the impudence of this age, and if I take you in my quarters—

Exit.

FUROR Base slave, ile hang thee on a crossed rime,
And quarter—

INGENIOSO He is gone, Furor, stay thy fury.

SIR RADERICK’S PAGE I pray you gentlemen, give [mee] three groats for a shilling.

AMORETTO’S PAGE What will you give me for a good old sute of apparell?

PHANTASMA Habet et musca splenem, et formicae sua bilis inest.

INGENIOSO Gramercy, good lads—this is our share in happines, to torment the happy. Let’s walke a long and laugh at the jest. It’s no staying here long,

180. No . . . Lotterie | Leishman suggests that this line refers to Plato’s Er myth in the Republic, which features a cock and a lottery. However, in the Republic, the souls pick lots that determine the order in which they will live their future lives. The lots do not determine what their future lives will be (333).
180. blanke | a losing lottery ticket
187. Arma virumque cano | “Arms and the man I sing” (Virgil, Aen. I, 1). This famous opening establishes the tone of the subsequent heroic epic.
187. Quem fugis ah demens | “Ah, idiot, whom do you flee?” (Virgil, Ecl. II, 60). A shepherd berates himself for running away from his love for fear of rejection.
188–189. Base . . . barkes | An allusion to Nashe’s Pierce Pennilesse. See L.N.
191. bastinado | to beat with a stick; as a noun, dated to 1577; as a verb dated to 1614.
193. steeple faires | sarcastic term for a fair or market in which church livings were sold.
194. Crabbgunne | A kind of gun. For 1606’s ‘craboun’ the OED cites this as the sole example of a corruption of ‘carbine’ or ‘carabine,’ a type of gun. However, the OED appears to base its conjecture on the MS ‘Crabguye,’ except the MS does not read ‘Crabguye,’ but ‘Crabgunne.’ The OED’s conjecture in this instance rests on a shaky foundation. Leishman conjectures that MS ‘Crabbgunne’ has some relation to a ‘crab’ or a device used in lifting heavy equipment, and, at least in the 18th century, was used for lifting heavy guns. 1606’s ‘craboun’ may have some relation to, or be a corruption of, ‘crabut,’ first recorded (according to the OED) by John Smith in 1626 as a type of gun.
204. tallants | talons or claws

179 may’t[’t] | MS; may 1606
181 sits and howles | sitt and howle MS 188 it is | tis MS
189 and did it | an’t did MS 189 oh | MS omits 191 bastinado | bastnado MS 194 Crabbgunne | craboun 1606 197 scorne, I | scoren them; I MS 199 Exit | 1606 omits 200 to Recorder | MS omits 200 don’te | MS; do not 1606 203 snout | front MS 204 gleering | glaring MS.
least Sir Raderick’s army of Baylifes and clowns be sent to apprehend us.

PHANTASMA

Procul hinc, procul ite prophani.

Ile lash Apollo[e’s] selve with jerking hand,
Unlesse he pawne his wit to buy me land.

[Exeunt].

Act IV. Scene III.

Burbage. 23 Kempe. 24

Burbage Now, Will Kempe, if we can intertaine these schollers at a low rate,
it wil be well; they have oftentimes a good conceite in a part.

Kempe It’s true indeede, honest Dick, but the slaves are somewhat proud,
and besides, it is a good sport in a part, to see them never speake in their
walke, but at the end of the stage, just as though in walking with a fellow
we should never speake but at a stile, a gate, or a ditch, where a man can
go no further. I was once at a Comedie in Cambridge, and there I saw a
parasite make faces and mouths of all sorts on this fashion.

Burbage A little teaching will mend these faults, and it may bee besides they
will be able to pen a part.

205. slight | slight: deceitful strategy
206. quarters | the Recorder’s districts or
perhaps his place of lodging; if the Recorder
catches Furor et al. in areas where he has con-
trol, he will have them arrested, although he
does not finish his threat.
208. hang thee on a crossed rime | Furor
means to crucify the Recorder in rhyme.
211–212. give [mee] three groats for a shilling | Sir Raderick’s Page wants change. A groat
was worth four pence, a shilling, twelve. Ei-
ther Sir Raderick’s Page wants change, or he
is playing with the values of these two coins.
Exchanging three groats for a shilling makes
neither party the richer as both are the same
amount of money.
213. sute of apparell | personal attire
214. Habet . . . mest | ‘Even a fly has a spleen,
and there is gall even in an ant’ (Erasmus,
Adagia III, v, 6). Even the smallest animals
have the capacity for anger.
215. Granercy | thank you
217. Baylifes | officers ranking under a sheriff
who have the authority to make arrests
218. Procul hinc, procul ite prophani | ‘Go
far, far from this place, profane ones!’ Com-
pare Virgil, Aen. VI, 258, when the Sibyl
orders all others away before entering Hell
with Aeneas: Procul o, procul ite profani—‘Away! away!
you that are uninitiated!’ or the Mantuan, Ecl. IX, 210: Procul
hinc, procul ite, capellae—‘Go far, far from
this place, she-goats.’ Also, the trippy 1614
alchemical work The Chemical Wedding of
Christian Rosenkruetz by Johann Valentin
Andreae quotes the Latin in exactly this form.
220. pawne | to give something as security
for the payment of a debt or for the per-
formance of some action; Furor threatens to
scorch Apollo in rhyme unless the god of po-
etry pawns some of his own poetic inspiration
to Furor so that Furor may increase his wealth
and become a landowner.
The lead actor of the Lord Chamberlain’s Men
from 1594 to 1603, of which Shakespeare was
a member. Burbage was known for his tragic
parts, and was particularly popular in Richard
III as the titular character (DNB). See L.N.
2. Kempe | William Kempe (fl. 1585-
1602). A famous clown during his lifetime,
Kempe was the principal comedian for the
Lord Chamberlain’s Men from 1594 to 1599.
He was well known for his dancing capabilities,
which included a cross-country morris dance.
In addition to his comedic acting, he was also
a writer and traveled extensively during his
lifetime. See L.N.
3. intertime | form of entertain; to retain a
person in one’s service
4. conceite | conception; scholars know how
to act a part as it should be acted.
6–7. never . . . stage | Scholars do not know
how to walk and talk. They only deliver their
lines after stopping at the end of the stage.
12. pen a part | write a portion of a play

207 Exit | 1606 omits 211 mee | MS; 1606 omits 216 and | and A 219 Apollo[e’s] | MS; Apollon 1606 221 Exeunt | MS; 1606 omits 1 Scene III] Scen, 5. B 6 it is | tis MS 6 a | MS omits 9 further | farther MS 11 these | those MS
KEMPE  Few of the university pen playe well; they smell too much of that writer
Ovid and that writer Metamorphosis, and talke too much of Proserpina and
Jupiter. Why, here’s our fellow Shakespeare puts them all downe, I, and
Ben Jonson too. O that Ben Jonson is a pestilent fellow; he brought up
Horace giving the Poets a pill, but our fellow Shakespeare hath given him
a purge that made him beray his credit.

BURBAGE  It’s a shrewd fellow indeed. I wonder these schollers stay so long;
they appointed to be here presently that we might try them. Oh, here they
come.

[Act IV. Scene IV.]

[Philomusus. Studioso.]

STUDIOSEO Take heart, these lets our clouded thoughts refine:

The sun shines brightest when it gins decline.

BURBAGE  Master Philomusus and Master Studioso, God save you.

KEMPE  Master Philomusus and Master Otioso, well met.

PHILOMUSUS  The same to you good Master Burbage. What, Master Kempe,
how doth the Empourer of Germany?

STUDIOSEO  God save you, Master Kempe. Welcome, Master Kempe from danc-
ing the morrice over the Alpes.

KEMPE  Well, you merry knaves, you may come to the honor of it one day.

Is it not better to make a fool of the world as I have done, then to be
fooled of the world, as you schollers are? But be merry my lads, you have

13–15. writer . . . Jupiter]  Ovid wrote Metamorphoses. Proserpina and Jupiter are
mythical figures. See myth gloss. These lines portray both Kempe’s dislike of scholars and
his own ignorance.

15–16. Why . . . too]  Shakespeare never at-
tended university. Although Jonson has tenta-
tively been tied to St. John’s, no substantial
evidence places him at the college. Despite
their lack of university learning, Kempe feels
they surpass writers who graduated university
(DNB).

16–17. he . . . pill]  Jonson’s Poetaster fea-
tures a conflict among Roman poets, led by
Horace, a representation of Jonson’s moral
and artistic views, and the poetasters, writ-
ers of bad poetry, represented by Crispinus
and Demetrius, parodies of the writing styles
of John Marston and Thomas Dekker, respec-
tively. In the final act, Horace gives Crispinus
a pill that forces him to vomit up (‘purge’)
all the unusual words he has used during the
play:

Horace: Ay. Please it, great Caesar, I have
pills about me,

Mixed with the whitest kind of hellebore,

Would give him [Crispinus] a light vomit that
should purge

His brain and stomach of these tumorous
heats (5.3.327-330).

17–18. Shakespeare . . . credit]  The most
widely recognized and debated lines in the
play. Leishman argues that the purge was
Thomas Dekker’s Satiromastix, which paro-
died certain scenes in Poetaster (369-371). Al-
though Dekker wrote Satiromastix, it was per-
formed in 1601 by the Lord Chamberlain’s
Men, Shakespeare’s acting company. This
may explain why Shakespeare is tied to the
purge. However, it has also been argued that
Shakespeare’s Troilus and Cressida was the
purge, and that Ajax and the medical lan-
guage surrounding him are parodies of Jonson
and the medical language of Poetaster (Bed-
nazr). The major problem with Troilus and
Cressida is that it seems it was not publicly
performed, which would have made it difficult
for the writer(s) of Returne to see it (Leish-
man 371).

19. shrewd]  depraved, wicked

4. lets]  hindrances, obstructions

7. Otioso]  ‘at leisure.’ Kempe is ignorant of
the difference between ‘studious’ and ‘otious,’
or idle.
happened upon the most excellent vocation in the world for money. They 15
come North and South to bring it to our playhouse, and for honours, who
of more report, then Dick Burbage and Will Kempe? He is not counted
a Gentleman that knows not Dick Burbage and Wil Kemp. There’s not a
country wench that can dance Sellengers Round but can talke of Dick
Burbage and Will Kempe.

PHILOMUSUS  Indeed, Master Kempe, you are very famous, but that is as well
for workes in print as your part in [que].

KEMPE  You are at Cambridge still with [size que], and be lusty humorous
poets, you must untrusse. I read this, my last circuit, purposely because I
would be judge of your actions.

BURBAGE  Master Studioso, I pray you take some part in this booke and act
it, that I may see what will fit you best. I thinke your voice would serve
for Hieronimo. Observe how I act it, and then imitate mee.

[‘Who calls Ieronimo from his naked bed?’]

STUDIOSEO  ‘Who call[s] Hieronimo from his naked bed?’

And etc.

BURBAGE  You will do well after a while.

KEMPE  Now for you, me thinkes you should belong to my tuition, and your face
me thinkes would be good for a foolish Mayre or a foolish justice of peace.
Marke me: Forasmuch as there be two states of a common wealth, the one 35
of peace, the other of tranquility; two states of warre, the one of discord, the
other of dissention; two states of an incorporation, the one of the Aldermen,
the other of the Brethren; two states of magistrates, the one of governing,
the other of bearing rule; now, as I said even now [(for a good thinge canott
be said too often)] Vertue is the shooinghorne of justice, that is, vertue is 40
the shooinghorne of doing well; that is, vertue is the shooinghorne of doing
justly. It behooveth mee and is my part to commend this shooinghorne unto you. I hope this word shooinghorne doth not offend any of you, my worshipfull brethren, for you beeing the worshipfull headsmen of the towne know well what the horne meaneth. Now, therefore I am determined not
45 onely to teach but also to instruct, not onely the ignorant, but also the simple, not onely what is their duty towards their betters, but also what is their dutye towards their superiours. Come, let me see how you can doe.

Sit downe in the chaire.

50 PHILOMUSUS Forasmuch as there be . . . etc.
KEMPE Thou wilt do well in time, if thou wilt be ruled by thy betters, that is, by my selfe and such grave Aldermen of the playhouse as I am.
BURBAGE I like your face and the proportion of your body for Richard the III.
I pray, Master Philemousus, let me see you act a little of it.

55 PHILOMUSUS Now is the winter of our discontent,
Made glorious summer by the sonne of Yorke [etc.].
BURBAGE Very well, I assure you, well Master Philemousus and Master Studioso. Wee see what ability you are of. I pray, walke with us to our fellows, and weele agree presently.

60 PHILOMUSUS We will follow you straight, Master Burbage.
KEMPE It’s good manners to follow us, Maister Philemousus and Maister Otioso.
[Exeunt Burbage and Kempe]

PHILOMUSUS And must the basest trade yeeld us reliefe?
Must we be practis’d to those leaden spouts

65 That nought downe vent but what they do receive?
Some fallall fire hath scorcht our fortune’s wing,
And still we fall, as we do upward spring.
As we strive upward to the vaulted skie,
We fall and feele our hatefull destiny.

70 STUDIOSO Wonder it is, sweet friend, thy pleading breath,
So like the sweet blast of the southwest wind,
Melts not those rockes of yce, those mounts of woe,
Congeald in frozen hearts of men below.

PHILOMUSUS Wonder as well thou maist why mongst the waves,

40. shoopinghorne ] shoeing-horn; something that facilitates a transaction
45. horne [ In English Early Modern culture, 'horne' had a variety of meanings. It most often appears as the cuckold's (man whose wife was having an affair) horn, though devils with horns were also common images. A sexual meaning could also be implied.

56. Made . . . Yorke ] The first two lines of Richard III, spoken by Gloucester, accurate except that the 'the' before 'some' should be 'this'.
59. agree ] to accept favorably; in this case, into the company of actors
64. Must we be practis’d to ] Must we present ourselves; must we seek approval from
64. leaden spouts] leaden: heavy, dull; spouts: pipes or conduits for discharging water. In this case, the spouts are Burbage and Kempe who spout forth lines as waterspouts spout forth water.

40–41 that . . . well ] MS omits 42 and is ] and it is MS 43 shoopinghorne] showing horne MS 47 towards] toward MS 48 how] what MS 50 be . . . etc ] bee two states etc. etc. MS 51 Thou wilt [ You will MS 51 thou wilt] you will MS 51 thy] your MS 53 the[ MS omits 54 pray, Master] pray you Mr MS 56 etc] MS; 1606 omits 58 what ability you are of ] of what abilitye you are MS 59 weele] wee will MS 61 Maister Otioso] Studioso MS 62 Exeunt Burbage and Kempe] MS (with et for and); 1606 omits 65 downe] doe MS
Mongst the tempestuous waves on raging sea,
The wayling Marchant can no pitty crave.
What cares the wind and weather for their paines?
One strikss the sayle, another turns the same.
He [slacks] the maine, an other takes the Ore,
An other laboureth and taketh paime
To pumpe the sea into the sea againe.
Still they take paimes; still the loud windes do blowe,
Till the ship’s prouder mast be layd belowe.

STUDIOSEO Fond world that nere thinkes on that aged man,
That Ariostoe’s old swift-paced man,
Whose name is Tyne, who never lins to run,
Loaden with bundles of decayed names,
The which in Lethe’s lake he doth intombe,
Save onely those which swanlike schollers take
And doe deliver from that greedy lake.
Inglorious may they live, inglorious die,
That suffer learning live in misery.

PHILOMUSUS What caren they, what fame their ashes have,
When once [they are] coopt up in silent grave?
STUDIOSEO If for fare fame they hope not when they dye,
Yet let them feare grave’s staying Infamy.

PHILOMUSUS Their spendthrift heires will [all] those firebrands quench,
Swaggering full moistly on a taverne’s bench.

STUDIOSEO No shamed sire for all his glosing heire
Must long be talkt of in the empty ayre.

STUDIOSEO Beleeve me, thou that art my second selfe,
My vexed soule is not disquieted;
For that I misse [th]is gaudy painted state,
Whereat my fortunes fairly aim’d of late.
For what am I, the meanest of many mo,
That earning profit are repaide with wo?
But this it is that doth my soule torment,
To thinke so many activeable wits
That might contend with proudest birds of Po,

79. maine] short form of mainsail, the principal sail of a large ship
84–90. Fond . . . lake] These lines summarize the events of Ludovico Ariosto’s Orlando Furioso. In the moon, Astolfo, the lead character, encounters Time, represented by an old man. After the Fates cut the threads of people’s lives, Time picks up their names, which the Fates throw in a pile, and drops them in the river Lethe, where they are forgotten. Two swans, figurative representations of poets and historians, salvage some of the names, which are then remembered.
86. lins] ceases
97. firebrands] kindling wood; people or things that stir emotions or inflame passions
99. glosing] flattering, deceiving
69 hatefull] balefull MS 72 woe MS 75 waves on raging sea] surges of the sea MS 76 wayling] wai[t]ing MS 79 sacks] MS; shakes 1606 87 bundles] bundle MS 87 decayed] decayeng MS 93 fame] forme MS 94 they are] MS; their 1606 95 they] the A 96 grave’s stayning] grave-staying MS 97 all] MS; 1606 omits 98 taverne’s] Taverne MS 103 [th]is] MS; is 1606 103 state] stale MS 107 it is] is it MS 108 activeable] active able MS
Sits now immur’d within their private cells,
Drinking a long, lank, watching candles smoake,
Spending the marrow of their flowring age
In fruitelesse poring on some worrne-eate leafe,
When their deserts shall seeme of due to claime,
A cherefull crop of fruitfull-swelling sheafe.
Cockle their harvest is, and weeds their graine;
Contempt their portion, their possession paine.

STUDIOSO Schollers must frame to live at a low sayle.
PHILOMUSUS Ill sayling where there blowes no happy gale.

Our ship is ruin’d, all her tackling rent.
And all her gaudy furniture is spent.
Tears be the waves whereon her ruines bide.
And sighes the windes that wastes her broken side.
Mischiefe the Pilot is the ship to steare.

And Wo the passenger this ship doth beare.
Come Philomusus, let us breake this chat,
And breake my heart, oh would I could breake that.
Let’s learne to act that Tragick part we have.
Would I were silent actor in my grave.

[Exeunt]

Act V. Scene I.

Philomusus and Studioso become Fidlers with their consort.

And tune fellow Fiddlers, Studioso and I are ready.
They tune.

aside] Fayre [a]ll, good Orpheus, that would rather be
King of a mole hill then a Keysar’s slave.
Better it is mongst fidlers to be chiefe,
Then at plaiers’ trencher beg reliefe.
But is’t not strange [these] mimick apes should prize
Unhappy Schollers at a hireling rate?
Vile world, that lifts them up to hie degree,
And tredes us downe in groveling misery.

England affordes those glorious vagabonds,
That carried earst their fardels on their backes,
Coursers to ride on through the gazing streetes,
Sooping it in their glaring Satten sutes,
And Pages to attend their maisterships;
With mouthing words that better wits have framed,
They purchase lands, and now Esquiers are made.

PHILOMUSUS  What ere they seeme being even at the best,
They are but sporting fortune’s scornfull [jest],

STUDIOSO  So merry [fortune’s] wont from ragges to take
Some ragged grome, and him some gallant make.

PHILOMUSUS  The world and fortune hath playd on [us longe].

STUDIOSO  Now to the world we fiddle must a song.

PHILOMUSUS  Our life is a playne song with cunning pend,
Whose highest pitch in lowest base doth end.
But see, our fellows unto play are bent.
If not our mindes, lett’s tune our instrument[s].

STUDIOSO  Lett’s in a private song our cunning try,
Before we sing to stranger company.

Philomusus sings. They tune.

[PHILOMUSUS]  How can he sing whose voyce is hoarse with care?
How can he play whose heart strings broken are?
How can he keepe his rest that nere found rest?
How can he keepe his time whome time nere blest?
Onely he can in sorrow beare a parte,
With untaught hand, and with untuned hart.
Fond arts farewell, that swallowed have my youth.
Adiew wayne muses, that have wrought my ruth.
Repent fond syre that traynd’st thy happlesse sonne
In learning’s loare, since bounteous almes are done.
Cease, cease harsh tongue; untuned musicke rest;

9. mimick apes]  Apes were known for the way in which they mimicked human form and gestures.
10. hireling]  a hired servant
14. fardels]  burdens; most famously in Hamlet’s ‘Who would fardels bear / To grunt and sweat under a weary life’ (3.1).
15. Courses]  swift, powerful stallions
15. gazing streetes]  the gazing people on the streets
26. pend]  penned
40. Adieu]  Adieu, farewell
40. ruth]  sorrow
42. loare]  lore

9 these]  MS; this 1606 10 a]  an MS 10 hireling]  hirelings MS 11 Vile]  Vild MS
13 England affordes those glorious vagabonds]  MS assigns the rest of the speech to Studioso 19 made]  namde MS 20 even]  ever MS 21 jest]  MS; jests 1606 22 fortune’s]  Leish.; fortune is 1606,MS 23 Some]  A MS 23 some]  a MS 24 hath]  have MS 24 us longe]  MS; us too long 1606 29 instrument[s]  MS,A; instrument B 30–31 Lett’s . . . company]  MS omits 32 They tune.]  The songe They tune their instruments MS; The tune A 39 Fond]  2. Fond MS 42 In . . . done]  MS omits
Intombe thy sorrowes in thy hollow breast.

45 studioso Thankes Philomusus for thy pleasant song,

Oh, had this world a tutch of juster griefe,

Hard rockes would wepe for want of our releife.

PHILOMUSUS The cold of wo hath quite untun’d my voyce,

And made it too too harsh for [listning] eare.

Time was in time of my young fortune’s spring,

I was a gamesome boy and learned to sing.

But say fellow musicians, you know best wh[i]ther we go, at what dore must we imperiously beg.

JACK FIDDLER Here dwells Sir Raderick and his sonne. It may be now at this good time of Newyeare he will be liberall. Let us stand neere and drawe.

PHILOMUSUS ‘Draw,’ callest thou it? Indeed it is the most desperate kinde of service that ever I adventured on.

Act V. Scene II.

Enter the two Pages.

SIR RADERICK’S PAGE My maister bidds me tell you that he is but newly fallen a sleepe, and you base slaves must come and disquiet him. What, never a basket of Capons? Masse, and if he comes heele commit you all.

AMORETTO’S PAGE Sirra Jack, shall you and I play Sir Raderick and Amoretto and reward these fiddlers? Ile [play] my maister Amoretto and give them as much as he useth.

SIR RADERICK’S PAGE And I my old maister Sir Raderick. Fiddlers, play. Ile reward you, fayth I will.

AMORETTO’S PAGE Good fayth, this pleaseth my sweete mistres admirably.

Cannot you play ‘Twytty twatty foole,’ or ‘To be at her, to be at her’?

SIR RADERICK’S PAGE Have you never a song of maister Dowland’s making?

AMORETTO’S PAGE Or Hos ego versiculos feci etc. A pox on it, my maister Amoretto useth it very often. I have forgotten the verse.

SIR RADERICK’S PAGE Sir [Amoretto] here are a couple of fellowes brought before me, and I know not how to decide the cause. Looke in my Christmas

14. Hos ego versiculos feci [I made these verses.] According to Aelius Donatus’ Life of Virgil, another (and decidedly inferior) poet took credit for a verse Virgil wrote in praise of Augustus. In retaliation, Virgil wrote the identical opening of four lines and the left them incomplete. When no others could successfully complete the verses, Virgil did so and added the line: *Hos ego versiculos feci tutil alter honores*—‘I made these little verses, another took the honor.’

17. cause] a subject of litigation; a suit. Sir Raderick’s Page, playing Sir Raderick, pretends to think that the musicians are visiting him about a legal case.

12. Twytty . . . her] Either the title or lines from songs.


14. tutch] a castrated rooster for eating, or an insult/term of reproach, implying dullness, or a eunuch.

5. Masse] an oath

5. commit] send to prison

5. Capons] a castrated rooster for eating, or an insult/term of reproach, implying dullness, or a eunuch.

5. Messe] an oath

42. almes] charitable gifts

46. tutch] touch

55. drawe] assemble; Philomusus plays on its other meaning of ‘to endure’ or ‘to suffer.’
booke who brought me a present.

AMORETTO'S PAGE  On New-yeare's day goodman Foole brought you a present, but goodman Clowne brought you none.

SIR RADERICK'S PAGE  Then the right is on goodman foole's side.

AMORETTO'S PAGE  My mistres is so sweete that al the Phisitons in the towne cannot make her stinck. She never goes to the stoole. Oh, she is a most sweete little munkey. Please your worship, good father, yonder are some would speake with you.

SIR RADERICK'S PAGE  What, have they brought me any thing? If they have not, say I take Phisick. Forasmuch fiddlers, as I am of the peace, I must needs love all weapons and instruments that are for the peace, among which I account your fiddles, because they can neither bite nor scratch. Marry, now finding your fiddles to jarre, and knowing that jarring is a cause of breaking the peace, I am by the vertue of my office and place to commit your quarelling fiddles to close prisonment in their cases.


AMORETTO'S PAGE  The foole within marres our play without. Fiddlers, set it on my head; I use to size my musicke or go on the score for it. Ile pay it at the quarter's end.

SIR RADERICK'S PAGE  Farewell, good Pan. Sweete Ismaenias, adieu. Don Orpheus, a thousand times farewell.

JACK FIDDLER  You swore you would pay us for our musick.

SIR RADERICK'S PAGE  For that, Ile give Maister Recorder's law, and that is this: there is a double oath, a formall oath, and a materiall oath. A materiall oath cannot be broken; the formall oath may be broken. I swore formally: farewell, Fidlers.

PHILOMUSUS  Farewell good wags, whose wits praise worth I deeme. Though somewhat waggish, so we all have beene.

STUDIOSO  Faith, fellow Fidlers, here's no silver found in this place, no not so much as the usuall Christmas entertainment of Musitians—a black Jack of Beere and a Christmas Pye.

They walke aside from their fellowes.
Misfortune beares a part and marres our melody.
Impossible to please with Musicke's straine,
Our hearts' strings broken are, nere to be tun'd againe.

**STUDIOSO** Then let us leave this baser fiddling trade,
For though our purse should mend, our credit fades.

**PHILOMUSUS** Full glad I am to see thy minde's free course,
Declining from this trencher-waiting trade.
Well, may I now disclose in plainer guise,
What earst I meant to worke in secret wise.

My busie conscience checkt my guilty soule
For seeking [maint'nance] by base vassallage,
And then suggested to my searching thought,
A shepheard's poore secure contented life,
On which since then I doted every houre,
And meant this same houre in sadder plight,
[T'have] stolne from thee in secrecie of night.

**STUDIOSO** Deare friend thou seem'st to wrong my soule too much,
Thinking that **Studioso** would account
That fortune sowre, which thou accomptest sweete,
Nor any life to me can sweeter be,
Then happy swaines in plaine of Arcady.

**PHILOMUSUS** Why then, lett's both go spend our litle store
In the provision of due furniture:
A shepard's hooke, a tarbox and a scrippe,
And hast unto those sheepe-adorned hills,
Where if not blesse our fortunes we may blesse our wills.

**STUDIOSO** True mirth we may enjoy in thacked stall,
Nor hoping higher rise, nor fearing lower fall.

**PHILOMUSUS** Weele therefore discharge these fidlers. Fellow musitions, wee are
sory that it hath beene your ill happe to have had us in your company, that
are nothing but scrich-owles and night Ravens, able to marre the purest
melody. And besides, our company is so ominous that where we are, thence
liberality is packing. Our resolution is therefore to wish you well and to
bidde you farewell.

Come, **Studioso**, let us hast away,
Returning neare to this accursed place.

Act V. Scene III.

Enter Ingenioso, Academico.

INGENIOSO Faith, Academico, it’s the feare of that fellow, I meane the signe of the seargeant’s head, that makes me to be so hasty to be gone. To be breife, Academico, writts are out for me, to apprehend mee for my playes, and now I am bound for the Ile of doggs. Furor and Phantasma comes after, remooing the campe as fast as they can. Farewell, Mea si quid vota valebunt.

ACADEMICO Fayth, Ingenioso, I thinke the University is a melancholik life, for there a good fellow cannot sit two howres in his chamber, but he shall bee troubled with the bill of a Drawer or a Vintner. But the point is, I know not how to better my selfe, and so I am fayne to take it.

Act V. Scene IV.

[Enter] Philomusus, Studioso, Furor, Phantasma

PHILOMUSUS Who have we there, Ingenioso, and Academico?

STUDIOSO The verye same. Who are those, Furor and Phantasma?

FUROR And art thou there six-footed Mercury?

Presumptuous louse, that doth good manners lack,
Daring to creepe [on] Poet Furor’s back:

PHANTASMA (with his hand in his bosome) Mult[i] refert quibuscum vixeris. Non videmus Manticae quod in tergo est.

81. _scritch-owles and night Ravens_ | screech owls and night owls; neither would be recognized for beautiful song.
83. _liberality_ | generosity
83. _packing_ | sent or driven away
5. _writts_ | written orders directing the addressee to do or to refrain from doing whatever is specified in the document.
6. _Ile of doggs_ | A peninsula in the Thames River that was virtually uninhabited until the 18th century. Also, a now-lost play co-authored by Thomas Nashe and Ben Jonson. See L.N.
7. _remooving the campe_ | Removing traces of temporary quarters in an effort to avoid the law.
7–8. _Mea . . . valebunt_ | ‘If my prayers have any power’ (John Brownswerd, Poems 11, 49: si quid mea vota valebunt).
11. _Drawer_ | barman
11. _Vintner_ | a wine merchant
5. _louse_ | parasitic insect
6. _six-footed Mercury_ | Leishman suggests that ‘six-footed’ refers to lice, which were thought to have six feet. ‘Six-footed’ can also refer to the metrical line, the hexameter. Furor thus ties one of his gods of poetry to the louse (359).
7. _creepers_ | insects
10. _Mult[i] . . . vixeris_ | ‘It matters much with whom you will have lived.’ With _magni_ (‘greatly’) instead of _multi_, this is an example from Lily’s Grammar.
11. _Non . . . est_ | ‘We do not see the knapsack which is on our back.’ Compare Catullus, Carmina XXII, 21, in which he notes our inability to recognize our own failings: _Sed non videmus manticae quod in tergo est_.—‘But we do not see the part of the bag which hangs on our back.’
85 Come, Studioso, let us hast away | MS assigns to Philomusus 86 accursed place | unhappye baye MS 2 Enter | MS omits 3–4 I . . . head | (I . . . head) 4 to be so hasty | so hastely MS 6 comes | come MS 9 melancholik | melancholy MS 11 Drawer | draper MS 2 Enter | 1606, MS omit 4 same. Who | same but who MS 6 FUROR | MS omits this second speech heading 6 art thou | are you MS 7 Are . . . dayes | 1606 assigns this and the rest of the speech to Phantasma 9 on | MS; upon 1606 10 Mult[i] | MS; Multum 1606

75
PHILOMUSUS What, Furor and Phantasma, too? Our old college fellowes—let us encounter them all.

INGENIOSO Academico, Furor, Phantasma. God save you all.

STUDIOSO What, Ingenioso, Academico, Furor, Phantasma? Howe do you brave lads?

INGENIOSO What, our deere friends Philomusus and Studioso?

ACADEMICO What, our old friends Philomusus and Studioso?

FUROR What, my supernaturall friends?

[PHANTASMA] What, my good phantasticall frends?

INGENIOSO What news with you in this quarter of the Citty?

PHILOMUSUS We have run through many trades, yet thrive by none:
Poore in content and onely rich in moane.
A shepheard’s life thou knowst I wont t’admire,
Turning a Cambridge apple by the fire.
To live in humble dale we now are bent,
Spending our dayes in fearelesse merriment.

STUDIOSO Weel teach each tree [ev’n] of the hardest kind,
To keepe our wofull name within their rinde.
Weel watch our flock, and yet weele sleepe withall;
Weele tune our sorrowes to the water’s fall.
The woods and rockes with our shrill songs weele blesse.
Let them prove kind, since men prove pittilesse.
But say, whether are you and your company jogging? It seemes by your apparell you are about to wander.

INGENIOSO Faith, we are fully bent to be Lords of misrule in the world’s wide heath. Our voyage is to the Ile of Dogges,
Where the blattant beast doth rule and raigne,
Renting the credit of whom [ere] it please.
Where serpents’ tongs the pen men are to write,
Where cats do waule by day, dogges [barke] by night;
There shall engoared venom be my inke;
My pen a sharper quill of porcupine;

16. brave] worthy, excellent
19. supernaturall] extraordinarily great
20. phantasticall] fantastic, imaginative, with a play on Phantasma’s own name
30. withall] at the same time; nevertheless
32. shrill] high-pitched; piercing; clear
34. jogging] walking or riding with a jolting pace
38–42. Renting … inke]. These lines allude to the characterization of the blatant beast in Spenser’s Faerie Queene (6.6).
38. blattant beast] Blattant derives from the Latin blatero meaning ‘chatter’ or the Latin blatteratus, meaning barking; a reference to Spencer’s Faerie Queene, in which the blattant beast was a monster with 1000 tongues and represented slander. Here, meaning the satirist.
40. Where … write] Satirists use serpents’ tongues as pens to write their attacks.

My stayned paper, this sin-loaden earth.
There will I write in lines shall never die,
Our feared Lordings crying villany.

PHILOMUSUS  A gentle wit thou hadst, nor is it blame
To turne so tart, for time hath wrongd the same.

STUDIOSO  And well thou dost from this fond earth to flit,
Where most men’s pens are hired Parasites.

ACADEMICO  Go happily, I wish thee store of gall,
Sharply to wound the guilty world withall.

PHILOMUSUS  But say, what shall become of Furor and Phantasma?

INGENIOSO  These my companions still with me must wend.

ACADEMICO  Fury and Fansie on good wits attend.

FUROR  When I arrive within the ile of Doggs,
Don Phoebus I will make thee kisse the pumpe.
Thy one eye pries in every Draper’s stall,
Yet never thinkes on poet Furor’s neede.
Furor is lowsie, great Furor lowsie is.
Ile make thee ru[e] this lowsie case I wis,
And thou, my sluttish landresse Cinthia,
Nere thinkes on Furor’s linen, Furor’s shirt;
Thou, and thy squirting boy, Endimion,
Lies slaverling still upon a lawlesse couch.

Furor will have thee carted through the dirt,
That [makst] great poet Furor want his shirt.

INGENIOSO  Is not here a tru[e] dogge that dare barke so boldly at the Mooone?

PHILOMUSUS  Exclayming want and needy care and carke
Would make the mildest spright to bite and barke.

PHANTASMA  Canes timidis vehementius latrant. There are certaine burrs in the Ile of doggs called in our English tongue, men of worship, certaine briars as the Indians call them, as we say certayne lawyers, certayne great lumps of earth, as the Arabians call them, certayne grosers as wee tearme them,
INGENIOSO We three unto the snarling Iland hast,
And there our vexed breath in snarling wast.

PHILOMUSUS We will be gone unto the downes of Kent;
Sure footing we shall find in humble dale.

Our fleecy flocks weel learne to watch and warde
In Julye’s heate and cold of January.
Weel chant our woes upon an oaten reede,
Whiles bleating flock upon their supper feede.

STUDIOSEO So shall we shun the company of men,
That growes more hatefull as the world growes old.
Weel teach the murmering brookes in tears to flow,
And steepy rocke to wayle our passed wo.

ACADEMICO Adew you gentle spirits, long adew:
Your witts I love and your ill fortunes rue.

He last me to my Cambridge cell againe;
My fortunes cannot wax but they may waine.

INGENIOSO Adew good sheppards, happy may you live,
And if heereafter in some secret shade
You shall recount poore schollers’ miseries,

And thou, still happy Academico,
That still maist rest upon the muses’ bed,
Injoying there a quiet slumbering—

When thou [repay’st] unto thy Grantae’s streame,
Wonder at thine owne blisse, pitty our case,
That still doth tread ill fortune’s endlesse maze.
Wish them that are preferment’s Almoners,
To cherish gentle wits in their greene bud;

For had not Cambridge bin to me unkinde,
I had not turn’d to gall a milkye minde.

PHILOMUSUS I wish thee of good hap a plentious store;
Thy wit deserves no lesse, my love can wish no more.

Farewell, farewell good Academico.

Never maist thou tast of our forepassed woe.

74. grosers] gooseberry bushes; also a grosser, or engrosser—one who buys in large quantities in order to gain a monopoly.
75. quos . . . fluctus] ‘Whom I—But better it is to calm the troubled waves’ (Virgil, Aen. I, 135). After Juno has conspired, against Neptune’s wishes, to raise a storm to trouble the Trojan ships, Neptune flies into a rage but catches himself, deciding to address the situation rather than ranting about it.
76. snarling Iland] Isle of Dogs; snarling dogs or satirists
78. downes] hilly land used for pasture
82. oaten reede] a reed made into a rustic musical pipe; the symbol of pastoral poetry
103. preferment’s Almoners] Advantage’s
Wee wish thy fortunes may attaine their due.

Furor, and you Phantasma, both adue.

The rest my tongue conceals, let sorrow tell.

Et longum vale, inquit Iola.

Farewel my masters, Furor’s a masty dogge,
Nor can with a smooth glozing farewell cog.
Nought can great Furor do but barke and howle,
And snarle, and grin, and carle, and towze the world,
Like a great swine by his long lave-eard lugges.
Farewell musty, dusty, rusty, fusty London!
Thou art not worthy of great Furor’s wit,
That cheastes vertue of her due desert,
And sufferest great Apolloe’s sonne to want.

Nay, stay a while and helpe me to content
So many gentle witts’ attention,
Who kennes the lawes of every comick stage,
And wonders that our scene ends discontent.
Ye ayrie witts subtill, [Judicious]
Since that few schollers’ fortunes are content,
Wonder not if our scene end discontent.
When that [y]our fortunes reach their due content,
Then shall our scene end here in merriment.

Perhaps some happy wit with feeling hand,
Hereafter may record the pastorall
Of the two schollers of Pernassus hill,
And then our scene may end and have content,
That smiles to see poore schollers’ miseries,
Cold is his charity, his wit too dull.

Remind those who have money to bestow charity to cherish young scholars.'

And a long goodbye, he says, Iollas.' Compare Virgil, Ecl. III, 79, in which one shepherd in a singing contest glee-
fully observes that another’s lovely mistress wished him an emotional goodbye when last they parted: Et longum ‘formose, vale, vale,’ inquit, Iolla—And in halting accents [she] cried, Iollas: ‘Farewell, farewell, my lovely.’

burly, as in the Mastiff, a breed of dog; dog as in a surly fellow

that which flatters or cajoles; cog: to employ deceit or feigned flattery. In other words, ‘I’m a surly fellow, and I can’t deceive you with a flattering or cajoling farewell.’

talk with a gruff or snarling voice

touse; to pull roughly or push about; of a dog, to tear at; to abuse

large ugly ears

Furor

acknowledges; knows

lofty, heavenly

subtle, clever

sensitive, capable of being emotionally affected

A literary work portraying rural life or the life of shepherds, especially in an idealized form.
We scorne his censure; [hee’s] a jeering gull.
But whatsoere refined sprights there be
That deeply groane at our calamity;
Whose breath is turned to sighes, whose eyes are wet
To see bright arts bent to their latest set,
Whence never they againe their heads shall reere,
To blesse our art-disgracing hemispheere.

INGENIOSO Let them.
FUROR Let them.

PHANTASMA Let them.
ACADEMICO And none but them.
PHILOMUSUS And none but them.
STUDIOSO And none but them.

ALL Give us a plaudite.

[Exeunt].

FINIS.
Longer Notes

1In *Summer’s Last Will and Testament*, Will Summers commands: ‘Actors, you rogues, come away, clear your throats, blow your noses, and wipe your mouths ere you enter, that you may take no occasion to spit or to cough, when you are non plus’ (Steane 149).

2Both the OED and Leishman are at a loss for what this is. The OED suggests ‘a box into which players put a portion of their winnings at Christmas-time as a ‘Christmas box’ for the butler.’ Christmas boxes, first cited in 1611, were boxes in which money was collected and meant to be opened for Christmas. Yet, Leishman rejects this meaning, as Cambridge plays were free, bringing in no revenues. Under ‘Christmas box,’ however, the OED defines the term as a box ‘in which gamesters put part of their winnings.’ Given the previous discussions of card and gambling games, it seems plausible that a butler’s box was a box in which gamester’s collected their winnings, perhaps with the intention of distributing the winnings to the butler.

3Sir John Mandeville is the ‘supposed writer’ of *Voyages de Jehan de Mandeville chevalier*, a popular travelogue that first appeared in France around 1357 and was drawn from the accounts of various legitimate travelers and from other sources, including Pliny. *Voyages* is set in a fictive framework in which the knight Mandeville, born in St. Albans, England, travelled the world and wrote down the stories of his travels later in life. *Voyages* was present in England in nine different versions. *Sir Bevis of Southampton* (or *Hampton*) was a chivalric tale of the adventures of the knight Sir Bevis, which was first circulated during the 14th century. It was first printed in 1500 by Wynkyn de Forde (DNB).

4According to Leishman, in Harvey’s *Four Letter*, Harvey mocked Robert Greene who had recently passed away: ‘Heere Bedlam is: and heere a Poet garish, Gaily bedeck’d, like forehorse of the parish’ (232). Nashe refers to the lines in his responding defense of Greene and attack on Harvey in *Strange Newes*.

5This joke has some rather ironic humor, as well. In 1604, Constable, a converted Catholic, was arrested for his reformatory writings, calling for tolerance of religious diversity.

6A poet and playwright, who was praised by Spencer and whose work influenced Shakespeare for its ‘English dolce stile’ with ‘perfect melody, phrasing, and idiom’ (DNB). His most significant work was the debate poem, *Musophilus*. Despite his English style, Daniel was also influenced by Italian and French writing. This may be what Judicio refers to when he says Daniel should use others’ wit less. However, these lines may be a reference to Daniel’s *Delia* sonnet sequence which was first printed in 1591 in an unauthorized edition of Philip Sidney’s *Astrophil and Stella* sequence. Thus, Daniel should publish himself, rather than relying on another author’s name to promote his material (DNB).

7Lodge was known for his writing in various genres. He authored *A Defense of Poetry*, a verse satire called ‘The Delectable Historie of Forbonius and Prisceria,’ *The Wounds of Civil War*, a history play about Roman civil war, a collaborative, satirical play, *A Looking Glass for London and England*, *Scillaes Metamorphosis*, a narrative poem, and numerous sonnets. Two of his works, *Rosalynde: Euphues Golden Legacie* (1590) and *Euphues Shadow* (1592) are strongly influenced by John Lyly’s *Euphues*. Between 1584 and 1591, Lodge was occasionally absent from England, as he was on sea voyages. Both this fact and his prolific writing career gives Judicio cause to suggest Lodge has ‘his oare in every paper boate,’ meaning that Lodge appears to write anything and everything that comes out. He also jabs Lodge for his tributes to *Euphues* (DNB).

8Drayton was a prolific writer, producing many historical poems, a sonnet sequence entitled *Ideas Mirror: Amours in Quatorzains, Endymion and Phoebe*, a little epic, or epyllion, an epic on the civil wars that took place while Edward II was king, called *Mortimeriados*, as well as his *Epistles*. In addition to these, he wrote more than twenty plays between 1597 and 1604. As mentioned, Meres’s *Palladis tamia* cites Drayton’s virtue and honesty. His virtue can probably best explain Judicio’s claim that Drayton ‘cannot swagger it well in a Taverne, nor dominere in a hot-house.’

9A couple of choices present themselves for Martiall. John Martiall, who is the only Martiall with his name spelled exactly like that which appears in the text, is one contender. Martiall was a ‘religious controversialist’ (DNB). A Catholic, he wrote *A treatise of the crosse*, praising the ability of a cross to reach a congregation spiritually. Given the context of John Davies, who was known for his coarse writing, a more likely choice is George Marshall (fl. 1541), a poet known only through *A compendious treatise in metre declaring the firste originall of sacrifice, and of the building of altares and churches, and of the firste receavinge of the Christen faythe here in Englands*, published in 1554 under the reign of Mary Tudor as a pro-Catholic work,
Metamorphosis of Pigmalion’s Image

1599 ban. A couple of his works include for their violent and satirical nature, and were burned during the Archbishop of Canterbury’s 1599 ban. A couple of his works include *Metamorphosis of Pigmalioun’s Image* and *Certaine Satyres*, including the erotic *Metamorphosis* as a tribute to Ovid, and verse satires as a tribute to Juvenal, and *The Scourge of Villaines*, which may be a direct influence on the subtitle of *The Second Return*. His plays were laden with revenge, satire, and ‘extravagantly inventive vocabulary’ (DNB). In his *Certaine Satyres*, he used the name Kinsayder to refer to himself. The name itself plays on the term ‘kissing,’ which refers to the castration of a dog, and thus calls to mind the barking or biting nature of satire. His quarrelsome personality was lived out in published wars with Ben Jonson and Joseph Hall, who has periodically been entertained as the author of one or all of the *Parnassus*.

According to Leishman, this is a reference to Gabriel Harvey’s *Pierce’s Supererogation*, in which Harvey speaks of Nashe: ‘When the iron cart is made, and the fierie hres foled, they shall bring the mightye Battring-ram of termes, and the great Ordonance of miracles, to towne: ask not then, how he will plague me’ (242).

Christopher Marlowe is certainly one of the most famous literary figures of the English Renaissance. He attended Cambridge as a sizar, an individual who works at the college to pay for his tuition. Although a poet and playwright, he is best known for his tragedies, which include *Dido, Queene of Carthage*, *Edward II*, *Tamburlaine*, *The Jew of Malta*, *Massacre at Paris*, and *Dr. Faustus*. His most famous poem is probably his epyllion, *Hero and Leander*. On May 30, 1593, Marlowe was killed in (what must have been a very heated) argument over a dining bill after being stabbed above the eye with his own knife. Much speculation has surrounded his death, including one theory that he was killed because of his services as a governmental spy. The shady circumstances surrounding his death have led to the belief among some that Marlowe faked his death and continued writing plays, under the name Shakespeare.

Jonson’s stepfather was a bricklayer, and before he took up acting and writing, Jonson was trained in bricklaying himself. There is even some evidence that he returned to the trade from time to time to supplement his writing profits. He was often teased for his former occupation, and Judicio and Ingenioso pick up this vein in their censure. By the time *The Second Return* was being written and performed, Jonson was well-known for his collaborative play *The Isle of Dogs*, written with Thomas Nashe, *Every Man in His Humour*, *Every Man out of His Humour*, and *Poetaster*, in which he satirizes Marston as the character Crispinus, who must vomit up certain words used by Marston. In his ‘Apologetic Dialogue’ to Poetaster, Jonson paints a vivid picture of his creation process, working:

*To come forth worth the ivy, or the bayes.* (ll. 233-5)

Jonson’s self-portrayal is one of a deliberate and lengthy creative process, in which he strives to produce poetically worthy material.

Churchyard’s poem, ‘Shore’s Wife’ appeared in his *Myrour for Magistrates* in 1563, and again in Churchyard’s *Challenge* in 1593. Elizabeth Jane Shore (d.1526/7), after having her marriage to William Shore annulled, became Edward IV’s ‘merriest’ concubine (DNB). After Edward’s death in 1483, there is some disagreement about what happened to her. Either she found protection in Thomas Grey, the Marquess of Dorset, who went on to rebel against Richard III, or she moved on to William, Lord Hastings, who plotted against Richard III, when he was still Duke of Gloucester in 1483. In any event, Elizabeth offended Richard, who had her imprisoned and later forced her to perform open penance for her offence. Under the name Jane Shore, she became a popular figure in ballads, poems, and plays.

Nash was a famously ‘biting satyrst,’ who is recognized as a member of the university wits, who included Robert Greene and Christopher Marlowe. His scathing invectives appear in his prose and verse works, which include narratives, pamphlets, and plays. In 1589, he wrote the preface to Greene’s *Menaphon*, providing a censure of his contemporaries in the literary world, somewhat like Judicio and Ingenioso are doing in this scene. Nashe later became swept up in the Marprelate Controversy when he was commissioned to write anti-Puritanist pamphlets in response to puritans who had been writing anti-Anglican pamphlets under the pseudonym Martin Marprelate. Nashe’s most famous works include *Pierce Penniless*, ‘The
Choise of Valentines,' Strange Newes, Terrors of the Night, The Unfortunate Traveller, and Have with You to Saffron Walden. He also wrote a play with Ben Jonson. Called The Isle of Dogs, the play is now lost, but when it was written, it was publicly denounced by the privy council as 'lewd . . . seditious and slanderous' (DNB). The uproar was so great that Jonson was temporarily arrested and Nashe was banished to Great Yarmouth, Norfolk. It seems he actually fled London. In Greenes Groatsworth of Wit, Greene refers to Nashe as ‘young Juvenall’ and ‘byting satyrist;’ Francis Meres later repeated the ‘young Juvenall’ reference in his Palladis tamia. Furthermore, in his Supererogation, Gabriel Harvey, Nashe’s infamous pamphlet rival, describes Nashe as being ‘gag-toothed.’ Today, Nashe is well-known for his sharp wit and satirical fervor.

In Strange Newes, Nashe defends Robert Greene after Gabriel Harvey attacked him in Four Letters: ‘glad was that printer that might be so blest to pay him dear for the very dregs of his wit’ (Steane 1972: 477).

According to Leishman, this is a reference to the dedication to Lichfield, the Trinity barber, in Have with You to Saffron Walden, another attack on Harvey: ‘Againe, it is thy custme, being sent for to some tall old sinckanter or stigmaticall bearded Master of Arte . . . to rush in bluntly with thy washing bowle’ (253).

In Marston’s Scourge of Villanie, he states: ‘O how on tiptoes proudly mounts my Muse, Stalking a loftier gate then Satyres use.’ (Leishman 258).

In the Preface to Robert Greene’s Menaphon, Nashe complains of the state of the contemporary literary world: ‘It is a common practice nowadays amongst a sort of shifting companions, that run through every art and thrive by none, to leave the trade of Noverint, where to they were born, and busy themselves with the endeavours of art, that could scarcely latinize their neck-verse if they should have need’ (Steane 1972: 474).

In the course of his supplication, Pierce describes what he will do to a patron who treats him badly: ‘If I be evil entreated, or sent away with a flea in mine ear, let him look that I will rail on him soundly . . . I have terms, if I be vexed, laid steep in aquafortis and gunpowder, that shall rattle through the skies and make an earthquake in a peasant’s ears’ (Steane 1972: 93).

In his Supplication, Pierce describes the rumors he has heard of the devil: ‘I was informed of late days, that a certain blind retailer, called the devil, used to lend money upon pawns or anything, and would let one for a need have a thousand pounds upon a statute merchant of his soul . . . Besides, he was noted for a privy benefactor to traitors and parasites, and to advance fools and asses far sooner than any; to be a greedy pursuer of news, and so famous a politician in purchasing, that hell, which at the beginning was but an obscure village, is now become a huge city, whereunto all countries are tributary’ (Steane 1972: 56).

In his Supplication, which is actually a collection of satirical vignettes, Pierce describes the Upstart: He will be humorous, forsooth, and have a brood of fashions by himself. Sometimes, because Love commonly wears the livery of Wit, he will be an Inamaorato Poeta, and somet a whole quire of paper in praise of Lady Swine-snout, his yellow-faced mistress, and wear a feather of her rainbeaten fan for a favour, like a forehorse. All Italianato in his talk, and his spade peak is as sharp as if he had been a pioneer before the walls of Rouen. He will despise the barbarisme of his own country and tell a whole Legend of Lies of his travels unto Constantinople. If he be challenged to fight, for his dilatory excuse he objects that it is not the custom of the Spaniard or the German to look back to every dog that barks. (Steane 1972: 64)

Burbage has long been praised as the principal tragedian of the Lord Chamberlain’s Men from 1594 to 1663, after which the acting company, of which Shakespeare was a member, became the King’s Men under the rule of King James I. Lauded for his dramatic roles, which included Othello, Hamlet, Lear, and Romeo, the character that brought him the most fame was his Richard III, which David Grote describes as the ‘role that defined Burbage in the popular imagination’ (Grote 47). It is possible that Burbage visited Cambridge on at least two occasions. From 1594 to 1595, the theaters in London were closed because of the plague, forcing the Lord Chamberlain’s Men to tour the country. His second visitation to Cambridge could have occurred around 1601, when Hamlet, in which he played the titular character, was put on at Cambridge. This is corroborated by the first quarto of Hamlet, which states it ‘hath been diverse times acted . . . in the two Universities of Cambridge and Oxford.’

Before becoming the leading comedian for the Lord Chamberlain’s Men in 1594, Kempe had traveled and made his living as a solo clown, a jester of sorts, known for his dances and
improvisations. Once he became a member of the acting troupe, he supplied two different ‘merriments’ on stage. One was the comic skit, which were independent of the rest of the play’s action, and the other was the ‘jig or comic afterpiece’ (DNB). At the end of plays, the clown would lead several other actors in a humorous ‘song-and-dance routine’ (DNB). Four of Kempe’s jigs survive today in print. These include Rowland, Von de Mannern, Rowland’s Godson, and Singing Simpkin. While he was with the Lord Chamberlain’s Men, he played Costard in Love’s Labours’ Lost, Dogberry in Much Ado About Nothing, and Bottom in A Midsummer Night’s Dream. In 1599, Kempe left the Lord Chamberlain’s Men. It is unclear whether he left of his own accord or if he was forced out by the other company members. Regardless, it seems that he returned on occasions to reprise certain roles or to enact his jigs. Once out, Kempe undertook new performances, including his month long morris dance. Starting on February 11, 1600, Kempe danced the morris on a 130-mile-long publicity stunt from London to Norwich. In 1600, he published Kemp’s Nine Daies Wonder, in which he recounted his adventures while dancing. Shortly after, he left on a ‘solo continental tour,’ during which he traveled to Germany and Italy (DNB). After his return to England in 1601, he joined Worcester’s Men.

The Isle of Dogs is a peninsula jutting out into the Thames’ famous U-bend. It is uncertain how it became known as the ‘Isle of Dogs.’ It is theorized that either Henry VIII kept his hunting dogs on the peninsula, which was uninhabitable because of its flooded marshlands. Yet another hypothesis is that the name is drawn from Dutch-built dykes, constructed on the peninsula to drain the marshlands. A map dating to 1588 refers to the peninsula as the Isle of Dogs. As the dykes were not built until the 17th century, the first theory appears the more likely of the two. Until the 18th century, only two buildings were present on the Isle of Dogs—a chapel and a pub, meaning that the island was virtually uninhabited when Ingenioso decides to escape to this place.

The Isle of Dogs was also a comedic play co-authored by Thomas Nashe and Ben Jonson. First performed in July of 1597, it caused such an outrage among the privy council members, who declared it ‘lewd . . . seditious and scanderous,’ that Jonson and three of the play’s actors were arrested, Nashe fled London for Great Yarmouth, Norfolk, during which time his lodgings were searched and papers investigated, and the theaters were shut down on July 28, 1597. In his succeeding work, Lenten Stuffe, Nashe referred to his Isle of Dogs as a ‘monster’ that, once born, he ‘was glad to run from.’ Although it is unknown why The Isle of Dogs was seen as ‘lewd . . . seditious and scanderous,’ it seems possible that it satirized members of the court and perhaps Queen Elizabeth, whose Greenwich palace lay across the Thames from the Isle of Dogs. (DNB).
Glossary of Mythological Allusions and Figures

ACTAEON  a hunter who saw Artemis/Diana, goddess of the hunt and chastity, naked as she bathed. As punishment, she turned him into a stag, and he was pursued and killed by his own hounds.

AENEAS  a Trojan warrior, hero of Virgil's *Aeneid*, in which Aeneas flees Troy to found Rome; on his way, he takes the Carthaginian queen, Dido, as his lover, but leaves her to continue his journey. She then committed suicide.

ALLECTO  one of the Furies, the snake-haired daughters of Night, charged with avenging crimes, particularly murder.

ANTAEUS  a giant residing in Libya, who fought visitors to his land, always defeating and killing them because contact with the Earth, his mother, rejuvenated him. He would then add their skulls to the temple he was constructing for his father, Poseidon. On his way to fulfill his eleventh labor, Hercules defeated Antaeus by holding him and crushing him to death over his head.

APOLLO  Greek and Roman god of reason, intelligence, music, poetry, the arts, and the sun, among other things. He is often invoked by Furor Poeticus because of his association with poetry as well as the Muses.

ARCADY  Arcadia, the homeland of Pan, the goat-man god of forests and shepherds; a mountainous district of the Peloponnesus, identified as the ideal location of rural contentment. Virgil's pastoral *Eclogues* were set in Arcadia.

BACCHUS  the Roman name for Dionysus, the Greek god of wine, drunkenness, sex, and ecstasy.

CALLIOPE  Muse of epic poetry.

CINTHIA  a poetic name for the Moon personified as Artemis/Diana, because Artemis/Diana was supposedly born on Mount Cynthus.

CLIO  Muse of history or playing the lyre.

DIDO  the Carthaginian queen who became Aeneas's lover when he landed on her shores; when he left to fulfill his destiny as the founder of Rome, she committed suicide.

ENDIMION  the beloved of Selene/Artemis/Diana, the moon-goddess, who spotted him sleeping as she drove the moon across the sky in her chariot, and chose to lie beside him each night rather than carry out her duties. Zeus ultimately made Endimion immortal, although he was forced to sleep for eternity. Zeus's actions can be seen as punishment for Selene's neglect of her job or as meeting Selene's own request.

EOLUS  Aeolus, the keeper of the winds.

FURIES  Allecto, Megaera, and Tisiphone, the snake-haired daughters of Night, charged with avenging crimes, particularly murder.

HELICON  the Muses are often thought to have dwelled near the Hippocrene fountain, located on Mt. Helicon in Boeotia.

HERCULES  the Roman name for Heracles, the popular, mythical Greek hero, known for his strength and deeds, especially his Twelve Labors.

HERCULES' FURIES  generally, Hercules' fits of insanity brought about by Zeus's jealous wife, Hera, who was angry at Zeus's indiscretions with Hercules'
mother, Alcemene. Also a Senecan play, *Furious Herkales*, that describes Hercules' murder of his wife and children during one of his fits.

**Hircan tigers** from Hyrcanae tigres in Virgil's *Aenid* IV.367; a reference to Hyrcania, an ancient region on the Caspian Sea, known for its wilderness.

Hyrcaen tigers also appear in Shakespeare's *Macbeth*:

Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hycan tiger,
Take any shape but that, and my firm nerves
Shall never tremble. (3.4.100-103)

Zeus became enamored of this priestess of Hera, who turned her into a white cow and placed her under the watch of the 100-eyed Argus; Hermes, under Zeus' orders, talked Argus to sleep and then killed him. Io, pursued by a gadfly sent by Hera, escaped to Egypt, where Zeus returned her to her human shape and she gave birth to his son, Epaphus.

**Ismaenias** a great Theban musician mentioned in Plutarch. Ismenius was also a surname used for Apollo in Thebes, because one of his temples was located on the river Ismenus.

**Jupiter/Zeus** the Roman/Greek king of the gods; the god of the skies, controlling thunder and lightning. He is also called the 'projector of the Thunderbolts.'

**Lethe's lake** the Underworld's river of 'Forgetfulness.' Drinking the waters of Lethe caused spirits to forget their pasts.

**Luna** the Moon personified; strongly associated with Artemis/Diana, goddess of the moon.

**Megaera** one of the Furies, the snake-haired daughters of Night, charged with avenging crimes, particularly murder.

**Melpomene** Muse of tragedy or playing of the lyre.

**Mercury** the Roman name for the Greek god Hermes. Mercury/Hermes is the divine messenger of the gods and is recognized as the god of eloquence, feats of skill, thievery, commerce, travelers, and roads. Because of his messenger status, he is often depicted wearing a winged helmet or winged sandals. Mercury/Hermes is also known as the inventor of the lyre. His ties to music and eloquence link him to Apollo, god of the arts.

**Momus** Greek god of censure and ridicule, banished from Olympus for criticizing the other gods; also a habitual grumbler or critic.

**Muse(s)** literally, the Reminders; the nine divine patronesses of literature and the arts, serving as inspiration to various artists, especially poets. Each Muse presided over a different element of the arts. They included Clio (history or lyre music); Calliope (epic poetry); Euterpe (lyric poetry or tragedy and flute music); Melpomene (tragedy or lyre music); Terpsichore (choral dancing or flute music); Erato (love poetry or divine hymns and lyre music); Polyhymnia (sacred music or dancing); Urania (astronomy); and Thalia (comedy). They are often associated with Apollo, god of the arts.

**Orpheus** supposed son of Apollo and a Muse, he is known as the preeminent mythological poet-musician, or bard. Orpheus is most famous for his trip to the Underworld, in which he used his music to secure the return of his dead wife, Eurydice, only to lose her again when he looked back on their
Pan, the half-man, half-goat god of forests and shepherds, thought to live in Arcadia; as the inventor of the panpipe, a set of pipes formed from two reeds, he is often associated with music.

Parnassus a mountain near Delphi. In his *Metamorphoses*, Ovid writes of Parnassus as having two peaks, and the mountain is referred to as the ‘forked hill.’ According to Ovid, the mountain is where Deucalion (the equivalent of Noah) and Pyrrha, the only survivors of Jupiter’s flood, land in their boat. In the literary arts, Mount Parnassus is seen as the source of literary inspiration in general and, specifically, poetic inspiration. This may be a result of Apollo, the god of the arts, being crowned with laurel from Parnassus, when he beat Pan in a musical contest. Thus, Mount Parnassus stands for the literary and poetic worlds.

Pasiphae Minos’ wife and queen of Crete. When Minos failed to sacrifice Poseidon’s own bull for Poseidon, the god punished Minos by making Pasiphae fall in love and mate with the bull. The Minotaur was the result.

Phoebus epithet meaning ‘bright’ and used to describe Apollo; hence, the god of the sun, reason, intelligence, music, poetry, and the arts.

Pleades in Greek mythology, the seven daughters of Atlas and Pleione; also a group of stars in the constellation Taurus.

Pluto Roman name for Hades, Greek god of the Underworld.

Polimnia/Polymnia Muse of sacred music or dancing. Muse of rhetoric.

Proserpina the Roman name for Persephone, the Greek goddess of budding grain, most famously known for being kidnapped by Hades/Pluto and becoming his bride and queen of the underworld.

Thalia Muse of comedy; also Muse of idyllic or pastoral poetry

Urania Muse of astronomy.
Bibliography for Latin and Other Sources


