

THE RETURNE FROM PERNASSUS

Edited by

CHRISTOPHER ADAMS

JOHN ADAMS

KRISTEN QUARLES

Under the direction of

DR. CARTER HAILEY

The College of William and Mary

Williamsburg, Virginia

Revised Edition

2008

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.

Publiquely acted by the Students

5

in Saint Johns Colledge in

Cambridge.

AT LONDON

Printed by *G. Eld*, for *John Wright*, and

10

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. *G. Eld*] George Eld, printer of numerous Early Modern English texts.

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 Leir, 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.

16. *Ingenioso*] Literally, 'ingenious.' A former Cambridge classmate of Philomusus and Studioso. Now, a published writer working in London, struggling to survive off his writings.

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

18. *Judicio*] Literally, 'judicious.' Ingenioso's friend. A copy editor.
19. *Amoretto*] Amorous. A former Cambridge classmate of Philomusus, Studioso, Ingenioso, and Academico. He first appeared in *The Pilgrimage*.
20. *Danter*] Ingenioso's printer and publisher. A printer working in London in the 16th and 17th centuries. He served as Thomas Nashe's printer (DNB).
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.
24. *Studioso*] Literally, 'studious.' Philomusus' cousin and constant companion. Having returned to England, he masquerades as Theodore's (Philomusus') servant, Jacques.
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.
29. *Recorder*] Sir Raderick's common lawyer, who despises university scholars.
32. *Richardetto*] A servant boy to Philomusus and Studioso.
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's patients.
38. *Jaques*] Studioso in disguise.

27 Sir Raderick] Sir Frederick 1606; Sir Randall, MS 34 Theodore] Theodore a phisition MS 36 Burgesse] Burges a patient MS 40 Patient's man] MS omits

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
5 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—,
10 [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 reueneues 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:
15 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

5. *conning*] learning, studying

6. *It's all long on you*] It's all because of you

8. *scurvy*] worthless, contemptible

9. *Scurvy in thy face*] colloquial; 'The same back at you.'

9. *jack*] a low-bred chap

10. *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.

11. *primero*] A popular gambling card game from 1530 to 1640.

11. *passage*] A dicing game between two players using three dice.

11. *post and paire*] A betting card game.

12. *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.

14. *nodies*] foolish individuals

15. *jest*] a trick, a prank

15. *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.

16. *voyder*] a tray or basket in which the remains of a meal, including food, dishes, and utensils, were placed when clearing the table.

3 STAGEKEEPER] Stagekeeper prompter MS 4 thou] you MS 4 rascall] rakehell MS 4 Thou] you MS 4 thou] you MS 5 thy] your MS, A 6 on] of MS 7 on it] on't MS 8 here is] heer's MS 9 DEFENSOR] Defender of the play was non plus MS 10 thou] MS; you 1606 10 Crittick] Crickett MS 10 Gentlemen] MS; Gentleman 1606] 11 beene student] been deepe students MS 15 priemero instead] Primero or Passage in steed MS

DEFENSOR What we present I must needs confesse is but slubbered invention:
if your wisdom [observe] the circumstance, your kindnesse will pardon the
substance.

MOMUS What is presented here is an old musty show that hath laine this twelve 20
moneth in the bottome of a coale-house amongst broomes and old shooes,
an invention that we are ashamed of, and therefore we have promised the
Copies to the Chandlers to wrappe his candles in.

DEFENSOR It's but a Christmas toy, and may it please your curtisies to let it
passe. 25

MOMUS It's a Christmas toy indeede, as good a conceit as [stanginge] hotcock-
les or blind-man buffe.

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

MOMUS Humors indeede: is it not a pretty humor to stand hammering upon
two [*individuum vagum*], two schollers, some whole yeare? These same 30
Philomusus and *Studioso* have bin followed with a whip and a verse like a
Couple of Vagabonds through *England* and *Italy*. The Pilgrimage to *Per-
nassus* 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,² and emptied the Colledge 35
barrells, and now unlesse 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, lookes not good invention in the face. 40

17. *slubbered*] put together or performed (Thomas Aquinas, Summ. Theo. I, 30,
quickly and carelessly 4). Term for a person indicated as an indi-
20. *musty*] stale, mouldy vidual but without a name or other specific
23. *Chandlers*] a maker or seller of candles. identification.
26-27. [*stanginge*] *hotcockles*] stinging hot- 34. *Crownes*] silver coins equivalent to five
cockles; a game in which one player with his shillings a piece
eyes covered tries to guess what other player 34. *linckes*] torches; see MS collation
has struck him on the back. 34. *vizards*] masks
27. *blind-man buffe*] A group game in which 34. *Sophister*] What is now a sophomore or
a blindfolded player tries to identify and catch junior at Cambridge. Cambridge University
other players who push him. records indicate that a fight broke out between
28. *humors*] The four bodily liquids the students of Trinity College and St John's
that Elizabethans thought controlled temper- College during the performance of *Returne*.
ament. Imbalances led to a predominant per- 35. *hindred*] hindered; bringing harm to
sonality, either melancholic, choleric, phleg- 35. *butler's box*] A box in which gamesters'
matic, or sanguine. Elizabethan playwrights monetary winnings were placed, perhaps with
often created comedic characters who repre- the intention of giving the contents to the but-
sented an imbalance in their humors, such as ler. See L.N.
Shakespeare's sanguine Falstaff. 39-40. *the scene is not at Pernassus, that is,
30. *individuum vagum*] 'Vague individual' lookes not good invention in the face.] The*

17 but slubbered] but a slubbered MS 17-18 invention: if] invention, but if MS 18 observe]
obscure 1606 20 hath] has MS 21 amongst] amonge MS 21 shooes] showes A 24 toy,
and may] toy, and so may MS 26 stanginge] slauging 1606 30 *individuum vagum*] in-
dividuum A; *individuum vegem* B; MS omits 30 whole] foure MS 31 *Studioso*] *Studiosus*
MS 33 *Stagekeepers*] stagekeeper MS 34 linckes] torches MS 34 purchased a Sophister]
purchased many a Sophister MS 35 with] MS; which 1606 36 unlesse you know the subject
well] unles you have heard the former MS 36-37 home as] home againe as MS 37 least]
last MS 38 that is, both the first and the last time that] that is the last time the MS
40 lookes] look MS

DEFENSOR If the Catastrophe please you not, impute it to the unpleasing fortunes of [discontented] schollers.

MOMUS For Catastrophe ther's never a tale [in] Sir *John [Mandevil]* or *Bevis of Southampton*³ but hath a better turning.

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

MOMUS You may do better to busie yourselfe 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,
50 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.
55 Stories of love, where forne the wondring bench,
The lipping gallant might injoy 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]
60 We onely shew a schollers discontent.
In Schollers fortunes wise forlorne and dead
Twise hath our weary pen earst laboured.
Making them Pilgrims [to] *Pernassus* hill,
Then penning their returne with ruder quill.
65 Now we present unto each pittying 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,
70 His scorned fortunes, his unpittied fate.
To you: for if you did not schollers blesse,
Their case (poore case) were too too pittillesse.

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
43. *Sir John [Mandevil]*] Mandeville au-

thored a travelogue around 1357. *Bevis of Southampton* was a tale recounting the adventures of the knight Sir Bevis. See L.N.

48. *a blanke verse*] Unrhymed iambic pentameter; ironically, the speech that follows is in rhymed couplets.

55. *forne*] in front of, before

57. *Sire*] father; monosyllabic

62. *earst*] formerly

42 discontented] discountented B 43 in] iu B 43 *Mandevil*] A; Mandenill B; Manda[illegible]

MS 48 DEFENSOR] MS; 1606 omits 49 ear] MS; 1606 omits 50 guesse of] gesse 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 Twice] 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.

INGENIOSO *Difficile est, Satyram non scribere, nam quis iniquae*

Tam patiens urbis, tam [ferreus] ut teneat se?

I, Juvenall: thy jerking hand is good, 5
 Not gently laying on, but fetching bloud,
 So surgean-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. 10
 And light my linke at thy eternall flame,
 Till with it I brand everlasting shame
 On the worlds forehead, and with thine owne spirit
 Pay home the world according to his merit.
 Thy purer soule could not endure to see 15
 Even smallest spots of base impurity:
 Nor could small faults escape thy cleaner hands,
 Then foule-faced Vice was in his swadling bands;
 Now, like *Anteus* growne a monster, is
 A match for none but mighty *Hercules*. 20
 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 25
 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, 30
 In a sinne-guilty Coach not closely pent,
 Jogging along the harder pavement.

- | | |
|--|---|
| 2. <i>solus</i>] alone | I, 30-31). |
| 2. <i>Juvenall</i>] Roman satirist who wrote during the first half of the 2nd century but about whom little is known. In his work, he adopts the character of an ordinary Roman citizen who criticizes the hypocrisy and corruption of his decadent society. Thomas Nashe was often called the 'English Juvenal.' | 5. <i>jerking</i>] striking, whipping (here with satire) |
| 3-4. <i>Difficile . . . se</i>] 'It is hard not to write satire. After all, who is so tolerant of the injustices of [the city], who is so hardened, that they can contain themselves?' (Juvenal, Sat. | 8. <i>lanching</i>] lancing; cutting with a lancelet to let out infection |
| | 14. <i>Pay home</i>] to recompense or pay back; to punish or to take revenge |
| | 18. <i>swadling</i>] the binding clothes of an infant. In Juvenal's time, Vice was but a baby. |
| | 19. <i>Anteus</i>] See myth gloss. |
| | 20. <i>Hercules</i>] See myth gloss. |

68 your] A,MS; our B 74 make] MS; made 1606 2 *solus*] MS; 1606 omits 4 *ferreus*] furens 1606 17 Nor] For MS 18 swadling] swathringe MS 23 stale] MS; stole 1606 25 sinne] lust MS 28 gloring] glaring MS

[O] did not feare check my repining sprit,
 Soone should my angry ghost a story write
 35 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 bloody nose?

5 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
 utensilies of viands, it's great reason other men should have the sauce of
 vinegar; and for the bloody nose, *Judicio*, I may chance indeed give the
 world a bloody nose, but it shall hardly give me a crakt crowne, though it
 10 gives other Poets French crownes.

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

INGENIOSO Or rather, *Judicio*, they have the grounds with advantage and the
 15 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,
 20 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

36. *Aretine*] Pietro Aretino (1492-1556). Italian satirist known as the 'scourge of princes' for his attacks on the rich and powerful; he became wealthy from 'gifts' to keep his pen from writing about the giver.

5. *vinegar bottle*] Vinegar was known for its sour or acidic nature. Here, referring to *Ingenioso's* sour and satirical temper toward the world.

6. *want*] lack; *Ingenioso* explains why he seems so sour: if his kitchen lacks even the most basic instruments for preparing and eating food, then he has good reason to be sour, and thus spread that sourness, that 'sauce of vinegar' to the rest of the world.

7. *utensilies of viands*] vessels or instruments used for viands, i.e. food

9-10. *crowne ... crownes*] 'Crown' here refers to coins stamped with a crown, either English or French. 'Crown' in the case of 'French crownes' also appears to mean the top

of the skull, or head, referring to the baldness brought on by venereal disease, or 'the French disease' (Leishman, n. 127, 227). *Ingenioso* complains that his satire may be effective but will fail to earn him any money (crownes). However, he points out that some poets are successful, earning themselves money in the form of French crowns, which eventually leads to their catching the 'French disease' through prostitutes.

16. *swadds*] bumpkins, louts

16. *gallant*] splendid, grand

19. *Veterem iubes renovare dolorem*] 'Ancient is the grief you bid me renew.' Compare Virgil, *Aen.* II, 3: *Infandum, regina, iubes renovare dolorem*—'[Unutterable], o queen, is the grief you bid me renew,' with which Aeneas begins relating the long and tragic tale of his journeys to Queen Dido in Carthage.

21. *Mary*] an expression of surprise or astonishment outrage

29 mongst] MS; nought 1606 30 [y]done] MS; done 1606 33 [O] did not] MS; Did not 1606 2 *Enter Judicio.*] *Enter Jud.* *Ingenioso.* *Judicio B;* *Enter Jud Scena 2.* *Ingenioso,* *Judicio A;* *Ingenioso.* *Judicio MS* 5 the] a MS 7 it's] MS omits 8 indeed give] indeed to give MS 14 grounds] ground MS 15 a] the MS 16 them] 'hem MS 19 befalls] befall MS 21 warran] warrant MS,A

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 25
inventions as daily swarme in our Printing house?

INGENIOSO Come, I thinke 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 thinke there be never 30
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 35
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 40

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 Penilesse* (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

31. *May-pole*] A high pole adorned with flowers, greenery, and spiral stripes, erected on open spaces for May-time festivities.

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

23 spirits] spiritt MS 24 out] over MS 25 tossing] tooting MS 27 I thinke] 1606 places in () 29 late May morrice daunce] late morrice Edition MS 30 [Slymy] rimes] Leish.; Sly my rimes A; Flye my rimes B; Slymy rimers MS 34 hop] hope MS 38 soure] soare MS 39 wit keepes] witts keepe MS 40 those] these MS

young Can-quaffing hucksters shoot of[f] their pellets so they would keepe
 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 ben filcht from the nest of Crowes and Kestrells. Here
 45 is a booke *Ingenioso*. Why, to condemne it to [Cloaca], the usuall 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 Looke, its here: *Belvedere*.

INGENIOSO What, a Bel-wether in Paules Church-yard? So cald because it
 50 keeps a bleating, or because it hath the tinckling bel 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?⁴ What follows?

55 JUDICIO ,*Quem referent musae, vivet dum robora tellus*

Dum caelum stellis, dum vehit amnis aquas.

[INGENIOSO] Who blurres faire paper with foule bastard rimes,

Shall live full many an age in latter times.

Who makes a ballet for an ale-house doore,

60 Shall live in future times for ever more.

Then ([Bodenham]) thy muse shall liue 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
 65 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 eares 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

41 of[f] MS; of 1606 45 Cloaca] MS; cleare 1606 48 its here] heere its cald MS 50 hath] has MS 53–54 What . . . parish] MS; appears as prose in 1606 54 forehorse] MS; fore horses 1606 57 INGENIOSO] MS; 1606 omits 58 latter] after MS 59 ballet] bullett MS 61 Bodenham] MS; 1606 omits 61 so] as MS 62 ballats] ballads MS 62 thy praise] the paille MS 63 lawrels] lawrell MS, A

JUDICIO 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 70 upon any occasion at a little warning. Read the names.

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

Edmund Spencer. / Michaell Drayton.

Henry Constable. / John Davi[e]s.

Thomas Lodge. / John Marston.

Samuel Daniell. / Kit Marlowe.

75

Thomas Watson.

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

JUDICIO A [sweeter] Swan then ever song in Poe,

80

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.

85

Nay, hearers hong upon his melting tong,

While sweetly of his Faiery Queene he song,

While to the waters fall he tun'd [her] fame,

And in each barke engrav'd *Elizaes* name.

And yet for all this, unregarding soile

90

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.

INGENIOSO Pitty it is that gentler witts should breed,

95

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. 64-65. *gose flies not the laurell*] *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 Sheepearde's Calendar* ('shepheard proud') and *The Faerie Queene* ('of his Faiery 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.

64 dares] dare MS 70 these] this MS 74 *Davi[e]s*] MS; Davis 1606 78 what's] what MS 80 JUDICIO] *Ingenioso* B 80 sweeter] MS, A; swifter B 88 her] MS; for 1606 89 engrav'd] endorc't MS

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
 100 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
 105 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.
 110 For *Lodge* and *Watson*, men of some desert,
 Yet subject to a Crittick's marginnall;
Lodge for his oare in every paper boate,
 He that turnes over *Galen* every day,
 To sit and simper *Euphues* legacie.
 115 INGENIOSO *Michael Drayton*.⁸
 [JUDICIO] *Drayton's* sweete muse is like a sanguine dye,
 Able to ravish the rash gazer's eye.

90–92. *And . . . reliefe*] ‘Despite his poetic gift, uncaring England allowed him to die.’ Neglected by his friends, Spencer died in poverty.

92. *maintenance*] support, assistance

92. *reliefe*] ease or alleviation; also, the remains of the deceased

93. *exequy*] funeral

96. *chuffes*] rude, miserly men

98. *That . . . chest*] Spencer is buried next to Chaucer at Westminster.

98. *Chaucer's*] Geoffrey Chaucer (c.1340–1400). A poet, widely renowned for his works, including *The House of Fame*, *The Parliament of Fowls*, *Troilus and Criseyde*, and *The Canterbury Tales*.

101. *Henry Constable*] (1562–1613). A St John's graduate, his most famous work was his sonnet sequence, *Diana*, 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. *Samuel Daniel*] (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. *Thomas Lodge*] (1558–1625). An author and physician, educated at Trinity College, Oxford. He dabbled in many different genres of writing, including works influenced by John Lyly's *Euphues*, and was also occasionally absent on sea voyages between 1584 and 1591. See L.N. (DNB).

101. *Thomas Watson*] (1555/6–1592). A poet and translator, educated at Oxford, he translated both Petrarch's *Canzoniere* and Sophocles' *Antigone* into Latin. Other Latin works included *Compendium memoriae localis* on memory training and *Amyntas*, a set of verse lamentations. In 1582, his *The Hecatompthis*, or, *Passionate Century of Love*, a collection of 18-lined sonnets, complete with his own marginalia, was printed.

101. *Henry . . . Watson*] In the MS these lines are given to Judicio, but it is Ingenioso who is holding *Belvedere* and reading the names.

93 care] ere MS 97 Homer's] MS; hono[urs 1606 99 thee proceed] thee Judicio proceed MS 100 selfe, as] selfe if as MS 101 Samuel Daniel] A; S.D. B; Samuell daniell 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

INGENIOSO 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.
 [INGENIOSO] *John Davi[e]s.* 120

JUDICIO Acute *John Davi[e]s*, I affect thy rymes,
 That jerck in hidden charmes these looser times.
 Thy plainer verse, thy unaffected vaine,
 Is grac'd with a faire and a sooping traine.
 [Martiall and hee may sitt upon one bench— 125
 Either wrote well and either lov'd his wench.]⁹

INGENIOSO *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 shooes, so you may avoide my censure. 130

INGENIOSO 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.

[INGENIOSO] Me thinks he is a Ruffin in his stile, 135
 Withouten bands or garters ornament,
 He quaffes a cup of Frenchmans Helicon.
 Then royster doyster in his oylie tearmes,
 Cutts, thrusts, and foynes at whomesoever he meets,
 And strowes about Ram-ally meditations. 140
 Tut, what cares he for modest close-coucht termes,

111. *Yet . . . marginall*] 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 *Englands 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. *sooping*] sweeping
 125. *Martiall*] Martiall 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. Salust. 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 MS 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 *Aretine*.

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 Caunon shot

150 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—

155 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.

160 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*.

165 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.

132. *John Marston*] (1576-1634). An Oxford-educated poet and playwright, notorious for his poetic fervor and quarrelsome nature. He used Kinsayder as a pen-name. See L.N.

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. *oylie*] overly suave or obsequious in speech

142. *gird*] to encircle, to beseige; to sneer at with sarcasm.

142. *libertines*] individuals who lead dissolute, licentious lives

143. *naked*] straightforward

145. *backes*] mounts or breaks in a horse

147. *poinado*] small dagger

148. *Brings the great battering ram of tearmes to townes*] An allusion to Gabriel Harvey's *Pierce's Supererogation*. See L.N.

150. *fusty*] stale-smelling, stuffy

151. *Christopher Marlowe*] (1564-1593). A Cambridge-educated playwright and poet, famous for his tragic plays. He died May 30, 1593, from a stab wound, following a fight. See L.N.

152. *buskin[d]*] tragic

156. *Pluto*] See myth gloss.

157. *driery*] dreary, cruel

158. *Benjamin Jonson*] (1572-1637). Initially a bricklayer, he became a poet and playwright. Self-characterized as a hard worker with a lengthy, deliberate creative process. See L.N.

135 INGENIOSO] MS, 1606 assigns this entire speech to Judicio 135 Ruffin] Ruffian MS,A
 139 whomesoever] whomeso ere MS 145 JUDICIO] MS 148 townes] towne MS 152 buskin[d]
 MS,A; buskine B 158 *Benjamin Jonson*] B.J. B; Benjamin Johnson MS,A 160 meere]
 mery MS

INGENIOSO *Churchyard*.¹⁴ Hath not *Shor's* wife, although a light skirts she,
 Given him a chast, long-lasting memory? 170

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
 possest with *Hercules'* furies. 175

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, 180
 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, 185
 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 phamphlet.

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* 190
 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

164. *William Shakespeare*] (1564-1616). Poet and playwright. Here, Judicio refers to Shakespeare's narrative poems, 'Venus and Adonis' and 'The Rape of Lucrece.' The reference to 'loves' may also indicate a knowledge of Shakespeare's sonnet sequence. Judicio feels Shakespeare should take on more worthy subjects.

169. *Churchyard*] Thomas Churchyard (1523?-1604). Composed a poem about Elizabeth Jane Shore, the mistress of Edward IV. See L.N.

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?). Educated at St John's College, Cambridge, Nashe is best-known as a satirist. His works occasionally got him into trouble. See L.N.

174. *stocke*] stab with a pointed weapon

174. *gag tooth*] projecting or prominent tooth

175. *with Hercules' furies*] See myth gloss.

178. *gall*] bitterness, virulence, rancor

161 indites] endites MS,A 163 making a booke] making of a book MS,A 163 in] at MS 165 not] MS; 1606 omits 166 throbbinge] MS; robbing 1606 166 life] line MS 168 lazy] A,MS; B omits 169 skirts] skirt MS 171 one day] MS; once I 1606 173 *Nash*] MS; Nashdo 1606 173 here is] heers MS 174 stocke] stockado MS 175 with *Hercules'*] with the spiritte of hercules MS 175 furies] fure[n?]'s MS 177 there] MS; then 1606 178 he] it MS 179 Something] Some things MS 180-181 Yet ... it] MS omits

Act I. Scene III.

Enter Danter the Printer.

INGENIOSO *Danter*, thou art deceived. Wit is dearer then thou takest it to
bee; I tell thee this libell of Cambridge has much [salt] and pepper in the
5 nose: it will sell sheerely underhand when all these bookes of Exhortations
and Catechismes lie moulding on thy shopboard.

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
10 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, ile be paid deare even for the
dregges of my wit.¹⁶ Little knowes the world what belong to the keeping of
15 a good wit in waters, dietts, drinckes, 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 ile 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
20 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

182. *Ingenioso reades the rest*] The names that appear after Nashe's in the 'Moderne and extant Poets' list include the following: Thomas Kidde, George Peele, Robert Greene, Josuah Sylvester, Nicholas Breton, Gervase Markham, Thomas Storer, Robert Wilmot, Christopher Middleton, and Richard Barnefield.
183. *hedgstakes*] stakes that hold up hedges; main supports
184. *bots*] parasitical maggots or larvae
184. *glanders*] contagious disease in horses diagnosed by mucous discharge from the nostrils
186. *go to stoole*] go to the bathroom
187. *boare*] The heat of a boar's urine was said to burn it such that, when hunted, it was much harder to catch if it had recently relieved itself. In addition to making a statement about the quality of such pamphlets, this simile implies that such writers compose when they sense the approach of creditors or others 'hunting' them in pursuit of money.
188. *Durum telum necessitas*] 'Necessity is a strong weapon.' Compare Erasmus, *Adagia* II, iii, 40: *Ingens telum necessitas*—
- 'Necessity's a mighty weapon.'
5. *sheerely*] completely, entirely
5. *underhand*] secretly, clandestinely
5. *Exhortations*] admonishments to praiseworthy conduct; discourses
6. *Catechismes*] Treatises for teaching elements of Christianity, in a question-answer format.
6. *shopboard*] A counter where a tradesman's products are displayed for sale.
9. *for all this*] in spite of all this
- 9–10. *odde pottle of wine*] a half gallon of wine; odde=extra or additional.
12. *beslavers*] covers with drool, drivell
- 13–14. *ile be paid deare even for the dregges of my wit*] An allusion to Nashe's *Strange Newes*. See L.N.
20. *commons*] Provisions held in common, especially at a college. Here, the college commons (or rooms and buildings held in common) are either enclosed (secluded from the outside world) or thrown open, supposedly to admit prostitutes.
21. *entailed*] bestowed as an inherited possession
21. *crownes*] coins

186 needes] neede MS 187 boare] MS; Beare 1606 189–190 little booke] Libell MS 191–194 But . . . goes] MS assigns to Judicio 191–192 hath made me almost forget] hath almost made me forgett MS 2 *Enter*] MS omits 4 salt] MS, fat 1606 5 when all] whenas MS 8 a.] MS,A; B omits 11 your] MS,A; youe B 12 he comes] they come MS 12 furnishes] furnish MS 13 papers] paper MS 14 belong] belongs MS 17 new] MS omits 18 with] in MS 19 off] of MS

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 Recipe. 5

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, 10
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 15
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, 20
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 is his *Historia Naturalis*; according to medieval superstitions, 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.
7. *Adieu Mounseir*] Farewell, sir.
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
21. *Forespeak[s]*] forbids, renounces

2 *Philomusus (Theodore) in a Phisition's habite, Studioso (Jaques), and patient*] Philomusus in a Phisitions habite, Studioso like his man, a Patient MS; Philomusus in a Phisitions habite: Studioso that is Jaques man, And patient 1606 3 *phlebotomatio in*] Leish; phlebotomatioin 1606; phlebotomatio[in] MS 6 *Gallici*] MS; Gallia 1606 7 stooles] stoole MS 7 adeiu] MS omits 8 What] what how MS 10 frome] MS; for 1606

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;
 25 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,
 30 That have forsooke the home-bred [thatched] roofes,
 Yelded 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.

35 [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.

40 [STUDIOSO] Soone then: O soone may we both graded 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.

45 [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.

50 [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 saddle 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

scholars have the power of words, which should secure them wealth but do not. Compare to the Recorder's 'We have the coyne' in 3.2.68.

50. *gale*] jail

52. *capping of rimes*] replying to verses with corresponding verses

52. *devise*] plan, scheme

21 Forespeak[s]] MS; Forspeake 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] carcere dignum. 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 60
 with those shreds of French that we gathered up in our hoste's house in
Paris, weele 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],¹⁷ that abused us in times past, leave
 their owne Phisitians and become our patients, weele alter quite the stile of 65
 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]. 70

STUDIOSO Provoked patience growes intemperate.

Act I. Scene V.

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

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

RICHARDETTO Ther's a fellow with a night cap on his head, an urinal in his
 hand, would faine speake with master *Theodore*. 5

JAQUES [*Parle francois mon petit garsoun*].

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

53. *provender*] food, provisions

55–56. *aliquid brevibus [Gyaris] [et] carcere dignum*] ‘[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.

56–57. *lime-twig purloyning*] A twig smeared with birdlime for catching birds. Here, ensnaring, pilfering.

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. *streight*] straightaway, immediately

70. *sate*] to satisfy or satiate one's appetite

3. *knave*] boy or rascal

3. *quelle nouvelle, 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

6. *Parle francois mon petit garsoun*] ‘Speak French, my little boy.’

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.’

55 us dare] audere MS 55 *Gyaris*] Leish.; gracis 1606; giaris MS 56 *et*] and 1606 57 villanies] villanye MS 59 stands] stand A 59 fittlye] MS; filth 1606 61 in] at MS 62 estimation] esteeme MS 64 Artes] MS; arte 1606 67 Lordship's] Lo: MS 68 what] how MS 70 sate] MS; Seate 1606 1 Act I. Scene V.] MS lacks scene heading 4 Ther's] There is MS 4 head, an] head, and an MS 6 *Parle francois mon petit garsoun*] MS; Parle Francoyes, moun petit garsoun 1606 7–8 *Il y . . . Theodore*] MS; Hy a un homme aue le bonnet de et un urinell in la mens, que vent parler 1606

qui veult parler Theodore].

JAQUES *For bien.*

10 THEODORE *Jaques [alonnns].*

[Exeunt]

Act I. Scene VI.

Furor poeticus: and presently after enters Phantasma.

FUROR (*rapt within comtemplation*) Why, how now *Pedant Phoebus*, are you smoutching *Thalia* on her tender lips? There hoie! Pesant avant. Come, pretty short-nosd nimph. Oh sweet *Thalia*, I do kisse thy foote. What
5 *Cleio*? O sweet *Cleio*, nay pray thee do not weepe *Melpomene*. What *Urania*, *Polimnia*, and *Calliope*, let me doe reverence to your deities.

Phantasma puls him by the sleeve.

I am your holy swaine, that night and day

10 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.

15 You light-skirt starres, this is your wonted guise,
By glomy 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*.

20 Nay prethee good *Furor*, in sober sadnesse.

FUROR *Odi profanum vulgus et arceo.*

PHANTASMA Nay sweet *Furor*, *Ipsae te Tytire pinus. Ipsi te fontes, ipsa haec*

9. *For bien*] 'Very well.'

10. *Jaques [alonnns]*] 'Jaques, let's go.'

3. *Pedant*] teacher

3. *Phoebus*] See myth. gloss.

4. *Thalia, Cleio, etc.*] All are muses. For their specific attributions, see myth. gloss.

4. *Pesant avant*] 'Peasant be gone!' 'Peasant' could be used as a term of abuse directed at individuals of lower social status. *Furor* plays on his previous use of *Pedant* in regard to *Phoebus*. *Furor* rejects *Phoebus* in favor of the muses, referring to *Phoebus* as a peasant and telling him to leave so that *Furor* may have his turn with *Thalia* and the other muses.

9. *swaine*] servant, follower, attendant

11. *Epithete*] phrase, expression

12. *Cinthia*] See myth gloss.

13. *Endimion's*] See myth gloss.

15. *wonted*] customary, usual

17. *Don*] an upper-class gentleman

18. *puppies*] Foolish, contemptible persons, usually applied to women; in this context it also suggests *Sirius*, the Dog Star, which, although it is the brightest star in the night sky, still fades in the sun.

21. *Odi . . . arceo*] 'I shun the uninitiated crowd and keep it at a distance' (Horace, Odes III, i, 1). The crowd is uninitiated to the religion of poetry.

22-23. *Ipsae . . . 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.

7 *nuit a*] Leish. 9 *For bien*] Foc beieu A; For bien. La teste B; For bien MS 10 *alonnns*] MS; a bonus 1606 11 *Exeunt*] MS; Exeunt. Theodore., 1606 1 Scene VI] Scae: 5 MS 2 *enters*] enter MS 3 *rapt within comtemplation*] *Furor poeticus* rapt within comtemplation 1606; *Furor* rapt in contemplation MS 4 hoie] ha? MS 7 me] one MS 9 I] 1606 places *Furor* speech heading here 11 one Epithete] one fitt Epithite MS 11 one] on A 12 Nay] MS places *Furor* speech heading here 14 hastest] halest MS 14 on day] on both day MS 15 light] like MS 22 *Tytire*] Tytere MS 22-23 *Ipsi . . . vocarunt*] 1606 assigns to *Furor*

arbusta vocarunt.

FUROR Who's that runs headlong on my quills sharpe point?
That wearied of his life and baser breath, 25
Offers himselfe to an Iambicke verse.

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

FUROR What slimie bold presumptuous groome is he,
Dares with his rude audacious hardy chat, 30
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 comest thou? Sent from what deytie? 35
From great *Apollo*, or slie *Mercurie*?

Ingenio pollet cui vim natura negavit.

FUROR Ingenioso? He is a pretty inventer of slight prose,
But there's no spirit in his groaveling speach.
Hang him whose verse cannot out-belch the wind, 40
That cannot beard and brave *Don Eolus*,
That when the cloud of his invention breakes,
Cannot out-cracke the scar-crow thunderbolt.
Hang him, I say.

PHANTASMA *Pendo pependi, tendo tetendi, pedo pepedi.* Will it please you 45
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, *Quoniam Convenimus* 50

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.
36. *Apollo*] See myth gloss.
36. *Mercurie*] See myth gloss.
37. *Ingenio ... negavit*] 'He may be strong in mental ability, though nature denies him strength.' Compare *Disticha Catonis* II, 9: *Consilio pollet, cui vim natura negavit*—'He may be strong in counsel (though) nature denies him strength.'

41. *Eolus*] See myth gloss.
43. *scar-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 restlessness 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 eloquent young men, encouraging them to be patient 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 inventer] 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

ambo

FUROR Let's march on unto the house of fame:
There quaffing bowles of *Bacchus* bloud ful nimbly,
Endite a Tiptoe-strouting¹⁸ poesy.

55 *They offer the way one to the other.*

PHANTASMA *Quo me Bacche rapis tui plenum.*

[FUROR] *Tu maior: tibi me est aequum parere Menalca.*

[*Exeunt*]

Act II. Scene I.

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

Theodore puts on his spectacles.

5 [THEODORE] *Mounseiur*, here are *atomi Natantes*, which doe make shew your
worship to be as leacherous as a Bull.

BURGESSE Truly, maister Doctor, we are all men.

THEODORE 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
10 feele the pulse of your little finger.

BURGESSE Ile assure you M[r]. *Theodour*, the pulse of my head beates ex-
ceedingly, and I thinke I have disturbed my selfe by studying the penall
statutes.

THEODORE Tit, tit, your worship takes cares of your speeches. '*O, courae leves*
15 *loquantur, ingentes stoupent*. It is an Aphorisme in Galen.

BURGESSE And what is the exposition of that?

53. *Bacchus*] See myth gloss.

54. *Tiptoe-strouting*] tiptoe-strutting; an al-
lusion to John Marston's *Scourge of Villanie*.
See L.N.

56. *Quo ... plenum*] 'Where are you hurrying
me, Bacchus, full as I am of you?' (Horace
Odes III, xxv, 1-2). The poet inquires of the
god Bacchus where he must go to recite his
poetry.

57. *Tu ... Menalca*] 'You are the older,
Menalca: it is right for me to defer to you'
(Virgil, Ecl. V, 4). Upon the meeting of
two shepherds, Menalca suggests that they
sit down and play music together, to which
Mopsus acquiesces with these words.

5. *atomi Natantes*] 'Swimming notes.'

6. *leacherous as a Bull*] According to Pliny,
one bull was enough to impregnate ten cows
in one year.

8. *vater*] Philomusus' French pronunciation
of 'water,' that is, urine.

9. [v]ace] mispronunciation of 'face' as Philo-
musus imitates the French

9. *occip[u]t*] the back of the head

12-13. *penall statutes*] statutes regarding
punishment; also, 'penall' plays on 'penis,'
and 'statute' was occasionally misused for
'statue,' an erected effigy. The double enten-
dre plays into Theodore's diagnosis that the
Burgess is suffering from a sexually transmit-
ted infection.

14-15. *O ... stoupent*] 'Light cares find
words, but heavy ones are dumb' (Seneca,
Phaedra 607).' The differences from the orig-
inal spelling (*Curae leves locuntur, ingentes
stupent*) likely indicate that Philomusus was
using French pronunciation.

52 Let's] Lett us MS 55 *They offer the way one to the other*] MS places at end of scene
57 FUROR] 1606 assign to Phantasma 59 *Exeunt*] MS; 1606 omits 1 Scene I] Scena 3
1606 2-3 *Enter ... staffe*] Enter Phiom. Theod. his patient the Burgesse, and his man
with his staffe. 1606; Philo: Studio: Burges. MS 4 *his*] MS omits 5 THEODORE] 1606, MS
omit 6 Bull] Boll MS 7 all men] all men, all men MS 8 vater] water MS 8 intention]
intation MS 9 [v]ace] MS; race 1606 9 in] ind MS 9 *occip[u]t*] MS; *occipit* 1606 11 you
M[r.]] you sir Mr. MS 14 of] for MS

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; 20 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 25 go to the stoole without a phisition.

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

JAQUES *Vost[r]e tres humble serviture a vostre commandement.*

THEODORE *Donne[z] vous un gent[i]ll purge a Monsieur Burgesse.* I have con- 30 sidered of the crasis and [symptoma] of your disease, and here is *un 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 35 not afraide for my selfe, but I would not deprive the towne of so carefull a magistrate.

THEODORE O monsieur, I have a singular care of your valetudo. It is requisite that the French Phisitions be learned and carefull; your English velvet cap 40 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

18. *for[t] excellent, for[t] excellent*] an imitation of French, meaning 'very good.'

21. *credit*] reputation, credibility

23. *suppositor or a glister*] a suppository or enema

27-28. *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.

15 *ingentes*] ingantes MS 18 *for[t] excellent, for[t] excellent*] for excellent, for excellent 1606; fort excellent MS 20-21 magistrate; secondly] magistrate and secondlye MS 22 not hazard] not so hazard MS 24 to stoole] to the stoole MS 24-25 a ... experience] a gentleman of good experience told mee MS 28 *donnez vous une fort*] dou e vous? unfort 1606; donee vous un fort MS 28 *for*] pour MS 29 *Vost[r]e*] MS; voste 1606 29 *serviture*] serviteure MS 29 *commandement*] commandemant MS 30 *Donne[z]*] Donne 1606; donee MS 30 *gent[i]ll*] MS; gentell 1606 31 *symptoma*] MS; syntoma 1606 32 *per evacuationem*] pro evacuatione MS 33 *parlee*] parler MS

bounty. You shall heare from me good maister Doctor. Farewell farewell,
good maister Doctor.

[Exit.]

45 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.

STUDIOSO O how it grieves my vexed soule to see
50 Each painted asse 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.

55 STUDIOSO Sighs are the Chorus in our Tragedie.

PHILOMUSUS And rented thoughts continuall actors be.

STUDIOSO Woe is the subject;

PHILOMUSUS Earth the loathed stage

Whereon we act this fained personage.

60 [STUDIOSO] 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,

STUDIOSO Band be that hill which learned wits adore,

65 Where earst we spent our stock and little store.

PHILOMUSUS Band be those musty mewes where we have spent

Our youthfull dayes in paled languishment.

STUDIOSO Band be those cosening arts that wrought our woe,

Making us wandring Pilgrimes too and fro.

70 PHILOMUSUS And Pilgrimes must wee bee without reliefe,

And where so ere we run, there meetes us grieffe.

STUDIOSO Where [ere] we tosse upon this crabbed stage

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. *fourre . . . 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. *Mossy*] stupid, dull

62. *Band*] banned; cursed

63. *G[r]antae's*] Granta River, flowing near Cambridge

63. *whilome*] at times past

64. *hill*] Parnassus

65. *stock*] a sum of money or a fund

36 but I] but that I MS 39 Phisitions] Physition MS 44 *Exit*] 1606 omits 45 Sir] MS omits 46 teares] teene MS 47 still wayward] wayward still MS 49 STUDIOSO] MS continues 'Jaques' through rest of scene 52 yet] but MS 54 PHILOMUSUS] MS continues 'Theodore' through rest of scene 60 STUDIOSO] MS; 1606 omits 60 be] 'most like' appears in 1606 margin 62 throng] throngs MS 63 G[r]antae's] MS; Gantae 1606 63 bancke] banks MS

Griefe's our companion, patience be our page.
 PHILOMUSUS Ah, but this patience is a page of ruth,
 A tired lackie to our wandring youth.

75
 [Exeunt].

Act II. Scene II.
Academico solus.

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. 5
 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?
 ECHO Paying. 10
 [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? 15
 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. 20
 [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.
 ECHO Choller.

65. *store*] necessities; possessions
 66. *mewes*] places of concealment or retirement; college dorms and classes.
 68. *cosening*] cheating, fraudulent
 74. *ruth*] sorrow, distress
 75. *lackie*] a running footman; a constant follower
 3. *living*] an income or endowment; an ecclesiastical benefice, meaning the tenement of a certain property and congregation by a member of the clergy.
 4. *echo*] According to Leishman, a literary device that seems to have started with Euripedes lost play *Andromeda* and continued to be popular into the 16th and 17th centuries (264).
 5. *fond*] foolish
 13. *oyled*] oiled or lubricated as to relax; also anointed, referring to members of the clergy

or monarchy
 13. *Angells*] The order of spiritual beings superior to man in power and intelligence, who serve as messengers of God. Academico wonders if Angels, as divine messengers, can inspire Sir Raderick to give him the living.
 14. *Angells*] An old English coin marked with the device of the archangel Michael.
 19. *viccarige*] a vicarage, or residence of a vicar, or parson
 19. *gilded*] covered in a thin layer of gold
 20. *Gelled*] castrated; deprived of some essential part; weakened.
 22. *Cold cheare*] a cold disposition or expression; 'cheare' (cheer) is the face.
 24. *Choller*] cholera, or bile, which, according to the philosophy of the humours, could cause an individual to be wrathful if present in excessive amounts.

71 where so ere] wheresoever A 72 ere] MS; ever 1606 72 crabbed] troubled MS 76 *Exeunt*] MS; 1606 omits 3 ACADEMICO] A only gives this one Academico speech heading 5 i[t]] MS,A; if B 7 shall] should MS, A 11 ACADEMICO] MS; B stops assigning Academico speech headings 11 what's] what is MS 12 Giving] MS ends scene here with 'etc. etc. etc. etc.' 21 no] A omits

25 [ACADEMICO] Yea, will he be cholericke to heare of an art or a science?
 ECHO Hence.
 [ACADEMICO] Hence with liberal arts? What then wil he do with his chancel?
 ECHO Sell.
 [ACADEMICO] Sell it? And must a simple clarke be faine to compound then?
 30 ECHO Pounds then.
 [ACADEMICO] What if I have no pounds, must then my sute be prorogued?
 ECHO Roagued.
 [ACADEMICO] Yea? given to a Roague? Shall an asse this vicaridge compasse?
 ECHO Asse.
 35 [ACADEMICO] What is the reason that I should not be as for[t]unate as he?
 ECHO Asse, he.
 [ACADEMICO] Yet for all this, with a peniles purse will I trudg to his worship.
 ECHO Words cheape.
 [ACADEMICO] Well, if he give me good words, it's more then I have from an
 40 *Eccho*.
 ECHO Go.

Act II. Scene III.

Amoretto with an Ovid in his hand. Immerito.

AMORETTO Take it on the word of a Gentleman, thou cannot have it a penny
 under. Thinke on't, thinke on't, while I meditate on my faire mistres.
 5 *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,
 10 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 prounce.

26. *Hence*] from this time forward

27. *Hence*] do away with

27. *chancel*] 'The eastern part of a church, appropriated to the use of those who officiate in the performance of the services' (Parker Gloss. Archit. In OED).

29. *faine*] necessitated; obliged

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

30. *Pounds*] English money equivalent to twenty shillings.

31. *prorogued*] postponed or deferred

32. *Roagued*] left to wander about like a rogue or vagrant; left to beg

33. *Roague*] a dishonest rascal; an idle vagrant

33. *compasse*] to attain, to win

2. *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.

5. *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.

9. *chafred*] 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.

10. *hobby*] a pacing horse or pony

10. *faire*] beloved woman; his mistress

35 for[t]unate] MS,A forunate B 3 thou] you MS 4 on't] on it A 6 dull] bare MS 7 mistresse] mistresses A 9 I will] Ile MS

Then must I buy a jewell for her eare—
 A kirtle of some hundred crownes or more.
 With these faire gifts, when I accompanied goe, 15
 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 no body heere will take the paines to gelde his mouth?
 AMORETTO She's Cleopatra, I Marke Anthony. 20
 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. 25
 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. 30

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?' 5
 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 hobnails, and so to a peece of bread and cheese, and went his way; but
 now these fellowes are growne the onely factors for preferment. 10

- | | |
|--|--|
| 14. <i>kirtle</i>] a woman's gown | 25. <i>Luna ... Lunaticke</i>] 'Luna' is another name for the moon. In addition to its mythological association with Diana, the moon was thought to cause recurring periods of insanity as it changed its phases; Academicco subverts Amoretto's own lunar allusion. (OED). |
| 16. <i>Love's breakfast</i>] Leishman suggests that Amoretto refers to Philip Sidney's 79th sonnet in his sequence, <i>Astrophil and Stella</i> , which contains the phrase 'Breakfast of love.' | 26. <i>Aeneas ... Dido</i>] See myth gloss. |
| 17. <i>needle</i>] a sewing needle; with a sexual connotation | 27. <i>Io</i>] See myth gloss. |
| 17. <i>Adamant</i>] magnet | 27. <i>brasen asse</i>] shameless fool, referring to both Jupiter and Amoretto. |
| 18. <i>pricke</i>] thorn; penis | 28. <i>gull</i>] a fool |
| 19. <i>gelde</i>] to castrate | 29. <i>Pasiphae ... bull</i>] See myth gloss. |
| 20. <i>She's ... Dido is</i>] Amoretto proceeds to compare his love to a sequence of classical lovers. Academicco mocks Amoretto's comparisons with a series of counter-examples, playing on the sounds of the lovers' names. | 5. <i>gratuito</i>] a free gift |
| 22. <i>sute ... countenance</i>] Academicco suggests Amoretto looks like a scarecrow. | 6. <i>true-penny</i>] a trusty, honest person. Academicco is speaking sarcastically, implying Stercutio is true only to his pennies. |
| 24. <i>mutton</i>] Sheep's flesh, meant to be eaten as part of a meal. Also, a woman's flesh and genitals; a prostitute. | 7. <i>greasie slops</i>] filthy baggy breeches |
| | 10. <i>factors</i>] buying or selling agents |
| | 10. <i>preferment</i>] an ecclesiastical appointment |

16 *Love's*] 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 scurvy 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
15 cleere to it.

ACADEMICO ‘Not poundes but thanks.’ 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.

20 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,
25 this honestman could never abide 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
30 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
35 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
40 Gentleman of the Temple before.

11. *grating*] Because Stercutio ‘wants bringing up,’ he has misinterpreted Immerito’s ‘gratuito’ for a word he does understand—‘grating’—as Leishman suggests (268). The term ‘grating’ has added irony because it can mean ‘irritating’ or ‘fretting.’

15. *cleere*] honestly

17. *draper . . . over*] Academico sneers at Immerito’s fashion sense, as the draper, a cloth-dealer, has dressed Immerito completely in black, apparently against the current style.

19. *portion*] share of the estate

22. *poser*] an examiner; the individual who will be testing Immerito on behalf of the bishop.

22. *make scruple*] to hesitate or to be reluctant. There are certain questions Immerito does not want to be asked, so he asks his fa-

ther to pay off his examiner.

24. *He . . . Latin*] Immerito, who is not a scholar, cannot understand Latin.

24. *scruple*] an intellectual difficulty

27. *vaine*] a temporary state of mind or feeling

29–30. *Ovid . . . Barbarian*] The Roman poet *Ovid* was in exile c. 9–16 AD; the *Getae* were one of the barbarian peoples amongst whom he lived. Academico jokes that even after his death, *Ovid* is forced to converse with a barbarian—*Amoretto*.

36. *bringing up*] Immerito apologizes for his father, who lacks good education and breeding. *Amoretto* suggests that as long as Stercutio can supply the money for the living, he was brought up well.

13 thou] you MS 13 thou] you MS 14 thou] you MS 15 cleere] clearly MS 20 thou] you MS 21 thou] you MS 29 with] among MS 32 Sir] MS omits 33 AMORETTO] MS; Academico 1606 33 rather given] rather have given MS 33 an] a MS 34 should] shouldst MS 35 was wrapt] was even rapt MS

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 45 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]*. 50

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. 55

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 ox.

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 giftes to my father. 60

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

STERCUTIO Harke thou Sir, you shall have eighty thanks.

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 65 deale so kindly 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. 70

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

47 man] schollers MS 49 men] mens MS 50 speaketh wel] speaketh very well MS 50 *Chi ha [avra]*] *Chi ha havra* 1606; MS omits 51 here is] heers MS 52 that] it MS 52 to] MS omits 54 Why thus] Why then thus MS 55 tactive] MS; tractive 1606 56 Sir] MS omits 56 that] MS omits 57 at the] in MS 58 an] a MS 58 or] MS; if 1606 59 so] and so MS 61 an] a MS 63 thou] you MS 63 eighty] fourscore MS 65 would] will MS 67 a toward] a good toward MS

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
5 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 remains in his bladder. God save
you, Sir.

10 AMORETTO By the masse, I feare me I saw this Genus and Species in Cam-
bridge before now. Ile take no notice of him now. By the faith of a gen-
tleman, 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?

15 ACADEMICO [Sir], a poore old friend of yours, of S[t. Johns] Colledge in Cam-
bridge.

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.

20 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 sory
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
25 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 heretofore.

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 be-

cause of you.' This seems a generous admis- sion on Amoretto's part; thus, he may say it in hopes that it will make Academico leave.

25. *musin 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.

68 his learning] he hath MS 72 abroad to] abroad in to the parke to MS 2 *Enter*] MS omits 3 I] y MS 4 a living] livings MS 8-9 God . . . Sir] MS, continuing from the previous page, inserts an Academico speech heading 10 feare me I saw] am afraid I have seene MS 11 By] on MS 12 pretty Elegy] prety pretye Elegie MS 15 Sir] MS; see 1606 15 yours, of] your Sir of 15 S[t. Johns]] MS; S. () B, S. [gap] A 19 Queene's day] November 17th, the day of Queen Elizabeth's accession, first publicly celebrated in 1570. (*Phrase and Fable*) 20 but I] but indeed I MS 22 Sir] MS omits 25 Maze] MS; meaze 1606 27 as] is MS 28 hetherward as yet] MS omits

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 thanks those daies I have to live. 30

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. 35

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. 40

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 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. 45

AMORETTO Hunter's luck, Hunter's luck Sir, but there was a fault in your Hounds that did [not] spend well. 50

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. 55

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).

57. *blowing for the terriers*] blowing a horn to call the dogs

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] untapezing MS 54 the Fox] him MS 56 the] that MS 56 father] father in MS 57 there is] ther's MS

- 60 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 bo[o]ne deserts should bee sounded with so many minims, so many quavers.
- 65 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.
- 70 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.
- 75 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
- 80 the hound that hunts after a game unknowne, and [hee] blowes the villaine.
- AMORETTO Sir, I will blesse your eares with a very pretty story: my father out of his owne cost and charges keeps an open table for all kinde of dogges.
- ACADEMICO And he keeps one more by thee.
- AMORETTO He hath your Grey-hound, your Mungrell, your Mastife, your
- 85 [Lemure], your Spaniell, your Kennets, Terriers, Butchers’ dogs, Bloud-hounds, Dunghill dogges, trindle tailes, prick-eard cures, small Ladies’ puppies, [R]aches and Bastards.
- ACADEMICO What a bawdy knave hath he to his father, that keeps his *Rachell*,

59. *winde*] blowing or sounding of the horn
 60. *quavers*] musical notes
 63. *bo[o]ne deserts*] good worth, merit, or excellence; Academico promises to proclaim Amoretto’s goodness if he will help Academico attain the living.
 63. *minims*] musical notes
 68. *recheat*] the act of calling the hounds to begin the hunt or to close it.
 72. *releefe*] The giving of food to the dogs after a successful hunt. Academico plays on Amoretto’s use of the word, suggesting that patrons should relieve those in need with patronage.

75. *veline*] According to the *Book of St. Albans*, a ‘veline’ is a horn call that is sounded when the hunters cannot identify what their hounds are chasing.
 80. *blowes the villaine*] with a play on ‘sounds the veline,’ Academico seems to mean that he hunts after Sir Raderick’s patronage, a game unknown, but, instead, Sir Raderick blows the villain, meaning he inflates Immerito’s pride by hiring him. However, Leishman suggests that Academico mistakes Amoretto’s ‘veline’ for ‘villain’ (277).
 84–87. *Grey-hound . . . [R]aches*] kinds of dogs

60 quavers; one] quavers one minim and one quaver one mimim conteyneth four quavers, one MS 62 any] your MS 63 bo[o]ne deserts] A; bone deserts B; beau deserte MS 67 the] MS; thy B; th A 68 the] MS; 1606 omits 69 marke you sir] (marke you sir) 70 sir] Sir etc. 73 good every] good if every MS 73 winde] finde 1606 75 veline] MS; relieve 1606 75 your sweetest] your cheifest and sweetest MS 76 a game unknowne] an unknowne game MS 80 a] the MS 80 hee] MS; 1606 omits 85 Lemure] MS; Levrier 1606 85–86 Bloud-hounds, Dunghill dogges] MS omits

[getts] his bastards, and lets his sonnes be plaine Ladies' puppets, to beray
a Ladie's Chamber. 90

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 95
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 sixth yeare a
Hart. As likewise the [Roa-bucke] is the first yeare a *Kid*, the second yeare 100
a *Garle*, the third yeare a *Hemuse*, and these are your special 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 105
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; 110
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 upstartd 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 115

86. *curre*] low-bred dogs; applied figuratively to persons, implying a surly nature.

88–90. *keepes . . . Chamber*] Academico plays on Amoretto's dog catalog. Sir Raderrick keeps a *Rachell* (here, the name of his prostitute) with whom he has bastard children, while Amoretto lives as a lap dog to his mistress in order to defile her bedchamber, implying the loss of her virginity.

89. *beray*] to dirty or defile

94. *rascall Deere*] the young, lean, or inferior deer of a herd, distinct from the full-grown bucks or stags.

94–101. *Buckes . . . Hemuse*] Amoretto describes the progression of names of a buck, a hart, and a roebuck. In short, Amoretto was taking his friends out to hunt five-year-old male deer.

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

110. *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.

87 [R]aches] MS; Caches 1606 89 getts] MS; hath 1606 89 sonnes be plaine] sonne bee a plaine MS 89 puppets] puppye MS 91 gallant leash of] leashe of gallant MS 93 desiring] desirous MS 93 of the] MS omits 96 yeare] MS; 1606 omits 100 Roa-bucke] A; Raw bucke B; Rowbucke MS 101 Hemuse] hemase MS 102 call] terme MS 104 to] unto MS 105 knewe] MS; know 1606 108 travaile] travell A 109 intercept from] intercept him from MS 111 presently coted] presentlye hee coated MS 111 Hart] bucke MS

hours—thrise our hounds were at default, and then we cryed, ‘[Assayne, arere, so ho.]’ Through good reclayming, my faulty hounds found their game againe and so went through the wood with gallant [noice] of musicke, resembling so many Violls Degambo. At last the Hart laid him downe,
 120 and the Hounds seized upon him; he groned and wept and dyed. In good faith, it made me weepe too, to thinke of *Acteon’s* fortune, which my *Ovid* speakes of.

He reades Ovid.

Militat omnis amans, et habet sua castra cupido.

125 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
 130 and the lights and the bloud, the Huntsmen hallowed, ‘So ho, [*Venez*] 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 streight we heard him cry, ‘*Beamond,*’ and by that I knew that they had the [hare on]
 135 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,*

- | | |
|---|--|
| 112. <i>proferd, and reproferd</i>] advanced and re-advanced | 127. <i>my art</i>] hunting |
| 114. <i>soyle</i>] a pool or stretch of water used as a refuge by a hunted animal | 130. <i>lights</i>] lungs |
| 115. <i>avaunt relay</i>] an avant-lay; the laying on of fresh hounds to intercept a deer already chased by others | 130–131. ‘ <i>So ho, [Venez] a coupler,</i> ’] Loosely, ‘So ho. Come together!’ |
| 116. <i>default</i>] loss of the scent or track | 131. <i>coupled</i>] dogs tied together in pairs |
| 116–117. <i>Assayne, arere, so ho</i>] A hunting call; perhaps a corruption from the French words ‘assez,’ meaning ‘enough’ and ‘arrire,’ meaning ‘back’ (Leishman 281). | 132. <i>advantage</i>] a place of vantage, an elevation; also, a better position or place ahead |
| 119. <i>Violls Degambo</i>] stringed instrument held between the legs while being played | 132. <i>couples</i>] leashes holding two dogs together |
| 121. <i>Acteon’s fortune</i>] See myth gloss. | 133. ‘ <i>horse, decouple, Avant,</i> ’] Loosely, ‘Release from the leashes!’ |
| 124. <i>Militat . . . cupido</i>] ‘Every lover is a soldier, and Cupid has a camp of his own’ (Ovid, <i>Amo. I, ix, 1</i>). This opens an extended metaphor comparing the behavior of a soldier toward his captain to that of a young man toward his lover. | 134. <i>Beamond</i>] A corruption of Beaumonde, of which a literal translation would be ‘beautiful world.’ This seems to refer to the hound that has found the hare (Leishman 283). |
| | 135. <i>sore</i>] of a hare, to traverse open ground |
| | 135. <i>prick</i>] of a hare, to make a track in running |
| | 3. <i>de arte amandi</i>] ‘About the art of loving.’ Another title for Ovid’s poem more commonly called <i>Ars Amatoria</i> —‘The Amorous Art.’ |

114 the] MS; 1606 omits 115 avaunt relay] Leish.; adauntreley 1606; advantreilley MS 116–117 Assayne, arere, so ho] Leish.; a slaine, streight so ho 1606; a s[t?]ayne streare so ho MS 118 gallant [noice] A; gallant notice B; a noyse MS 119 Violls Degambo] violl de Gambos MS 120 and the] and whilst the MS 127 my] our MS 128 yet] MS omits 130 *Venez*] Leish.; Venue B; Venus A; venus MS 131 returned] returning MS 134 *Beamond*] Leish.; le Amond 1606,MS 134–135 hare on] MS; hare and on 1606 135 him] MS; 1606 omits 136 ha] MS omits 2 *Enter . . . Page*] Amoretto’s Page MS 3 what’s] what is MS

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 5 hound, desiring that most faire and amiable dog to grace his company in a stately galliard, and if the dog, seeing him practise his [lofitye] pointes as his crosпойnt [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 10 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 15 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 begins to have an elegant smack of my stile. Why then, thus it was, *Jack*: a scurvy meere Cambridge scholler—I know 20 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 25 paire 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 30 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. *crosпойnt*] 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 spe-

cific 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

6 that] the MS 7 lofitye] MS; lusty 1606 8 and his] MS; 1606 omits 9 his] her MS
 12 *Amoretto . . . reads*] MS; Amor. He opens Ovid and reades it 1606 13 AMORETTO'S PAGE] MS omits 15 *Jack*] Jackey MS 22 I] a MS 24 [t]roubled] MS,A; rroubled B
 25 the] a MS 28 will] would MS

I was in Cambridge and lay in a Trundlebed under my tutor, I was content
 35 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 possest of my love, and came hither to
 take acquaintance of me, and thought his olde familiarity did continue, and
 40 would beare him out in a matter of waight. 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.

45 *He reades Ovid.*

AMORETTO'S PAGE Simple indeede, they are, for they want your courtly com-
 position of a foole and of a knave. Good faith, sir, a most absolute jest,
 but me thinks it might have bene followed a little farther.

AMORETTO As how, my little knave?

50 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 untrusse an apple pye, or
 55 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,
 60 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.

Exit.

AMORETTO'S PAGE Is not this an excellent office to bee Apothecary to his
 65 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. Hav-
 ing 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

53. *venter*] venture

56. *trenchers*] a flat piece of wood on which
 meat was served. The Page jokes that he
 would have continually served Academico new
 trenchers without letting him eat what was on
 his current trencher, as in the 'taming scene'
 of *The Taming of the Shrew*.

62. *mutes*] discharges its feces

65. *skoring*] marking with lines; keeping a
 tally

35 some place] some meane place MS 35 the] my MS 37-38 hee thought himselfe there-
 fore] hee therefore 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 Apothecary MS

of his haw[k]e's traine, and he writhes his mouth, and swears—for hee can doe that onely with a good grace—that you are the most shallowe-braind fellow that lives. Do but say his horse stales with a good presence, and hee's your bondslave. When he returnes, Ile tell twenty admirable lies of his hawke, and then I shall bee his little roague and his white villaine 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. 5

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 10 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. 20

70. *stales*] urinates

70. *presence*] demeanor, carriage

72. *white*] precious; a term of endearment

74. *felicity*] good fortune

3. *tithes*] A tenth part of an individual's income that is pledged to the church.

4. *farming my tithes*] To lease the proceeds or profits of tithes for a fixed payment. Sir Raderick will give Immerito his tithes after Raderick has taken out a portion for himself.

6-7. *You ... of*] Immerito must deposit some property or pledge something to Sir Raderick and the Recorder to secure his living. Immerito must perform the duties of his living, including handing over his security, to Raderick and the Recorder's liking.

6. *put in security*] to hand over or deposit property (here, tithes) as a means of securing

a person's fulfillment of an obligation

13. *reason*] cause, or intellectual power

14-16. *for ... himselfe*] Leishman takes this statement to mean that the Page implies Immerito will never be able to regain the amount of money he has promised Sir Raderick through his tithes, even if he eats only furmenty for the next seven years.

15. *furmenty*] furmety or frumenty, a dish made of hulled wheat boiled in milk and seasoned with cinnamon, sugar, and other spices

16. *Sheepe*] a stupid, timid person

18-19. *make tryall of his gifts*] test his natural faculty or talent, with a hint of 'gifts' as 'money.'

19. *clerke*] scribe or secretary

20. *serve the turne*] to suffice in the job; here, the office of the clerk

65 skoring] MS; scouting 1606 68 haw[k]e's] A; hawks MS; hawes B 71 hee's] hee is MS 71 tell twenty] tell him twenty MS 73 there is] there's MS 75 *Exit*] MS; 1606 omits 3 the] your MS 5 an't] MS; and 1606 7 like] think[e] MS 9 that] MS omits 12 (it seemes)] it seemes MS 13 for it] for't MS 15 yeare, and yet he] years and hee MS 19 there] heere MS 19 Oh] or MS

[SIR RADERICK'S] PAGE 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 Sattine suite he weares; to my Lady in the similitude of a loose gowne; to my maister in the likenesse
 25 of a silver basen and ewer; to us Pages in the semblance of new suites and points. So maister *Amoretto* plaies the gull in a piece of a parsonage, my maister adornes 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
 30 point for a piece of a parsonage. I thinke heer's tryall inough for one man's gifts.

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

[SIR RADERICK'S] PAGE He is a handsome young man indeed and hath a proper gelded parsonage.

35 RECORDER 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?

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

RECORDER 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.

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

IMMERITO The Feminine, sir.

21. *gifts*] second and third occurrences: ito must give up life's pleasures, thus becoming gelded. Also, a play on the word 'gilded,' implying how Immerito bought his parsonage.

23. *colour*] outward appearance

25. *basen*] a circular, shallow vessel that holds water for washing purposes

25. *ewer*] a water pitcher with a wide spout

26. *points*] Tagged laces used to tie hose to a doublet or used for lacing other pieces of clothing.

26. *piece of a parsonage*] piece of the living or benefice; each time Immerito buys favor with his bribes, he is giving away a piece of his parsonage.

28–29. *blow point*] a game (OED). According to Leishman, it must be a game involving points, or laces, as it is cited among a list of other games in which points are used and won (289).

32. *likely*] good-looking; suitable or qualified.

34. *gelded*] Once becoming a parson, Immer-

37. *propound*] propose

37. *resolved*] answered

38. *person*] parson; the er/ar sounds were the same in early modern English; hence, person/parson or Pernassus/Parnassus.

40. *tithe pigge*] a pig due or taken as tithe

45–46. *whether . . . worthy?*] Both Immerito and Raderick are wrong. In Lyly's Grammar, Shorte Introduction (1574), it states: 'Where note, that the Masculine gender is more worthy than the Feminine, and the Feminine more worthy than the Neuter.' Thus, when an adjective is modifying two nouns of different gender, it takes the gender of the 'worthier.' Raderick and Immerito's choice shows not only their ignorance, but also their love of the female gender, i.e. wenches.

21 his] MS omits 21 gifts] guift MS 23 the] MS; 1606 omits 24 likenesse] similitude MS 26 So maister] So that Mr MS 27 cupboord] cuppoord A 27–28 my . . . parsonage] MS omits 33 handsome] proper MS 39 in] at MS 42 that] this MS 44 that] it MS 45 now] you MS 46 Masculine gender or the feminine] masculine or the feminine gender MS

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 Grammarian.
[SIR RADERICK’S] PAGE No marvell my maister bee against the Grammer, for 50
he hath alwayes made false Latin in the Genders.
RECORDER 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 55
the head of his vertues, not of his learning.
[SIR 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, 60
otherwise called an Almanacke.
RECORDER 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? 65
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.
[SIR 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 70
Dunsery.
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. 75
Write downe that boy, to shew his learning in poetry. How many miles
from Waltham to London?
IMMERITO Twelve, Sir.

55. *heads*] headings

57. *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

61. *Almanacke*] an annual book of tables containing calendars and astronomical, astrological, and meteorological information.

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. *Domicall 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

49 Write boy that] write downe that boy MS 50 marvell my] marvaile if my MS 52 of] MS,A; off B 53 none] none sir MS 55 and referre this] and referre, and referre this MS 58 Asse[s] MS; Asse 1606 59 I will] Ile MS 60 another pointe] MS; an author 1606 63 book[s] MS; booke 1606 64 as are] as there are MS 66 an’t] MS; and 1606 68 skill] learning MS 70 letters] MS omits 70 that is] thats MS 73 Aprill] Thirty dayes hath September, Aprill MS 73 eight and twentye] MS; 28 1606 75 smack] smatch MS 76–77 miles from] miles is it from MS

SIR RADERICK How many from [Newarke] to Grantham?
80 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.
85 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?
90 IMMERITO The last quarter, the fifth day, at two of the clock and thirty-eight
minuts 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.
95 [SIR RADERICK'S] PAGE *As Colit 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.
100 [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
105 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 . . .
110 SIR RADERICK That's too lowe.
IMMERITO If any man or woman, can tell any tidings of a Horse with foure
81. *Carrier's horse*] A carrier was an indi- 83. *Cipher*] zero; also, a person filling a
vidual hired to transport goods and parcels, place, but of no value; hence, Immerito.
usually within fixed time constraints. If we ac- 95. *As Colit astra*] 'Astronomy tends the
cept 1606's reading, Immerito has grossly un- stars.' The conclusion of a traditional verse
derestimated his milage: it is 139 miles from of the seven liberal arts.
the city of Waltham to London and 117 miles 100. *subject*] a target for literary abuse
from Newmarket to Grantham. Conjecturing 101. *Asse*] the beast of burden, but also a
Waltham Cross instead of Waltham and using conceited fool
MS Newarke instead of Newmarket, however, 101. *Ape*] a fool
we conclude the Page is implying surprise at 107. *If any man or woman*] Immerito
the accuracy of Immerito's answers and com- has been given an advertisement to read to
menting that he must have been the horse, be- demonstrate his speaking abilities, or lack
cause, stupid as he is, he could not have been thereof.
the rider.

79 Newarke] MS; Newmarket 1606 81 doubt he] doubt in his da[]yes hee MS 84 RECORDER]
MS; 1606 assigns to Immerito 85 learning] cunnige MS 90 fifth] 5. 1606, MS 93 Astronomer]
Astrinomer MS 95 *Colit*] collit MS 97 seventeenth] 17th MS; 17. 1606 98 referre] refeere
A 111 a] an MS

feete, two eares, that did stray 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 Ecclipse of the Moone. 115

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

RECORDER 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. 120

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 Clearks are not the wisest men. This is therefore first to exhort you to abstaine from Controversies. Secondly, not to gird at men of worship, 125 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 persever to bee your worshipfull friend and loving patron.

IMMERITO I thank you worship; you have beene the deficient cause of my preferment. 130

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 Moore-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. 135

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

122. *erudition*] education, hence a synonym Arminian controversy in 16-17th century, in reference both to the origin of evil and to the reprobation of the wicked.¹

123. *exhortations*] admonishments

125. *gird*] to strike or assail; Sir Raderick does not want Immerito preaching at him or any other men of wealth.

129. *deficient cause*] According to the OED, 'The conception and the phrase (*causa deficiens*) 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 English it came into vogue during the Calvinistic-

131. *dispatch*] dismiss; get rid of

132. *remember . . . yeare*] The twelve pence to be paid will go to Immerito. The rest of the tithes will be reserved for Raderick.

133. *Moore-fields*] Moorfields, a London district, named after the Moorfields district north of the city, which were originally marshlands but were drained in 1511 and finally inhabited during the 18th century.

133. *unthrift*] an unthriving, dissolute person
3. *flesht*] initiated in or habituated to a practice

3. *prodigall*] wasteful in expenses

112 seventh] 7 MS 113 forenoone] morninge MS 113 fift] 5 MS 114 Hee talks of] MS; I tooke of 1606 114 a] an MS 114 just] MS omits 114 were the] weare of the MS 116 a] MS omits 118 tis so] MS omits 118 very] MS omits 118 throughly] thoroughlye MS 122 thee] you MS 123 this] that MS; the A 126 selfe] witt MS 135 *Exeunt Immerito and the Page*] MS omits 2 *and*] MS omits 4 notably] MS omits 4 That] it MS

5 much, much good I assure you.
 RECORDER 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 thinkes he is a man of such merit, the world
 cannot sufficiently endow him with preferment—an unthankefull Viper, an
 10 unthankefull 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,
 15 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;
 20 His thirsty Dad drinkes 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 year's day,
 But his mawe must be capon crambd each day.
 25 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,
 30 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. <i>princox</i>] a conceited youth | 22. <i>scrape</i> . . . <i>legges</i>] to bow twenty times |
| 9. <i>Viper</i>] a spiteful person; a villain | 24. <i>mawe</i>] mouth |
| 9–10. <i>an</i> . . . <i>him</i>] Alluding to Erasmus (Adagia IV, ii, 40), who relates Aesop's fable of a farmer who warmed a frozen serpent against his chest only to have the revived serpent fatally bite him. | 25. <i>triple beneficed</i>] a hyperbolic statement, suggesting scholars need to be endowed with the equivalent of three benefices (church livings) to be satisfied. |
| 12. <i>stamell</i>] coarse wool | 26. <i>thunderbolt</i>] to strike as with a thunderbolt; to astonish, amaze, or terrify |
| 13. <i>scrubd</i>] dressed poorly, in rags | 29. <i>prating</i>] chattering |
| 14–16. <i>commencement</i> . . . <i>gentleman</i>] 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. | 29. <i>parats</i>] parrots; also, persons who resemble parrots in some way; here, in their propensity to talk. |
| 18. <i>roufe</i>] roof, and by extension, a house or dwelling | 31. <i>thacked</i>] thatched (see MS collation); covered with straw or hay |
| 19. <i>locke</i>] a hair curl worn by courtiers. | 33. <i>Knights, Lords, and lawyers</i>] 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. |

5 much, much] much good, much MS 6 upon] on MS 6 an] a MS 10 revived] relieved MS 12 stamell] start upp MS 13 of] a 1606 18 dwell[s]] MS; dwell 1606 24 crambd] cramm'd MS 31 thacked] thatched MS 33 lawyers] ladies MS

Which doting sires in old age did erect. 35

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 40 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 45 was thus:

Sir Raderick keepes no chimney Cavelere,

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*. 50

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 indeede there should bee any such privilege for proud beggars as Cambridge 55 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.

RECORDER This scorne of Knights is [too] egregious.

But how should these young colts prove amblers, 60

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 fidling boy [playeng] a fit of mirth— 65

The gray beard[s] scrub, and laugh and cry, 'Good, good.

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. *knavish*] 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

57. *plague*] 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

60. *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

34 those] these MS 38 Faith] I faith MS 39 a] an A 40 I] MS omits 41 words] word MS 43 beray] berime MS 44 there] that MS 45 at] in MS 49 on] one MS 50 violl] viall A 51 vyoll *de gambo*] violl Gambo MS; vyall *de gambo* A 51 best] whole MS 53 if . . . Recorder] Mr Record: if you looke in too't MS 54 tis] it is MS 55 indeede] MS omits 55 privilege for] priviledgd places for MS 59 too] MA,A; two B 60 should] MS omits 61 gated] MS; galed 1606 63 against] gainst MS 65 playeng] MS,A; paying B

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.
 70 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 RADERICK 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 RADERICK 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
 80 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
 85 not come much too late.

Exeunt.

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—some sprinkling, some sprinkling. *Verbum sapienti*
 5 *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. *prided 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. *busie*] 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. *dunce*] a dull-witted person

66 beard[s] MS; beard 1606 67 Scurdge] scourg MS 69 lett] MS; tell 1606 71 here their] 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 bootye 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 seemes 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. 15

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 cobbler's shooinghorne.

AMORETTO Her nose is like a beautious maribone. 20

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 25
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 relish these tongues in some sort. Oh, now I do remember I hear[d] a report of 30
a Poet newly come out in Hebrew; it is a pritty harsh tongue, and [doth] relish a Gentleman traveller. But come, lett's haste after my father. The fieldes are fitter to heavenly meditations.

[Exit].

AMORETTO'S PAGE My maisters, I could wish your presence at an admirable 35
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

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.

20. *maribone*] marrowbone, a bone with the edible marrow

25. *point-trusser*] a valet or page who trussed or tied his master's doublet laces

28. *Ronzard, and Dubartas*] Pierre de Ronzard (1524-85) and Guillaume de Salluste Du Bartas (1544-90). Two French poets.

32. *relish*] either 'to have the tinge or quality of' or 'to appreciate'

37-38. *Italian looke and spanish face*] Amoretto tries to resemble a true Spaniard or Italian.

10 mine old cloathes] my ould cloaths MS 10 a neighbourlike brute] a good neighbourly br[u]te 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 Greeke, 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

40 action on this unknowne tongue after this sort: first looke on the title and
 wrinkle 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 guld the standers
 by sufficiently, throwes the booke away in a rage, swearing that he could
 45 never finde bookes 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
 5 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 celestially fire within my braine
 That gives a living genius to my lines,
 10 How ere my dulled intellectuall
 Capres lesse nimble 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 spehere in heaven.
 15 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,

- | | |
|---|---|
| 43. <i>conceit</i>] an ingenious or witty notion | 13. <i>sluggish</i>] not easily moved to action |
| 45. <i>true printe</i>] printed correctly | 13. <i>nest</i>] bed |
| 45. <i>Padua</i>] A major center for Renaissance learning, home to the University of Padua, world-renowned for its studies in law, philosophy, and medicine. | 14. <i>highest spehere in heaven</i>] Heavenly bodies, such as planets, were thought to be held within revolving, concentric spheres around the earth; the <i>primum mobile</i> , first movable, was the outermost sphere, whose movement moved all the inner spheres. |
| 3. <i>designe</i>] plan, scheme | 15. <i>paltry</i>] worthless, contemptible |
| 4. <i>subtill</i>] crafty, cunning | 15. <i>trulles</i>] prostitutes or concubines; here, applied to the Muses |
| 5. <i>beseeme</i>] become or suit in appearance | 15. <i>Helicon</i>] See myth gloss. |
| 7. <i>silver-sounding</i>] soft-toned, melodious | 17. <i>eye</i>] the sun; the following conceit of Phoebus/the sun as an omniscient spy into human affairs is a conventional one. See <i>Venus and Adonis</i> 175-180. |
| 8. <i>fire</i>] burning passion; zeal | 18. <i>firmament's</i>] In cosmology, the sphere |
| 10. <i>ere</i>] ever | |
| 10. <i>intellectuall</i>] intellect, mind | |
| 11. <i>Capres</i>] capers; to dance or leap in a frolicsome manner | |
| 12. <i>hunt's up</i>] tune played to wake huntsmen | |
| 13. <i>mount</i>] rise | |

40 on] over MS 40 after] on MS 41 read] red A 41-42 bites a lip] bite the lippe MS
 45 finde bookes] find a booke MS 45 *Padua*] MS; Ioadna 1606 45 enquire] enquires MS
 47 end. He] end, and hee MS 47 glad] bragg MS 48 this] his A 48 time] MS,A; B
 omits 1 Act III] MS; Act 2 1606 2 *Enter*] MS omits 3 wine whets] wine I hope whetts
 MS 5 that] which MS 6 wing[s]] MS; wing 1606 8 within] thats in MS 10 dulled]
 dullard MS 11 afore] of yore MS 13 out] fourth MS 13 sluggish] sluggards MS

The heavens' [prompter] that doth peepe and pry
 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.

20

PHANTASMA *Currus auriga paterni.*

INGENIOSO Nay, prethee good *Furor*, do not roave in rimes before thy time. 25
 Thou hast a very terrible roaring muse, nothing but squibs and [fireworks].
 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 30
 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 35
 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 40
 laid in *Aqua fortis* and Gunpowder.²⁰

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

30–31. *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 nightcaps with sweat and to dirty linen shirts through sexual escapades

37. *foggie*] dull, confused

38. *thwick-thwack*] repetition of thwacks, vigorous strokes or whacks

19 prompter] MS; promotor 1606 19 doth] dost MS 23 a] MS; 1606 omits 24 *auriga*] Aurga MS 25 roave] roare MS 26 fireworks] MS; fine jerkes 30 *compend[i]um*] MS,A; compendium B 31 Chimney] chimneyes MS 31 winters] yeers MS 32 at] in MS 32 [a]ffect] MS; effect 1606 32 one] and MS 35 in Circle] in a Circle MS 38 thwick-thwack] MS; thick-thwart 1606

The [cerule] current of my sliding verse,
 Gentle shall runne into his thick-skind eares,
 45 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,
 50 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.*

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

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

60 INGENIOSO Inough *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
 65 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,

40–41. *sting* . . . *Gunpowder*] A reference to Nashe's *Pierce Pennilesse*. See L.N.

41. *Aqua fortis*] literally, strong water; early scientific name of commercial nitric acid, a powerful solvent and corrosive agent.

42. *In* . . . *formas*] 'The mind moves to express images, having been changed into new' (Ovid, *Met.* I, 1). *Corpora* (bodies) at the beginning of the next line in Ovid concludes the meaning of this clause.

43. *cerule*] cerulean; deep blue

43. *current*] stream

43. *sliding*] flowing

45. *magnifico*] a person of high rank or position, from the honorary title bestowed upon Venetian magnates

49. *debarre*] to exclude, prohibit

49. *by*] apart from

49. *dunghil*] vile as a dunghill

51. *earth-wroting snout*] like a pig; Sir Raderick cannot understand heavenly poetry.

53. *Bella per Emathios*] 'Wars through Emathia' (Lucan, *Pharsalia* I, 1). This opens Lucan's account of Julius Caesar's civil war with Ptolemy in Emathia (Thessaly or Northern Greece), the martial subject of which

stands in contrast with the amorous myths of the *Metamorphoses*. These two works illustrate the contrast between terms of 'sugar candy' and of 'gunpowder.'

54. *Furor arma ministrat*] 'Madness lending arms' (Virgil, *Aen.* I, 150).

55. *shake*] brandish or flourish threateningly

55. *point*] weapon's point

56. *poinard*] dagger

57. *Quarter*] to cut a person's body into four parts as punishment

59. *Scalpellum* . . . *tuis*] 'Let there always be present for your studies your prepared arms—the pen, knife, quills, ink, paper and books' (William Lily, *Carmen de Moribus* 15–16).

61. *trussing your points*] tying your laces

62. *Omne tulit punctum*] 'He has won every vote' (Horace, *Ars Poe.* 343). 'He' is a poet whose verses both delight and instruct the reader. Robert Greene quoted this line as a motto for his title pages.

63. *piping*] shrill-sounding

64. *sugar*] sweet or honeyed

65. *pocket glasse*] a pocket-sized mirror

66. *muske*] an odorous substance secreted by glands in male musk deer, used in perfume.

39 Mary . . . tearms] MS,A; B omits 40 his] A omits; the MS 43 cerule] MS; Seruile [Servile?] 1606 44 Gentle] Gently MS 50 towring] MS; lowting 1606 51 wroting] rooting MS 56 out] upp MS 56 riving] riming MS 58 *Scalpellum*] MS; 1606 omits 59 *S[ic]nt*] MS; Sunt 1606

and his mistresse; one that more admires the good wrinkle 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 together his [fly blowne] sonnettes of his mistresse and her loving pretty 70 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.*

75

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

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

Exeunt.

Act III. Scene V.

Enter Philomusus, Studioso.

STUDIOSO Well *Philomusus*, we never scaped so faire a scouring. Why, yonder are purseuants 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. 5

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. 10

He doubles grieffe 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?

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. *purseuants*] 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. *darkesome*] dark, gloomy

9. *gaile*] jail

13. *grudging*] complaining, resentful

66 talk[s]] MS; talke 1606 67 or] MS; 1606 omits 68 silke] sike MS 70 fly blowne] MS; fiblow B; fiblowne A 71 (*Phantasma*)] Phantasma MS 76 imps] MS; nimphe B; mips A 77 hundreth] hundred MS 78 *calescim[u]s*] MS,A; calescimns B 2 *Enter*] MS omits 5 feare] MS omits 8 waile] wealth MS 11 doubles] do[w]b[t]les MS 11 grieffe] greives MS

15 Or let them make our life lesse greivous be,
Or suffer us to end our misery.
STUDIOSO Oh no, the Sentinell his watch must keepe,
Untill his Lord do licence him to sleepe.
PHILOMUSUS It's time to sleepe within our hollow graves,
20 And rest us in the darkesome 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.
25 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 mischief dogs us still and still for aye,
30 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,
35 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?
40 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,
45 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. <i>Ghost</i>] person; equivalent of spirit or soul | 32. <i>lettered</i>] educated |
| 16. <i>suffer</i>] allow | 33. <i>oyle</i>] oil as lamp fuel for late-night |
| 17. <i>Sentinell</i>] guard | studying |
| 22. <i>Pined</i>] exhausted by suffering or hunger | 36. <i>[y]wandred</i>] wandered |
| 23. <i>tappe</i>] a hollow or tubular plug through | 38. <i>tryed</i>] tested for goodness |
| which liquid, especially liquor or water may | 39. <i>[r]ent</i>] torn; wearing ragged clothing |
| be drawn | 40. <i>balefull</i>] malignant, deadly |
| 29. <i>doggs</i>] tracks; pursues | 41. <i>Pight</i>] pitched; staked; fastened |
| 29. <i>still</i>] always; constantly | 41. <i>craggy</i>] rugged, perilous |
| 29. <i>for aye</i>] forever | 42. <i>do shrike</i>] shriek |
| 31. <i>gamesome</i>] frolicsome; playful | 44. <i>wise</i>] manner, fashion |
| 32. <i>Carked</i>] thought or cared | |

21 and] our MS 33 is spent] yspent MS 34 teare] teate A 36 [y]wandred] MS; wandred
1606 39 [r]ent] MS; tent 1606 40 the] that MS 40 balefull] MS; basefull 1606 41 craggy]
crabby MS 42 do shrike] to shreeke MS 44 in] MS,A; ln B

STUDIOSO To waile thy haps argues a dastard minde.
 PHILOMUSUS To beare too long argues an asse's kinde. 50
 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 sleepeie plaints commence?
 PHILOMUSUS Why should I ere be duld with patience?
 STUDIOSO Wise folke do beare [what] strugling cannot mend. 55
 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. 60
[Exeunt]

Act IV. Scene I.

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

SIR RADERICK *Master Prodigio, 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; therefore, 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 few 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 commit suicide.

48. *yrked*] irked, vexed

48. *Curst ... misery*] Throughout this passage, 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. *haps*] 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 meanes can no wayes happy be, / It is an Asse's parte to beare the saddle styl we see.'

51. *chance*] misfortune, mishap

53. *sleepeie*] heavy; inducing sleep

53. *plaints*] complaints

3. *scouring of*] cleaning by hard rubbing

4-5. *Your land is forfeited*] Prodigio has borrowed money from Sir Raderick, mortgaging his land for the loan. According to Leishman, 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 following: 'If Sir Raderick had failed to take formal notice of the fact that Prodigio had not repaid the sum borrowed by the date agreed upon, he would have been forfeiting his right to Prodigio's land' (311). However, given Raderick'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.

47 Him ... we] MS omits 48 Will ... misery] And by his counsell end our miserye MS
 50 beare] heare A 51 Long ... cast] MS omits 52 But ... last] MS omits 53 dost] doth A
 53 these sleepeie] thy sleeping MS 55 what] MS; with 1606 58 ere] still MS
 61 *Exeunt*] MS; 1606 omits 3 *scouring of*] scowring MS 5 the] your MS 7 take] MS;
 breake 1606 9 being Justice] being a Justice MS 10 especially] specially MS

15 PRODIGO Pox on your shillings, sblood. A while ago, before he had me in the
 lurch, who but my coozen *Prodigo*, you are welcome my coozen *Prodigo*,
 take my coozen *Prodigoe'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 *Prodigoe's* lodging. Now
 maister *Prodigo* with a pox, and a few shillings for a vantage. A plague on
 20 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 stave for the Sergeant.

Exit

25 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.

30 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 Pantoffle.

35 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

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.

22. *Sergeant*] An officer charged with arresting offenders.

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. *weele*] we 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 . . . Pantoffle*] 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. *Pantoffle*] a slipper or shoe worn indoors

35–36. *wife . . . pleasure*] Alludes to a pas-

11 here] there MS 14 you . . . *Prodigo*] MS omits 16–17 good . . . my coozen *Prodigo*] MS omits 17 a speciall] an especiall MS 18 a] some MS 18 for a vantage] with advantage MS 18 A] MS omits 19 which] that MS 20 my] the MS 20 pox on your shillings] MS omits 25 [*Cuban*] *ebullitio[n]*] MS; *Gulan* *ebullitio* 1606 25 excellently] exceedingly MS 28 his sake] their sakes MS 31 a] MS omits 35 my father ever] ere my father MS

ground, and to have one to looke to the linnen, 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, 40 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 bousing 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.*) 45

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, whereon I mooted in our Temple, and that was this: put case there be three bretheren, *John a Nokes*, *John a Nash*, and 50 *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 descend to *John a Stile* the youngest of all? The answer is: The lands do collaterally descend, not ascend. 55

RECORDER Very true, and for a prooffe 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).

36–37. *stocke their ground*] 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 lim-

ited 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 betraying (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 mooted talk.

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

50. *put case*] suppose

50–51. *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. *The ... ascend*] 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-

35 the] a MS 40 Mutton, sometimes] mutton, a peice of mutton; sometimes MS 44 company. Let] companye without berayeng: Lett MS 45 *Hee puls his Watch out*] hee looks on his watch MS 47 That] The A 48 sixt] MS; 6 1606 49 It is] Its MS 49 our] your MS 50 be] are MS 51 *Stile*] Stiles MS 52 *Stile*] Stiles MS 52 yonger dyeth] MS,A; yonger a dyeth B 52–53 of his body] MS omits 54 *Stile*] Stiles MS

tleton, which is very pregnant in this point.

Act IV. Scene II.

Enter Ingenioso, Furor, Phantasma.

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
5 hand. Why, any sensible snout may winde Master *Amoretto* and his Po-
mander, 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
10 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,
15 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 pre-eminent 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 Ruffillus, this serves as an example of how the Roman upper classes tend toward either extreme lux-

ury 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

10. *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

56 a] the MS 57 which is] MS omits 2 *Enter*] MS omits 3 witts] witte MS 5 winde Master *Amoretto*] wind out *Amoretto* MS 7 *Olet Gargonius hircum*] *Olet Gorgonius hircum* B; *Olet Gorgonius hircum* MS; *Olet Gorgonius hircum* A 7-8 *Sicut Lupus in fabula*] S't. *Lupus in fabula* B; *Sicut Lupus in fabula* MS 8 your witte] thy cannon witt MS 11 a Water-dogge] a good waterdog MS 14 to Sir Raderick] MS omits 14 thunder-bolts] thunderbolte MS 15 pisse] pish MS 16 earth[']s] MS; earth 1606 17 one ey'd] one eye MS

He and his Townesmen *Planets* brings to thee
 Most fatty lumpes of earth's [faelicitye]. 20

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

PHANTASMA (to Amoretto) ,[*Maecenas*] *atavis edite regibus*
O et praesidium, et dulce decus meum.
Dii faciant votis vela secunda tuis. 25

INGENIOSO God save you, good maister Recorder, and good fortunes follow
 your deserts. I thinke I have curst 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 30
 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?* 35

RECORDER Nay, that's plaine 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 comonly one thing
 only, but one thing with another.

AMORETTO I thinke I do remember this also at a mooting in our Temple. So 40

17. *subsiser*] a subsizar, a Cambridge under-graduate who performed menial tasks in exchange for pecuniary assistance; ranked under a sizar, who also received college admission in exchange for performing servile duties; a lackey

18. *calidity*] warmth, heat, here from Phoebus' one eye, or sun; also, shrewdness

20. *fatty*] abundant, plentiful

20. *faelicitye*] felicity, or the favorable aspect of a planet; that which causes happiness

24. *Maecenas ... meum*] 'Maecenas, descended from royal lineage, my protection, my fame, and my joy' (Horace, Odes I, i, 1-2). Maecenas was a noted advisor of the Emperor Augustus and patron of literature, and in dedicating the Odes to him Horace emphasizes the contrast between his royal ancestry and his political modesty.

25. *Dii ... tuis*] 'May the gods give favorable winds to your prayers.' We have been unable to identify the source. Translation by John Chesley.

26-27. *good ... deserts*] May you receive the fortunes you deserve.

29. *Ostend or from Ireland*] During the 16th and 17th centuries, the Tudor dynasty started a conquest of Ireland in order to reclaim En-

glish control of the island, which had been lost in the previous 200 years. For Ostend, see gloss.

30. *Cuium ... Meliboei*] 'Who owns this flock? Is it Meliboeus?' (Virgil, Ecl. III, 1). In addition to being the straightforward question of one shepherd to another, Virgil later cites it as the title of Eclogue III as a song (V, 87).

32. *Quid ... es*] 'What more shall I speak? You are like the masters.' Compare Terence, Eunuclus 496: *Quid tibi ego multa dicam? Domini similis es*—'Why should I waste words on you? You take after your master.'

33-34. *To him againe; tickle him there*] This line must be spoken to Phantasma without Amoretto or Sir Raderick overhearing the Page. 'Tickle' here means to irritate or annoy.

35. *Quam ... dominaris*] 'How unlike the master do you rule.' Compare Cicero, De Officiis I, 139, where a passerby addresses a house whose owner has let it fall into a state of disuse: *Quam dispari dominare domino*—'You are governed by a master who is not your equal.'

36-37. *fee taile*] an estate of inheritance entailed or limited to a particular class of heirs

19 brings] bring MS 20 faelicitye] MS; facility 1606 23 to Amoretto] MS omits 23 *Maecenas*] Mecaenas 1606; Maecenas MS 24 *praesidium*] presidium MS 26 good] MS omits 28 SIR RADERICK] MS assigns to Raderick's page 30 [SIR RADERICK'S] PAGE] Pag. 1606; MS omits 30 *Meliboei*] MS; Maelibei 1606 32 *[e]s*] MS,A; os B 36 that fee-simple] the fee MS

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,

45 Then *Pisces* be thy [spowting] Chamberlaine.

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

AMORETTO There is taile generall and taile speciall, and *Littleton* is very copious in that theame; for taile generall is when land[s] are given to a man and his heyres of his body begotten. Taile speciall is when lands are given

50 to a man and to his wife, and to the heyres of their two bodies lawfully begotten, and that is called Taile 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

55 before the conscience, and therefore you may, using me your counseller, 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

60 Goose, hatching the adle braine of maister *Amoretto*. There is no foole

37. *hotch potch*] a mixture of heterogeneous things; in English law, the blending of properties for the purpose of securing equality of division.

41. *similitude*] a comparison; the state of being similar; meaning the hotch potch, or blending of different estates, becomes homogeneous in its nature.

42. *Capricornus*] Capricorn; the tenth Zodiacal constellation of the He-Goat. The goat is often used allusively to refer to Matthew 25:32-33, in which sheep represent the righteous and goats, the wicked.

43. *Virgo*] The sixth Zodiacal constellation or sign, represented by the Virgin.

44. *amaine*] to lessen; to abate

45. *Pisces*] The twelfth Zodiacal constellation or sign, represented by fish.

45. *Chamberlaine*] An attendant who assists his or her lord or lady in the bedchamber, which includes the unpleasant task of emptying the chamber pot.

47. *taile generall*] The limitation of an estate to a man and the heirs of his body lawfully begotten. Only offspring born in wedlock can inherit the estate.

47. *taile speciall*] the limitation of an estate to a special class of heirs; e.g., to a man and his wife and their heirs lawfully begotten.

53. *materiall oath and a formall oath*] No source has yet been found that identifies and makes a distinction between these two types of oaths. However, in his Third Institute, Sir Edward Coke notes that an oath administered by a legal authority during judicial proceedings, if broken, is perjury, whereas an oath administered outside a judicial proceeding, even if given by a legal authority, if broken cannot be punished as perjury (Leishman 320). Thus, the material oath may refer to the former and the formal the latter.

54-55. *law . . . conscience*] According to Leishman, this means either 'Law is to take precedence of conscience' or 'The law is to take effect, be accomplished before the tribunal of conscience,' referring to the medieval Court of Chancery as 'a Court of Conscience' which corrected bad rulings of Common Law. As the Recorder is a common lawyer, the former reading seems more accurate, especially since he gives Amoretto advice on which oaths may be broken without punishment.

37 hotch potch] a hodgpodge MS 37 hotch potch] hodgpodge MS 38 comonly one] commonlye putt one MS 40 So] To A 41 hotch potch] hodgpodg MS 42 to Sir Raderick] MS omits 42 thy] MS; the 1606 43 while] whilst MS 43 sleepe] sleeps MS 44 bladder] MS; 1606 omits 45 spowting] MS; sporting 1606 48 land[s]] MS,A; land B 49 and his] and to his MS 49 is] MS omits 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 counseller] (using mee your counsellor) MS

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, caneros 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 Grandsire, 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 Gallows.

PHANTASMA *Hei mihi quod domino non licet ire tuo.*

INGENIOSO Good maister *Recorder*, let mee retaine you this terme for my so 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. *Nihil . . . desunt*] 'Naught is lacking here save songs' (Virgil, Ecl. VIII, 67).

59. *Cub*] young fox; an uncouth youth

63. *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.

64. *knave*] Here used in a proverbial construction, in which 'barbarous' may be replaced by other adjectives; ex. No knave to the learned knave.

66. *Noverint . . . presentes*] 'Know, all men, by these present.' This formula opened many legal documents; in his Preface to Greene's *Menaphon*, Nashe criticizes those practitioners of the 'trade of Noverint' who cease drawing up formulaic legal documents to write (poor) attempts at literature.

66-67. *unlesse he feele it in his fist*] Either the Recorder clenches his fist rather than speaks in defense, or he refuses to speak until he feels the weight of money in his fist.

68. *Mitto . . . legendo*] 'I send you greetings; imitate crabs in gathering them.' We

have been unable to identify the source of this phrase. *Mercury or the Secret and Swift Messenger*, John Wilkins' 1641 work on cryptography, lists it, suggesting that *metulas* (possibly a diminutive of meta-'goal') be read as an inversion of *salutem* ('greetings' or 'health'). If the author subscribed to the idea that crabs walked backward (present in Sidney's *Arcadia*, Act I, Scene ii of *Hamlet*, and Act I of *The Duchess of Malfi*), the seemingly nonsensical second half of the phrase serves merely to indicate how to read the first half.

74. *forked hill*] a mountain clefted at its summit; Parnassus. See myth gloss.

76. *O . . . cogis*] 'O cruel Alexis, care you naught for my songs? Have you no pity for me? You will drive me at last to death' (Virgil, Ecl. II, 6-7, with 'nihil' replacing the first 'nil'). This opens a shepherd's lengthy song to the boy who scorns his love.

79. *Hei . . . tuo*] 'Alas, your master is not allowed to go' (Ovid, *Tris.* I, 2). With this opening, Ovid, exiled to the Black Sea, sends a collection of poems back to Rome.

80. *terme*] days in the year fixed for the pay-

58 in] MS omits 60 maister] MS omits 63 cloakbagg . . . bagg] MS; cloath-bagg 1606
65 mooting] MS; moulting 1606 66 *presentes*] p[??]tes MS 69 to *Furor*] MS omits 73 heire]
MS; heare 1606 73 but . . . ill] (but . . . ill) MS 73 that] all MS 75 *nil*] nihil MS
76 *cog[i]s*] coges 1606

85 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
90 make their client so lanke that they may case them up in a combe 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:
95 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.

100 Where ere I [leave] my rymes, thence vermin fly—
All, sav[e] that foule-fac'd vermin poverty.
This sucks the eggs of my invention,
Evacuates my witts' full pigeon house.
Now may it please thy generous dignity
105 To take this vermin napping as he lyes
In the true trappe of liberality.
Ile cause the Pleiades to give thee thanks;
Ile write thy name within the sixteenth spheare;
Ile make the Antarticke pole to kisse thy to[e],
110 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 [friends] or no.

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

115 *Dic mihi, qui nummos non habet unde petat?*

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

89. *combe 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. *fleeces*] 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

107. *Pleiades*] See myth gloss.

81 for my cause] MS omits 82 on] by MS 84 here is] heer's MS 84 stile] slight MS
85 it is] its MS 86 and] then MS 89 that they may] as they might MS 89 them]
him MS 90 pack them] packing MS 90 travelled] t[r]avauld MS 93 fame] name MS
94 grand] great MS 94 name] fame MS 100 leave] MS; have 1606 100 rymes] rime MS
100 thence] there MS 101 sav[e] MS; saving 1606 105 lyes] lye MS

counsell I can give is to be gone.

PHANTASMA *Quod peto da Caie, non peto consilium.*

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

PHANTASMA *Semel insanivimus omnes.*

120

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.

PHANTASMA *Pectora percussit, pectus quoque robora fiunt.*

125

RECORDER I warrant you, they are some needy *graduates*—the University breakes winde twice 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) had beene no bigger then a paire of Stockes or a Pillorie;²¹ 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.

135

RECORDER What frantick fellow art thou, that art possess with the spirit of

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. *sumner*] summoner, a person hired to summon people to ecclesiastical court

132-133. *you whose ... Pillorie*] An allusion to Nashe's Pierce Pennilesse. See L.N.

109 to[e] MS; toa 1606 111 and Justice too] and a justice of peace too MS 112 e[y]ther] MS; ether 1606 113 friends] MS; 1606 omits 116 Lattinist fellowes. The] Latinists; Fellow the MS 119 You are] y'are MS 119 you are] y'are MS 122 streete] streetes 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 devoure[n] quite
145 The fodder due to us of heavenly spright.
PHANTASMA *Nefasto te posuit die quicumque primum et sacrilega manu,*
Produxit arbos in nepotum perniciem [opprobriumque] p[a]gi.
INGENIOSO I pray you, *Monseieur Ploidon*, of what Universitie was the first
Lawyer? Of none, forsooth, for your Lawe is ruled by reason and not by
150 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 arma*
togae, whilst the poore *Aristotelians* walke in a shorte cloake and a close
Venetian hoase, hard by the Oyster-wife, and the silly Poet goes muffled
155 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. *Pillorie*] 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 heathen 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. *Monseieur Ploidon*] Edmund Plowden (1518?-1585), a famous and successful Elizabethan lawyer. He authored *Les commentaries*, a record of cases that brought up problematic points of law and was a widely used common law text (DNB).

148-149. *of what . . . Lawyer*] common

lawyers practiced common law, or unwritten English law, 'administered by the King's courts, which purports to be derived from ancient 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 clothing worn by common and civilian lawyers. The common lawyers are able to dress more richly than their counterparts.

152-153. *Cedant arma togae*] 'Let arms yield 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. Referring to 'a *cedant arma togae*' probably implies the overuse of the phrase by lawyers and politicians 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 descries] descrieth MS 135 plague] plaine MS; plagie Leish. 135-136 Serving-man] servingmen MS 137 Warde-robe] wardroppe MS 143 had] hath MS 144 devoure[n]] MS; devoure 1606 146 *te posuit*] proposuit MS 147 *opprobriumque*] MS; ob propriumque 1606 147 *p[a]gi*] MS; pugi 1606 147 Nefasto . . . pagi] MS in verse; 1606 in prose 148-149 first Lawyer] first common lawyer MS 149 and] MS omits 152 a] MS omits

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 160 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; 170
 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 175
 As thick as gnattes in summer evening tide.
 Balefull *Alecto*, preethe 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. 180
 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. 185

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. <i>Oyster-wife</i>] woman who sells oysters | 165. <i>Flectere . . . movebo</i>] '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 <i>Interpretation of Dreams</i> . |
| 154. <i>silly</i>] deserving of compassion; poor | |
| 155. <i>Counter</i>] prison, esp. debtor's prison | 166. <i>Megaera</i>] See myth gloss. |
| 156. <i>Carpenter of Sonets</i>] a sonneteer | 167. <i>dam</i>] degrading term for 'mother'; with a play on the following use of 'damn.' |
| 159. <i>Civet</i>] Civet is derived from animal anal glands, fitting with Ingenioso's insult about Amoretto's praise of his beloved's feces. | 168. <i>Hircan tigers</i>] See myth gloss. |
| 159. <i>Puppet-player Fortune</i>] 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. | 171. <i>dandle</i>] to bounce a child lightly in the arms or on the knee |
| 160. <i>Birchen-lane post</i>] 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. | 174. <i>mumming</i>] silencing |
| 164. <i>bepisse</i>] to piss or urinate on | 177. <i>Alecto</i>] See myth gloss. |
| | 177. <i>preethe</i>] form of prithee, a shortened form of 'I pray thee' |
| | 179. <i>Cock</i>] chief or ruling spirit |

155 art] are MS 158 the] MS; to 1606 158 and] MS; 1606 omits 158 the] MS omits 159 that] such a MS 160 and suite] MS; 1606 omits 163 thy] the MS 164 draw, least] draw sir least MS 165 [A]cheronta] MS; Cheronta 1606 174 looke] looks MS 175 sprites] MS; spirits 1606

cur that barks,²² and did it stand with my reputation—oh, well go too.
 190 Danke 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
 195 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.]

200 FUROR (to Recorder) Nay, pray thee good sweet divell [don'te] thou part;
 I like an honest devill that will shew
 Himselke in a true hellish smokey hew.
 How like thy snout is to great Lucifer's.
 Such tallants had he, such a gleering eye,
 205 And such a cunning slight in villany.
 RECORDER Oh, the impudency of this age, and if *I* take you in my quarters—
 Exit.

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

210 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.*
 215 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 virumquo 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 . . . barks*] 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 'Crabbyanne,' except the MS does not read 'Crabbyanne,' but 'Crabbgunne.' 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] 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] scorne 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,A

least *Sir Raderick's* army of Baylifes and clownes be sent to apprehend us.
 PHANTASMA *Procul hinc, procul ite prophani.*
 Ile lash Apollo[e's] selfe with jerking hand,
 Unlesse he pawne his wit to buy me land.

220

[*Exeunt*].

Act IV. Scene III.
*Burbage.*²³ *Kempe.*²⁴

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

KEMPE It's true indeede, honest *Dick*, but the slaves are somewhat proud, 5
 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.

10

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

205. *slight*] sleight; 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 control, 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. Either 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 . . . inest*] '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. *Gramercy*] 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!' Compare Virgil, *Aen.* VI, 258, when the Sibyll orders all others away before entering Hell with Aeneas: *Procul o, procul este, 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 performance of some action; Furor threatens to scorch Apollo in rhyme unless the god of poetry pawns some of his own poetic inspiration to Furor so that Furor may increase his wealth and become a landowner.

2. *Burbage*] Richard Burbage (1568-1619). 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. *intertaine*] 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*] aud 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 plaies well; they smell too much of that writer
Ovid and that writer *Metamorphosis*, and talke too much of *Proserpina* and
 15 *Juppiter*. 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;
 20 they appointed to be here presently that we might try them. Oh, here they
 come.

[Act IV. Scene IV.]
 [*Philomusus. Studioso.*]

STUDIOSO Take heart, these lets our clouded thoughts refine:
 5 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 Emperour of Germany?

10 STUDIOSO 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 foole 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 ... Juppiter*] *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 attended university. Although *Jonson* has tentatively 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* features a conflict among Roman poets, led by *Horace*, a representation of *Jonson*'s moral and artistic views, and the poetasters, writers of bad poetry, represented by *Crispinus* and *Demetrius*, parodies of the writing styles of *John Marston* and *Thomas Dekker*, respectively. 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 parodied certain scenes in *Poetaster* (369-371). Although *Dekker* wrote *Satiromastix*, it was performed 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 language surrounding him are parodies of *Jonson* and the medical language of *Poetaster* (*Bednarz*). 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 (*Leishman* 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.

13 university pen] university men penne MS 14 *Metamorphosis*] *Metamorphoses* MS 2 Act IV. Scene IV] MS; 1606 omits 3 *Philomusus. Studioso.*] MS; 1606 omits 5 The sun] Then sunnes MS 7 *Otioso*] Studio: MS 11 over] or'e MS 13 Is it] i'st MS

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 knowes 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*. 20

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 road this, my last circuit, purposely because I
 would be judge of your actions. 25

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 bedd?']

STUDIOSO 'Who call[s] *Hieronimo* from his naked bed?' 30
 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

- | | |
|---|---|
| 19. <i>Sellengers Round</i>] a country dance of the 16th and 17th centuries | journeyed to the theatre to judge Philomusus and Studioso's acting. |
| 22. <i>in [que]</i>] alternate spelling of cue, an actor's entrance onstage | 28. <i>Hieronimo</i>] The main character in Thomas Kyd's <i>The Spanish Tragedy</i> , in which Hieronimo learns from a letter that his son was murdered, and then seeks revenge on the murderers. Burbage speaks a line from the play. |
| 23. <i>size que</i>] term used to refer to bread bought at the colleges for a que, or cue, the sum of half of a farthing, and denoted in College accounts by the letter <i>q</i> , for <i>quadrans</i> . Kempe is playing on Philomusus's previous use of 'que.' | 29. <i>naked bedd</i>] Sleeping in the nude was a common practice. See <i>Venus and Adonis</i> 397-402. |
| 23. <i>lusty</i>] eloquent | 33. <i>tuition</i>] tutelage, care |
| 24. <i>untrusse</i>] to undress, referring to the character Hieronimo who is rising from his bed and whom Studioso enacts; also to expose, disclose, or reveal, referring to Philomusus and Studioso's abilities as 'lusty humorous poets.' | 34. <i>Mayre</i>] mayor |
| 24. <i>circuit</i>] Used to refer to judges making journeys to certain parts of their districts to hold court or perform other duties; Kempe has | 37. <i>incorporation</i>] an incorporated society; a trade-guild having a monopoly over a trade in its borough or city |
| | 37. <i>Aldermen</i>] magistrates of a particular ward, ranking immediately beneath a mayor |
| | 38. <i>Brethren</i>] members of a guild or municipal corporation |

14 of] by MS 15 happened] hapned MS 16 honours] honour MS 17 He is] hee's MS
 21 that is] thats MS 22 for workes] for your works MS 22 que] MS; kne 1606 23 at]
 in MS 23 size que] MS; sice kne 1606 24 road] made MS 26 you] MS omits 29 Who
 ... bedd] MS; 1606 omits 30 call[s]] MS; call 1606 30 *Hieronimo* from his naked bed]
 MS omits 33 you] Mr Philo: MS 38 of magistrates] of a magistrate MS 39 even now]
 evenow MS 39-40 for ... often] MS; for a good thing, thing cannot be said too often 1606

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

45 know well what the horne meaneth. Now, therefore I am determined not 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 duty 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 *Philomusus*, 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 *Philomusus* 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 *Philomusus* 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 fatall 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. *shooinghorne*] shoeing-horn; something 'this' 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 'sonne' should be

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 shooinghorne] 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, 75
 The wayling Marchant can no pittie crave.
 What cares the wind and weather for their paines?
 One strikss the sayle, another turnes the same.
 He [slacks] the maine, an other takes the Ore,
 An other laboureth and taketh paine 80
 To pompe the sea into the sea againe.
 Still they take paines; still the loud windes do blowe,
 Till the ship's prouder mast be layd belowe.
 STUDIOSO Fond world that nere thinkes on that aged man,
 That *Ariostoe's* old swift-paced man, 85
 Whose name is Tyme, 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. 90
 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?
 STUDIOSO If for faire fame they hope not when they dye, 95
 Yet let them feare grave's stayning Infamy.
 PHILOMUSUS Their spendthrift heires will [all] those firebrands quench,
 Swaggering full moistly on a taverne's bench.
 STUDIOSO No shamed sire for all his glosing heire
 Must long be talkt of in the empty ayre. 100
 STUDIOSO 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 fairely aim'd of late.
 For what am I, the meanest of many mo, 105
 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
 88. *Lethe's lake*] See myth gloss.
 97. *firebrands*] kindling wood; people or things that stir emotions or inflame passions
 99. *glosing*] flattering, deceiving

69 hatefull] balefull MS 72 woe] snowe MS 75 waves on raging sea] surges of the sea MS 76 wayling] wai[t]ing MS 79 slacks] 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

110 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 worme-eate leafe,
 When their deserts shall seeme of due to claime,
 115 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.
 120 STUDIOSO Our ship is ruin'd, all her tackling rent.
 PHILOMUSUS And all her gaudy furniture is spent.
 STUDIOSO Teares be the waves whereon her ruines bide.
 PHILOMUSUS And sighes the windes that wastes her broken side.
 STUDIOSO Mischiefe the Pilot is the ship to steare.
 125 PHILOMUSUS And Wo the passenger this ship doth beare.
 STUDIOSO Come *Philomusus*, let us breake this chat,
 PHILOMUSUS And breake my heart, oh would I could breake that.
 STUDIOSO Let's learne to act that Tragick part we have.
 PHILOMUSUS Would I were silent actor in my grave.

[*Exeunt*]

130

Act V. Scene I.

Philomusus and Studioso become Fiddlers with their consort.

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

They tune.

5 STUDIOSO [*aside*] Fayre f[a]ll, good *Orpheus*, that would rather be
 King of a mole hill then a Keysar's slave.
 Better it is mongst fidders to be chiefe,

109. *Po*] a peacock; also, an abbreviation for Poetry/Poesy, though it is not listed as such in the OED.

111. *a long*] along

112. *marrow*] nourishment; with an allusion to bone marrow, the fatty deposit in the hollow of bones

115. *sheafe*] a large bundle into which cereal plants were bound after being reaped; at each harvest, a particular portion of the crop, placed in a sheaf, was given to the farmer's lord or church.

116. *Cockle*] a type of weed or burr

118. *frame*] set about, manage

118. *live at a low sayle*] live at a modest rate or expense; in nautical terms, low-sail means easy-sail, or sailing by an unhurried breeze.

120. *tackling*] a ship's rigging

5. *Orpheus*] See myth gloss. As Leishman notes, there seems no particular reason to connect him with the proverbial statement concerning Caesar. Perhaps Philomusus and Studioso's new occupation as fiddlers brought him to mind.

5-6. *that . . . slave*] Statements of this type, of which 'Better to reign in hell, than serve in Heav'n' (*Paradise Lost* I, 263) is the most famous, originate with Caesar's assertion in a barbarian village, according to Plutarch, *Life of Caesar* XI, 2—'For my part, I had rather be the first man among these fellows than the second man in Rome'

6. *Keysar's*] Caesar's; a generic term for emperor

109 birds] bird MS 110 Sits] Sitt MS 112 their] our MS 116 graine] gaine MS 118 frame] seeme MS 120 all her] and our MS 123 windes] wind MS 123 wastes] wafts MS 128 that] the MS 130 *Exeunt*] MS; 1606 omits 2 *and*] MS omits 3 *And*] MS omits 3 are] am MS 4 *They tune*] MS places in scene heading 5 STUDIOSO] MS appears to assign to Philomusus. 5 *aside*] going aside sayeth 1606; Stud: walke aside MS 5 f[a]ll] MS; fell 1606 5 would] had MS 6 mole] mould MS

Then at plaiers' trencher beg reliefe.
 But is't not strange [these] mimick apes should prize
 Unhappy Schollers at a hireling rate? 10
 Vile world, that lifts them up to hye degree,
 And treads 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, 15
 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, 20
 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. 25
 PHILOMUSUS Our life is a playne song with cunning pend,
 Whose highest pitch in lowest base doth end.
 But see, our fellowes unto play are bent.
 If not our mindes, lett's tune our instrument[s].
 STUDIOSO Lett's in a private song our cunning try, 30
 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? 35
 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 vayne muses, that have wrought my ruth. 40
 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. *Coursers*] swift, powerful stallions
 15. *gazing streetes*] the gazing people on the streets
 26. *pend*] penned
 40. *Adiew*] 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 Studio
 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... com-
 pany] 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 grieffe,
 Hard rockes would weepe 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.
 50 Time was in time of my young fortune's spring,
 I was a gamesome boy and learned to sing.
 But say fellow musitions, 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
 55 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 bids me tell you that he is but newly fallen
 a sleepe, and you base slaves must come and disquiet him. What, never a
 5 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
 10 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
 15 *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

42. *almes*] charitable gifts

46. *tutch*] touch

55. *drawe*] assemble; Philomusus plays on its other meaning of 'to endure' or 'to suffer.'

5. *Capons*] 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

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

13. *Dowland's*] John Dowland (1563?-1626). A famous lutenist and composer, Dowland published three *Bookes of Songs and Ayres* between 1597 and 1603.

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 tulit 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.

49 listning] MS; listining 1606 52 wh[i]ther] MS; whether 1606 2 *Enter the*] MS omits
 4 you base] you forsooth (base MS 5 comes heele commit] come, hee committs MS 6 you]
 thou MS 7 play] MS; 1606 omits 7 my] MS omits 9 PAGE] A omits 12 Twytty twatty]
 twittye twitty twatty MS 14 on it] on't MS 16 Sir] Sirrha MS 16 Amoretto] MS; Theon:
 1606 16 here are] heers MS 17 cause] case MS

booke who brought me a present.

AMORETTO'S PAGE On New-year's day goodman Foole brought you a present,
but goodman Clowne brought you none. 20

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

AMORETTO'S PAGE My mistres is so sweete that al the Phisitions 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. 25

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 30
breaking the peace, I am by the vertue of my office and place to commit
your quarelling fiddles to close prisonment in their cases.

[Calls] within. Sha ho, Richard, Jack.

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 35
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 musicke.

SIR RADERICK'S PAGE For that, Ile give Maister *Recorder's* law, and that 40
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. 45

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.

PHILOMUSUS Where ere we in the wide world playing be, 50

17–18. *Christmas booke*] a book in which quarter's end: end of the instruction quarter.
people kept records of Christmas gifts 37–38. *Pan . . . Ismaenias . . . Don Orpheus*]
24. *munkey*] a lecherous woman; a fool See myth gloss.
27. *say I take Phisick*] 'Say that I am sick.' 44. *wags*] fellows, chaps
30. *jarre*] to produce a harsh sound on an 44. *praise worth*] praiseworthy
instrument; to quarrel or bicker 45. *waggish*] playfully mischievous
35. *size*] to enter as a size, a food allowance; 47–48. *black Jack of Beere*] a black leather
to enter a debt jug of beer. Studioso complains that he and
35–36. *go . . . end*] a score was a record or the other musicians were not paid for their
account (of items of uniform amount to be entertainment with silver, beer, or pie left over
charged or credited) kept by means of tallies; from the Christmas holiday.
to go on the score for it: go into debt for it;

18 who] which of them MS 19 On] One MS 21 Then] MS omits 26 they have] MS
omits 27 am of the peace] am a Justice of the peace MS 28 among which] Among the
which MS 31 my] mine MS 32 prisonment] enprisonmente MS 33 *Calls*] MS; They call
1606 33 Sha] What MS 33 Richard] Richardo MS 35 Ile] I MS 37 *Ismaenias*] MS;
Irenias 1606 40–41 that is] thats MS 42–43 I swore formally] MS omits 44 wits] witt
MS 46 found] sound MS

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 fidling trade,
 55 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.

60 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,

65 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,

70 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,

75 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
 80 sory that it hath beene your ill happe to have had us in your company, that
 are nothing but scritch-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.

85 Come, *Studioso*, let us hast away,

59. *wise*] manner

61. *maint'nance*] means of subsistence

61. *vassallage*] subordination or servitude

65. *houre*] Pronounced as two syllables; with
 a play on 'how ere' (see MS collation)

69. *accomptest*] an archaic form of ac-
 countest; see MS collation

71. *swaines*] shepherds, country laborers

71. *Arcady*] Arcadia. See myth gloss.

73. *furniture*] supplies, apparel

74. *tarbox*] a box used by shepherds to hold
 tar as a salve for sheep

74. *scrippe*] a small bag, wallet, or satchel
 carried by a shepherd

77. *thacked*] thatched

49 *They . . . fellowes*] MS omits 51 beares a part] howles MS 53 hearts' strings] hart-
 strings MS 53 broken are] broke will MS 60 guilty] greived MS 61 maint'nance] MS;
 maintenance 1606 62 searching] secreat MS 64 On] One MS 65 houre] how ere MS
 66 T'have] MS; To have 1606 66 secrecie] secreat time MS 67 STUDIOSO] A omits 67 soule]
 love MS 69 accomptest] accountest MS 70 can sweeter] more sweete can MS 77 STUDIOSO]
 MS omits and places with previous Philomusus speech 79 PHILOMUSUS] MS assigns to Stu-
 dioso

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 briefe, *Academico*, writts are out for me, to apprehend mee for my playes, 5 and now I am bound for the Ile of doggs.²⁵ *Furor* and *Phantasma* comes after, remooving 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 10 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 very same. Who are those, *Furor* and *Phantasma*?

Furor takes a louse off his sleeve. 5

FUROR And art thou there six-footed Mercury?

Are rymes become such creepers now a dayes?

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.* 10
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] unhappy baye MS 2 *Enter*] MS omits 3–4 I . . . head] (I . . . head) 4 to be so hasty] so hastily 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

PHILOMUSUS What, *Furor* and *Phantasma*, too? Our old colledge fellowes—let
us incounter them all.

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

15 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?

20 [PHANTASMA] [What my [g]ood phantasticall frends]?

INGENIOSO What newes 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,
25 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.

30 Weel watch our flock, and yet weelee sleepe withall;
Weelee tune our sorrowes to the water's fall.
The woods and rockes with our shrill songs weelee blesse.
Let them prove kind, since men prove pittillesse.
But say, whether are you and your company jogging? It seemes by your
35 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,
There where the blattant beast doth rule and raigne,
Renting the credit of whom [ere] it please.

40 Where serpents' tonges 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 bla-
tant 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.

12–13 let us] letts MS 14 all . . . all] MS enjoins these two lines into: What Ingenioso
Academico Furor, Phantasma God save you all 15 *Furor, Phantasma*] Furor and Phantasma
MS 19 my] our MS 19 friends] fr[ie]nds Philo and Studioso MS 20 PHANTASMA] MS; 1606
omits 20 What . . . frends] MS; 1606 omits 24 t'admire] to admire MS,A 28 ev'n] even
1606,MS 28 hardest] knottiest MS 29 name] names MS 30 flock] flocks MS 34 jogging]
wagging MS 37 heath] hall MS 38 blattant] barking MS 39 There . . . please] set as
prose in 1606, MS sets in verse 39 Renting] Rendinge MS 39 ere] MS; 1606 omits 39 it]
hee MS 41 cats] goates MS 41 barke] MS; 1606 omits

My stayned paper, this sin-loaden earth.
 There will I write in lines shall never die, 45
 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. 50

ACADEMICO Go happily, I wish thee store of gall,
 Sharpely 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. 55

FUROR When I arrive within the ile of Doggs,
 Don Phoebus I will make thee kisse the pompe.
 Thy one eye pries in every Draper's stall,
 Yet never thinkes on poet *Furor's* neede.
Furor is lowsie, great *Furor* lowsie is. 60
 Ile make thee ru[e] this lowsie case I wis,
 And thou, my [s]luttish landresse Cinthia,
 Nere thinkes on *Furor's* linnen, *Furor's* shirt;
 Thou, and thy squirting boy, *Endimion*,
 Lies slavering still upon a lawlesse couch. 65
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. 70

PHANTASMA *Canes timidi 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 *Ar[a]bians* call them, certayne grosers as wee tearme them,

42. *engoared*] steeped in gore; stained with blood
 52. *withall*] altogether
 57. *kisse the pompe*] kiss the shoe or slipper i.e. grovel; However, the OED cites this line for the literal use of 'pump,' as in a device to pump water or liquid. Given Amoretto's page's previous use of 'kiss the Pantofle [slipper]' the reading of 'pumpe' as a shoe seems more appropriate.
 61. *case I wis*] plight I control
 64. *squirting*] contemptible, insignificant
 68. *tru[e] . . . Mooone*] Ingenioso is impressed with Furor's attack on Cinthia, the Moon, and compares Furor to a dog baying at the moon.

69. *carke*] trouble, distress
 71. *Canes . . . latrant*] 'Nervous dogs bark louder' (Erasmus, Adagia III, vii, 100).
 71. *burrs*] any rough or prickly seed-vessel or flower-head of a plant; a thing or person difficult to dismiss
 72. *briars*] prickly bushes or shrubs; troubles or vexations. From the Old English 'braer' or 'brer,' according to the OED.
 73-74. *lumps of earth*] lump: a heavy, dull person; 'lumps of earth' could also be another way of phrasing 'lump of clay,' referring disparagingly to the human body or to a person (here, lawyers) deemed 'soulless.'

49 flit] fleete MS 54 companions] copanions MS 61 ru[e] MS; run 1606 62 thou] then MS 62 [s]luttish MS; cluttish 1606 62 landresse] laundres MS 65 Lies] Lye MS 67 makst] MS; makest 1606 68 tru[e] MS; trus 1606 68 dare] dares MS 72 our] your MS 74 *Ar[a]bians*] MS; Arbians 1606

75 *quos ego sed motos praestat componere fluctus.*
 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.
 80 Our fleecy flocke 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.
 STUDIOSO So shall we shun the company of men,
 85 That growes more hatefull as the world growes old.
 Weel teach the murmuring 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.
 90 Ile hast 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,
 95 Vouchsafe to mention with teares, swelling eyes,
Ingeniosoe's thwarting destinyes.
 And thou, still happy *Academico*,
 That still maist rest upon the muses' bed,
 Injoying there a quiet slumbering—
 100 When thou [repayr'st] unto thy Grantae's streame,
 Wonder at thine owne blisse, pittie 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;
 105 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*.
 110 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 pasturage
 82. *oaten reede*] a reed made into a rustic musical pipe; the symbol of pastoral poetry
 103. *preferment's Almoners*] Advantage's

76 three unto the] thereunto that MS 78 unto] into MS 80 flocke] flocks MS 81 January] Januvere MS 83 Whiles] Whilst MS 83 flock] flocks MS 84 STUDIOSO] A begins Studioso speech at 'That growes . . . ' 85 growes] growe MS 85 growes] growe MS 87 rocke] rocks MS 90 Ile] I MS 94 You] Yee MS 95 teares, swelling] teare-swelling MS 100 repayr'st] MS; repayrest B; repayest A 100 streame] streames MS 102 doth] doe MS

Wee wish thy fortunes may attaine their due.
Furor, and you *Phantasma*, both adue.
ACADEMICO Farewell, farewell, farewell, o long farewell.
The rest my tongue conceales, let sorrow tell.
PHANTASMA *Et longum vale, inquit Iola.* 115
FUROR 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. 120
Farewell musty, dusty, rusty, fusty London!
Thou art not worthy of great *Furor's* wit,
That cheatest vertue of her due desert,
And sufferest great *Apolloe's* sonne to want.
INGENIOSO Nay, stay a while and helpe me to content 125
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, 130
Wonder not if our scene end discontent.
When that [y]our fortunes reach their due content,
Then shall our scene end here in merriment.
PHILOMUSUS Perhaps some happy wit with feeling hand,
Hereafter may record the pastorall 135
Of the two schollers of *Pernassus* hill,
And then our scene may end and have content,
INGENIOSO Meane time, if there be any spightfull Ghost
That smiles to see poore schollers' miseries,
Cold is his charity, his wit too dull. 140

distributors of alms, or charity. In other words, 'Remind those who have money to bestow charity to cherish young scholars.'

115. *Et . . . Iola*] 'And a long goodbye, he says, Iollas.' Compare Virgil, Ecl. III, 79, in which one shepherd in a singing contest gleefully 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.'

116. *masty dogge*] burly, as in the Mastiff, a breed of dog; dog as in a surly fellow

117. *glozing farewell cog*] glozing: 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.'

119. *carle*] to talk with a gruff or snarling voice

119. *towze*] to touse; to pull roughly or push about; of a dog, to tear at; to abuse

120. *lugges*] large ugly ears

124. *Apolloe's sonne*] *Furor*

127. *kennes*] acknowledges; knows

129. *ayrie*] lofty, heavenly

129. *subtill*] subtle, clever

134. *feeling*] sensitive, capable of being emotionally affected

135. *pastorall*] A literary work portraying rural life or the life of shepherds, especially in an idealized form.

110 Never] Neare MS 113 ACADEMICO] MS assigns to Studioso 119 carle, and towze] lowre and lugge MS 120 [lave]-eard] Leish.; leane-eard 1606; leverd MS 127 kennes] kenne MS 128 wonders] wonder MS 129 Judicious] MS; 1606 omits 131 end] ends MS 132 [y]our] MS; our 1606 132 due] owne MS 133 here in] in her MS,A 136 of] to MS

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
145 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.

150 PHANTASMA Let them.

ACADEMICO And none but them.

PHILOMUSUS And none but them.

STUDIOSO And none but them.

ALL Give us a *plaudite*.

[*Exeunt*].

155

FINIS.

154. *plaudite*] A round of applause. From the Latin plural imperative 'applaud.'

138 Ghost] g[u]est MS 140 wit] witt's MS 141 hee's] MS; he is 1606 146 Whence]
Where MS 154 Give us a *plaudite*] For the layout of the 1606 and MS endings, see Leish.
367. 154 *Exeunt*] MS; 1606 omits 155 FINIS] Plaudite etc. etc. MS

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 gamblers 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 Letters*, 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: Euphuos Golden Legacie* (1590) and *Euphuos Shadow* (1592) are strongly influenced by John Lyly's *Euphuos*. 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 *Euphuos* (DNB).

⁸Drayton was a prolific writer, producing many historical poems, a sonnet sequence entitled *Ideas Mirroure: 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 treatyse 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 buylding of aultares and churches, and of the firste receavinge of the Christian fayth here in Englande*, published in 1554 under the reign of Mary Tudor as a pro-Catholic work,

in which he heavily criticizes Protestant reformers. However, it is possible that *Judicio* refers to a Martiiall who is now lost to us (DNB).

¹⁰Besides being educated at Oxford, Marston went on to study law at the Middle Temple. However, he eventually sought work as a full-time poet and playwright. His poems were famous 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 Pigmalion'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 Villanie*, 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 'kensing,' 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*.

¹¹According 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 hreses foled, they shall bring the mightie Battring-ram of termes, and the great Ordinance of miracles, to towne: ask not then, how he will plague me' (242).

¹²Christopher 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 Great*, *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.

¹³Jonson'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 Doggs*, 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:

halfe my nights, and all my dayes,
Here in a cell, to get a darke, pale face,
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

¹⁴Churchyard's poem, 'Shore's Wife' appeared in his *Myrroure 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.

¹⁵Nashe was a famously 'byting satyrist,' 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 sclanderous' (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 satyrlist;' 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.

¹⁶In *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).

¹⁷According 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).

¹⁸In Marston's *Scourge of Villanie*, he states: 'O how on tiptoes proudly mounts my Muse, Stalking a loftier gate then Satyres use.' (Leishman 258).

¹⁹In 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).

²⁰In 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).

²¹In 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).

²²In 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 sonnet 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)

²³Burbage has long been praised as the principal tragedian of the Lord Chamberlain's Men from 1594 to 1603, 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 Uniuersities of Cambridge and Oxford.'

²⁴Before 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.

²⁵The 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 Ingenios 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 sclanderous,’ 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 sclanderous,’ 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 Aeneid IV.367; a reference to Hyrcania, an ancient region on the Caspian Sea, known for its wilderness. Hyrcan tigers also appear in Shakespeare's *Macbeth*:
- Approach thou like the rugged Russian bear,
The armed rhinoceros, or the Hyrcan tiger,
Take any shape but that, and my firm nerves
Shall never tremble. (3.4.100-103)
- IO** 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

return.

- 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.
- PLEIADES 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/POLYHYMNIA 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

- Andreae, Johann Valentin. *The Chemical Wedding of Christian Rosenkruetz*. 20 Mar. 2006.
<http://www.sacred-texts.com/eso/chemical/chemical.htm>.
- Aquinas, Thomas. *Summa Theologiae*. Trans. Ceslaus Velecky. New York: McGraw Hill, 1964.
- Auchter, Dorothy. *Dictionary of Literary and Dramatic Censorship in Tudo and Stuart England*. Westport: Greenwood Press, 2001.
- Bednarz, James P. *Shakespeare and the Poets' War*. New York: Columbia University Press, 2001.
- Brownsword, John. *Poems*. Trans. Dana F. Sutton. 22 Jan. 2005. University of California, Irvine. 24 Sept. 2005.
<http://www.philological.bham.ac.uk/brnsword/>.
- Catullus. *Carmina*. Trans. G. P. Goold. London: Duckworth, 1983.
- Cicero. *De Officiis*. Trans. M. T. Griffin and E. M. Atkins. New York: Cambridge University Press, 1991.
- Cicero. *Letters to Atticus*. Trans. E. O. Winstedt. New York: G. P. Putnam's Sons, 1925.
- Dionysius Cato (attributed to). *Disticha de Moribus ad Filium*. Trans. James Marchand. 15 Aug. 2003. University of Pennsylvania. 24 Oct. 2005.
<http://ccat.sas.upenn.edu/jod/texts/cato.html>.
- Donatus, Aelius. *Life of Virgil*. Trans. David Scott Wilson-Okamura. 12 Feb. 2005. 4 Jan. 2006. <http://virgil.org/vitae/>.
- Erasmus. *Adages II i 1 to II vi 100*. Trans. R. A. B. Mynors. Toronto: University of Toronto Press, 1991.
- Erasmus. *Adages III iv 1 to IV ii 100*. Trans. Denis L. Drysdall. Toronto: University of Toronto Press, 2005.
- FitzHugh, Terrick V. H. and Susan Lumas. *The Dictionary of Genealogy* (5th Edition). London: A. C. Black, 1998.
- Grote, David. *The Best Actors in the World*. Westport: Greenwood Press, 2002.
- Historia Augusta*. Trans. David Magie. New York: G. P. Putnam's Sons, 1921.
- Horace. *Odes*. Trans Niall Rudd. Cambridge, MA: Harvard University Press, 2004.
- Horace. *Satires, Epistles, Ars Poetica*. Trans. H. Rushton Fairclough. Cambridge, MA: Harvard University Press, 1961.
- Juvenal. *Satires*. Trans. Susanna Morton Braund. Cambridge, MA: Harvard University Press, 2004.
- Leishman, J.B. ed. *The Three Parnassus Plays*. London: Nicholson and Watson, 1949.
- Lewis, C. S. *The Discarded Image*. Cambridge: Cambridge University Press, 1964.
- Lily, William. *Carmen de Moribus*. Trans. William J. Ziobro. 1 Sept. 2005. College of the Holy Cross. 24 Sept. 2005.
<http://www.holycross.edu/departments/classics/wziobro/ClassicalAmerica/Lily'sCarmenDeMoribusHP.html>.
- Lucan. *Pharsalia*. Trans. J. D. Duff. Cambridge, MA: Harvard University

- Press, 1969.
- Martial. *Epigrams*. Trans. D. R. Shackleton Bailey. Cambridge, MA: Harvard University Press, 1993.
- Nashe, Thomas. *Preface to Greene's Menaphon*. Ed. J. B. Steane. London: Penguin Books, 1971.
- Ovid. *Ars Amatoria*. Trans. J. H. Mozley. Cambridge, MA: Harvard University Press, 1969.
- Ovid. *Fasti*. Trans. Sir James George Frazer. Cambridge, MA: Harvard University Press, 1959.
- Ovid. *Amores*. Trans. Grant Showerman. Cambridge, MA: Harvard University Press, 1977.
- Ovid. *Metamorphoses*. Trans. Frank Justus Miller. Cambridge, MA: Harvard University Press, 1951.
- Ovid. *Tristia*. Trans. Arthur Leslie Wheeler. Cambridge, MA: Harvard University Press, 1988.
- Petronius (attributed to). *Fragments (associated with the Satyricon)*. Trans. R. Braucht Branham and Daniel Kinney. Berkeley: University of California Press, 1996.
- Plautus. *Persa*. Trans. Paul Nixon. New York: G. P. Putnam's Sons, 1924.
- Seneca. *Tragedies*. Trans. Ella Isabel Harris. London: Henry Frowde, 1904.
- Skinner, Henry A. *The Origin of Medical Terms*. Baltimore, Williams and Wilkins, 1961.
- Steane, J.B. ed. *The Unfortunate Traveller and Other Works*. by Thomas Nashe. London: Penguin, 1972.
- Terence. *Adelphi, Eunuchus, Phormio*. Trans. John Barsby. Cambridge, MA: Harvard University Press, 2001.
- Tibullus. *Elegies*. Trans. Hubert Creechmore. New York: Washington Square Press, 1966.
- Virgil. *Eclogues, Aeneid*. Trans. H. Rushton Fairclough, revised by G. P. Goold. Cambridge, MA: Harvard University Press, 1999.