

JOHN DICKENSON'S 'GREENE IN CONCEIPT' (1598):
A CRITICAL EDITION WITH COMMENTARY

CENTRE FOR NEWFOUNDLAND STUDIES

**TOTAL OF 10 PAGES ONLY
MAY BE XEROXED**

(Without Author's Permission)

SHIRLEY STACEY



JOHN DICKENSON'S "GREENE IN CONCEIPT" (1598):
A CRITICAL EDITION WITH COMMENTARY

BY

© Shirley Stacey

A thesis submitted to the School of Graduate
Studies in partial fulfilment of the
requirements for the degree of
Master of Arts

Department of English
Memorial University of Newfoundland
July 1991

St. John's

Newfoundland

ABSTRACT

Greene in Conceit (1598) is a late example of euphuistic prose romance. It is highly moralistic account of one woman's life, prefaced by a unique satirical advertisement in which the ghost of Robert Greene transmits the story to the narrator in a dream. The story within the dream-frame reworks the popular prodigal son motif found in the works of Greene and Lyly. Valeria, a prodigal daughter, is one of the most complex and interesting female characters in Elizabethan prose fiction.

Greene in Conceit is a bibliographical rarity: only two copies of the single edition remain (located in the Huntington and Bodleian Libraries). This edition provides a critical old-spelling text, and is the first to examine both extant copies. The text attempts to follow the Huntington copy exactly with regards to spelling, punctuation, paragraphs, indentations, and dialogue (except for minor regularization of printing house conventions) and all emendations are duly noted. The presence of some variants indicate that the text was corrected in the press, although not necessarily by the author.

The introduction discusses Greene in Conceit, particularly with reference to its didacticism and interest

in punished women, and examines the role of Robert Greene in the work. The narrative voice, which is deliberately obscured, provides a possible explanation for the didacticism and euphuistic elements in the text. A brief biography of John Dickenson is included, followed by an outline of the critical principles upon which the edition is based.

The commentary attempts to provide present-day meanings for Dickenson's language, read against the Oxford English Dictionary, as well as his own works and those of his contemporaries (particularly Robert Greene); to identify his use of proverbs and natural history; to examine his classical and contemporary allusions; and, where possible, to give parallels to other texts.

ACKNOWLEDGEMENTS

Besides an obvious debt to those who have also studied and written on Dickenson's works, I wish to thank the following people and institutions: the Curators of the Bodleian Library for permission to reprint the title page of their copy of Greene in Conceit; Ms. Patti Bryant of Inter-Library Loans and the staff of the Queen Elizabeth II library; Mr. Rob Pitt and the English Department/General Studies Computer Assisted Learning Lab; Ms. Sherry Doyle who assisted in proof-reading the text; Professor J. Hare; Mr. A.G. Stacey; and finally, my thesis advisor, Professor W.W. Barker, who assisted with the text, edited the manuscript, offered innumerable suggestions, and provided much support and encouragement.

CONTENTS

	page
ABSTRACT	ii
ACKNOWLEDGEMENTS	iv
INTRODUCTION	vi
1 The Main Narrative	viii
2 The Frame: Dual Narrators	x
3 Greene in <u>Greene in Concept</u>	xv
4 Prodigality in Greene's Works	xvi
5 Prodigality in <u>Greene in Concept</u>	xviii
6 Didacticism in <u>Greene in Concept</u>	xxii
7 Punished Women	xxvii
8 The Author: John Dickenson	xxxiii
9 Note on the Text	xxxix
ENDNOTES TO THE INTRODUCTION	xliii
<u>GREENE IN CONCEPT</u>	1
TEXT AND VARIANTS	114
COMMENTARY	118
WORKS CITED	224

INTRODUCTION

Greene in Concept is a late example of Elizabethan prose romance written in a euphuistic style. Published in 1598, within an increasingly realistic and satirical literary milieu, it nevertheless constantly refers back to the romances of John Lyly and Robert Greene. A highly moralistic account of one woman's life, it begins with a satirical advertisement in which the ghost of the famous prose writer Robert Greene transmits the story to the narrator in a dream. The story within the dream-frame reworks the popular prodigal son motif found in the works of Greene and Lyly, by creating a prodigal daughter.

The plot is simple: Valeria's first marriage (to a rich old man named Giraldo) leads her to adultery; and her second (to an attractive schemer named Arthemio) brings her to repentance. Her transition from innocence to prodigality and then to repentance makes Valeria one of the most complex and interesting characters in Elizabethan prose fiction generally, and certainly in all of Dickenson's works.

The unusual female focus directs attention back to the narrator and the purpose of his misogynistic didacticism. Given the subject and the established literary context, the didactic tone (once necessary for the justification of the

fiction) becomes ambivalent. Dickenson seems to be toying with the role of the didactic narrator by creating one who chastizes a hypothetical female audience. By this and his subject, Dickenson may have hoped to appeal to a voyeuristic male audience.

The appeal may have been limited. After the initial printing in 1598, there were no further editions of Greene in Concept until those provided by Reverend A.B. Grosart in The Works of John Dickenson (1873) and Walter J. Hendricks in his unpublished PhD dissertation "John Dickenson: The Man and His Works" (1941). There has been no previous attempt to provide a critical text of the work, and this edition is the first to provide an old-spelling text based on a comparison of both extant copies. The text attempts to follow the Huntington copy exactly with regard to spelling, punctuation, paragraphing, and dialogue (except for minor regularization of printing house conventions) and all emendations are duly noted. The presence of some variants indicate that the text was corrected in the press, although not necessarily by the author.

This edition hopes to add to the previous work done by Grosart and Hendricks, particularly in its commentary, and is indebted to them for providing a starting point in research. The brief biography of Dickenson which follows simply summarizes Hendricks' thorough biographical research;

and information on Dickenson's Latin works is taken from Michael J. Svob's dissertation "The Scholar's Aliquid of John Dickenson" (1966). The introduction to the present edition provides a reading for the text as a reworking of the common prodigal motif, and offers a possible explanation for the narrator's misogynistic didactic tone. The commentary attempts to provide present-day meanings for Dickenson's language, read against the Oxford English Dictionary, as well as his own works and those of his contemporaries (particularly Robert Greene).

1 The Main Narrative

Greene in Concept is an unusual book. Nestled inside an elaborate dream frame is the biography of "faire Valeria," a once wicked woman whose sheer excess commands the audience's attention.¹ She is a daughter destroyed by a father and a wife destroyed by a husband. Her story comes to the narrator J.D. in a "dreadful darke dreame" -- the kind experienced by melancholic men in the middle of the night -- and is set down in detail the next morning. Who better to tell her tale than the ghost of arch-rogue Robert Greene? And who better to tell it to, than the priggish self-confessed stoic, J.D.? As a prodigal and penitent, Valeria fascinates Greene's ghost and leaves him "in a

strange humor," wishing to be "alive againe, were it but for two daies" (8).

Valeria's story begins with the story of her first husband, Giraldo, and ends with the death of her sons. Giraldo is a rich old man who falls passionately in love with Valeria, and who marries her against her wishes and everyone else's advice. He answers his critics with pathetically earnest avowals of love, peppered with feeble claims to youth. The marriage is bound to fail, J.D. explains, because Valeria has had too liberal an education, and Giraldo is too humanistic a husband. She is allowed to consort with gossips, and is inevitably initiated into a sisterhood of adulteresses. These women meet regularly to provide each other with a "lust-pampering diet" of banquets, music, and male prostitutes.

After a series of indiscretions, Valeria and her "crew" are publicly humiliated at court, and Giraldo dies from grief. Valeria hastily marries her lover Arthemio and her father, Theodoro, dies from grief. Unfortunately, Arthemio, "thought it better to graffe hornes on anothers head, then himselfe to beare the impression" (88), and imprisons Valeria within the house. He spends her fortune on prostitutes, and abuses her physically and mentally, claiming that he is avenging her first husband Giraldo. Eventually, her house, "growing queasie stomacht through a

long consumption of the moveables, did in a generall vomit
spewe out the master, the mystris, and all their traine"
(101-02). Valeria wanders aimlessly until she is rescued by
an ex-servant Jockie -- "a sillie boy borne in the North of
Albion" (63) -- whom she had treated very badly in her
earlier days. In an astonishing reversal of fortune and
violation of social protocol, Valeria throws herself at her
servant's mercy. Having experienced his patronage and
forgiveness, she dies repentant. Arthemio dies in prison,
and her youngest son (in a lament that out-Greene Greene)
dies trying to pray. Valeria is a kindred spirit to Robert
Greene: her repentance (like his last motto), is Sero sed
serio (late but sincere). So it is appropriate that
Valeria's biography would bring the ghost of Robert Greene
from Elysium to J.D.'s bedchamber.

2 The Frame: Dual Narrators

The "Advertisement to the Reader" in Greene in Conceit
justifies Dickenson's work and presents a dream framework
for the main body of the text. Valeria's story is presented
through a double narration -- through J.D. by the ghost of
Robert Greene in a dream. It is not clear whether Greene is
a fiction of J.D.'s creative dreaming, or a "real" ghost who
actively interferes in J.D.'s life through the medium of the

dream (even though his visit does produce a "real" text). J.D. is also too literary to be positively identified with the author, John Dickenson. At best he is a fictionalized version of the author created to narrate a story told by the ghost of another author.

It is soon obvious in the "Advertisement" that this narrator, J.D., is totally absorbed in (but not particularly adept at) his pose as misanthropist. He claims to suffer from a melancholic's distinctive insomnia, but is immediately sent to sleep by reading Lucian's Timon (which, of course, he professes to read "with some pleasure"; 4). His diligent stoicism is rewarded with a rather literary dream-visit from a deceased author and celebrity, Robert Greene, whose existence is (as he points out) antithetical to the philosophy of "the greatest scoffer of apparitions" (4).² Poor J.D.! His own somnolent experience proves his hero Lucian wrong, and his enthusiastic reception of Greene's ghost does irreparable damage to his own pretence of stoicism.

We immediately learn that Death hasn't made Greene any less repentant (or any more cynical), but has firmly planted him in the architectonic camp: fiction (godmother to poesie) is a "heavenly mixture" (5) which sweetens philosophy. He identifies himself by his motto Omne tulit punctum, qui miscuit utile dulci (he has won every vote who

has blended profit and pleasure). Furthermore, he explains that his "later labours" (or repentant works) have more than made up for his "former vanities" (or early romances), so we know there is eternal hope for Valeria, Greene, and indeed all prose fiction writers. At this news, J.D. loses command of his stoical stance and runs to embrace Greene "as both reason and humanitie required" (5). Unfortunately in his zeal, he charges right through the apparition and finds himself careening across the room. Greene is not at all sympathetic, but (like the imperious eagle guide in Chaucer's Hous of Fame) ridicules J.D.'s unsophisticated advances.

Death has prevented Greene from recording Valeria's story (just as he was censured by moralistic attacks while alive). So he responds in death as in life: he claims a didactic function for her story and persuades Mercury (the god of eloquence!) to allow him a few hours with the living. Once back on earth, running for joy through the wicked but familiar streets of London, Greene finds himself drawn to prim little J.D., who is lying quite sober, alone, and melancholy in his bed. Some greater force has decided that J.D. needs Valeria's story, so what can Greene do but transmit it?

At first J.D. balks at the responsibility of publishing Valeria's tale: he has, in fact, "forborn the

presse ... because justly fearing the over deep and piercing censures of this judicall age" (11). Greene literally has no time for this ("Tush (quoth he) thou art too scrupulous"); J.D. squirms and tries to make a deal, but Greene cuts him off in mid-sentence, and flatly refuses to satisfy his mawkish curiosity about hell. When he awakes, the last thing J.D. remembers about his dream is being "charged" by Greene to record Valeria's story. (The audience is witness to the fact that J.D. does execute this obligation.)

If Greene leaves J.D. "extreamely discontented" (12) by not answering his questions on the afterlife, he does leave him with a tale to tell. Greene finds J.D. paralysed by self-censorship (as were the earliest prose stylists). By commanding him to publish both the story and the circumstances surrounding it, Greene relieves J.D. from the debilitating effects of taking responsibility for a critically unpopular muse.³ Because J.D. is repeating another's story, the tale assumes an aura of unverifiable gossip. The confusion of narrative voice -- J.D. repeating Greene's version of Valeria's autobiography -- undermines the force of the intermittent moral asides. When, for example, the narrator inserts his condemnation of anything from cosmetics to corn-hoarding, it is impossible to say whether J.D. is simply reiterating the ideas of Greene's

ghost, or interrupting the narrative with his own opinions. The audience is being admonished, but it is not clear by whom: Greene, J.D., or Dickenson himself. As for the events of the tale (i.e., what "actually" happened), one wonders how much of the original version (told by Valeria's ghost) survives the reworkings of either Greene's ghost or J.D.

While we are unable to tell who is responsible for either the moral or immoral parts of Valeria's story, the answer may be irrelevant (and possibly detrimental) to our enjoyment of the story. Despite its moral tone, the story feeds on Valeria's licentious activities and the prurient details of her suffering at the hands of her second husband. Greene in Concept is loudly and self-consciously didactic, but with all the conventions of a bestseller: a famous ghost, a wonderful dream, a silly old man successfully cuckolded, a sillier widow outwitted of her inheritance, and a servant who becomes lord over his mistress. In the event of criticism, the confusion of narrative voice deflects responsibility for the subject matter away from the single author. Dickenson may have written the racy (and corrupt) biography of a well-known wanton, but that itself is nothing more than a tale told among ghosts, the product of a dream.

3 Greene in Greene in Concept

The relationship between Greene in Concept and the works of Robert Greene begins with the obvious references to Greene in the title page, and the appearance of Greene's ghost in the Advertisement to the reader.⁴ By using Greene's name in his title, Dickenson is referring to and imitating Greene, who included his own name in the titles of his later works.⁵ By presenting Greene as a repentant ghost, Dickenson is part of a group of writers who (after Greene's death) embellished the pseudo-autobiographical penitent prodigal found in Greene's last works.⁶ These writers attempted to capitalize on Greene's popularity by using his name and repentant persona in their works.⁷ For example, in Henry Chettle's Kind-Harts Dream (1592), the ghost appears with a letter addressed to Pierce Pennilesse (i.e., Thomas Nashe), and charges him to defend both his memory and his reputation. In Barnaby Rich's Greenes Newes Both from Heaven and Hell (1593) Greene is refused entrance to heaven because of his literary career, and denied a place in hell because he exposed cony-catchers. In Samuel Rowlands' Greenes Ghost Haunting Conie-Catchers (1602), his ghost tracks down unpunished criminals.

In Greene in Concept Greene's ghost charges J.D. to record Valeria's story "that they who since my death have

unkindly blamd me, may henceforth censure more charitably of me" (10). Greene's ghost hasn't lost his fundamental interest in people or their stories. He takes his walks down by the busy entrance to Orcus (6) and interviews Valeria, as he does Arbasto in Arbasto, the mother in Alcida, and the Palmer in Never too Late and Francescos Fortunes. More importantly, he is also repentant. Greene is enchanted with Valeria's tale because she is a reformed prodigal. In Elysium, Greene has seen "Diogenes, Menippus, and all the ancient Cynicks" harass new ghosts, but "not three of all those wretches ... have thanked them for their comfort" (6-7). Valeria is different because she is "a womans Ghost" (7), and her story is one of reformed prodigality.

4 Prodigality in Greene's Works

Richard Helgersen argues that the guilt associated with writing (and reading) fiction explains why a great many Elizabethan writers were drawn to the story of the prodigal son, or more specifically, "the paradigm of prodigal rebellion" (3). (While the prodigal's reformation provided a convenient and necessary closure and re-affirmation of social structure, the prodigal's wicked deeds made the stories interesting and popular.)¹ In its invariable form,

Helgerson explains, "the young man (it is always a young man) to whom the admonition is addressed goes out and does exactly what he has been told not to do" and learns from the experience (1). Greenes Never too Late, Francescos Fortunes, Greenes Mourning Garment, and Greenes Farewell to Folly are marked by the motto Sero, sed serio, and follow the biblical patterning of the prodigal son found in Lyly. All "trace the decline and repentance of their protagonists in forceful parables that, rather than the euphuism of his earlier work, show Greene's abiding indebtedness to Lyly" (Kinney 181).⁹ William Barker has identified a pattern of experience common to Greene's prodigal stories:

advice from father; advice rejected; departure from home; a short period of pleasure, usually associated with the love of a woman and friends; destitution, sometimes brought on by the dishonesty of the woman or a friend; imprisonment; a realization of the crimes; release from prison; a period of restitution and good behaviour; union with a good woman; acceptance by father (often after a direct conflict with him); marriage. (95)

Greene in Concept, written in direct imitation of (but much later than) Greene's and Lyly's versions, contains a variation on this popular theme.¹⁰ Like Greene's Francescos Fortunes, prodigality in Greene in Concept does not stop with marriage. Valeria is a prodigal daughter (warned first by her father, then by her husband, how to behave properly). Instead of one cycle of prodigality, there are three; not one prodigal, but two. Valeria ends her days plagued by

guilt; her sons die without final reconciliation; and Arthemio simply "shifts away."

5 Prodigality in Greene in Concept

At first glance, Greene in Concept does appear to be a hopelessly outdated, highly euphuistic imitation of Lyly and Greene (although it is impossible to say whether it was influenced directly from Lyly or through Greene's use of Lyly).¹¹ By 1598 the rage for euphuism (a general rhetorical style popular before and after Euphues came along) had subsided: Euphues had been around for almost 20 years; Sidney had been dead for 12 years, and Greene for six. While people continued to read these writers, interest had shifted from romance to realism.¹² Thomas Lodge, Henry Chettle and Thomas Nashe are the new satirists and stylists.¹³ C.S. Lewis laments that in Greene in Concept Dickenson's "poetical prose ... soon lapse[s] into euphuism, and the debate between Giraldo in love and the sage old misogynist is exactly in Lyly's manner" (426). The direct imitation of Eubulus' advice in Euphues provides a point of entry into the text: Greene in Concept is a prodigal story.

The euphuistic set speeches at the beginning of the tale mark Giraldo as one of Euphues' generation: a character so behind the times that he doesn't see the growing schism

between romance and reality. Giraldo believes that kind words and a loving husband will keep a wife in check; his friend enumerates all of Valeria's faults (if young, then wavering; if beautiful, then proud; if witty, then wily; naturally susceptible to corruption and badly educated) and accurately predicts Giraldo's unhappy end (25). As with Euphues, we know that the wisdom of the friend's advice will be proven with Giraldo's experience.

Giraldo is a gentle sort of prodigal: his naivete affects his good judgement, so he rejects his friend's advice not to marry Valeria, and for the first few years of his marriage "liv'd in the pleasures of love" (38). Valeria's affairs, however, leave him emotionally destitute, and "jealousie (of all hags most hellish) ... did by continuall torturing of his caretired soule, gather up the losses of her long delay: now wrought she on his intangled wits as on an anvill, hatching in his brains unwonted horrors" (66-67). When he can no longer reconcile his experience with his dreams, Giraldo adopts the role of Eubulus, and advises Valeria -- "not as a husband, (though in that name [he] should commaund) but as a friend" (78) -- to change her life. This presentation of Valeria in the role of Euphues is unexpected.

Valeria is the true prodigal daughter in Greene in Conceipt: she is given advice by her father and first

husband on three separate occasions. Theodoro advises Valeria not to become prodigal after her marriage to Giraldo:

Oh let it not be saide of thee, which is too
truely saide of many, That living under their
parents awe, they make shewe of admirable vertue,
but beeing exempted from that obedience, they
unmaske their abhorred vices ... Joyne
acquaintance and use familiaritie with them onely,
whose company may advance, or at least not impeach
thy credite. (35-37)

Like all prodigals, Valeria ignores the paternal advice and "contemptuously neglecting or burying in carelesse oblivion, hir fathers counsaile, was throughly settled in forbidden acquaintance" (38). His advice is proven true when she is corrupted by her gossips. Then Giraldo (on his death-bed) advises her to neither marry nor sell her house: "for who heareing of thy loosenesse, wil mary thee for love; and to whom is not thy shame knowen? If then hee wed thee for wealth ... how slavish shall thy life be under him?" (78). She reacts with euphuistic haste: "But [Giraldo's] body was no sooner breathlesse, then Jockie was turned to his shiftes" (80), and "Haveing thus laide him, where she wisht him long before, shee was nowe a lustie widowe" (81). Then by doing exactly what she was warned not to do, Valeria proves her husband's advice to be sound.

Valeria's second cycle of prodigality repeats itself, this time with dire consequences. She marries her dissembling lover Arthemio, and almost at once, her fortune

changes. Her father, Theodoro, is "pearsed" to the heart by her behaviour, and on his death bed denies her the opportunity for reconciliation and forgiveness: "Double murderesse, earst of thy husband, now of thy father, read what I write, and may thy heart be rent with reading, as mine through thee is rent with ruth" (85). He curses her and Arthemio: "fatal to you both be your imbraces, and thou in thy greatest need enforst to relie on those for succour, whom thy present injuries do most justly exasperate against thee" (86); and calls Arthemio "the instrument of [her] wo" (87). True to Theodoro's prophecy, Arthemio imprisons Valeria in the house: "That was a day of favour wherein shee might freely walke about the house, for commonly shee was mewde up in her chamber" (88). At first she laments "more the folly of her second choice" (91), but eventually understands and repents her mistakes.

Her father is dead and cannot forgive her, so Valeria is reconciled instead to another man, the servant Jockie. This abasement is the cumulative expression of her repentance. Once she has been reconciled to mankind (via Jockie), she does not continue to live with him, but "replung'd hir selfe into hir former miseryes, falling in the ende to little better then open beggery" (109). Because the sins of the fathers (in this case, Theodoro's improper training of Valeria) are visited on the sons, Valeria's

children are suddenly reintroduced as reprobates who die without paternal reconciliation. The elder son is hanged for having deserted from the army. The younger son's laments are certainly repentant:

O whither shall I turne me, whereon shall I hope,
or what shall I desire? My bones ake, my bowels
gnawe, my feet rot, each limme doth shiver, and my
whole bodie is full of paine: life I loath thee,
life when leav'st thou me? Death why dalliest
thou with these delaies? (110)

Of course, in his dying breath he asks to be reconciled to God, the "father of mercie" (111).

6 Didacticism in Greene in Concept

In Greene in Concept, Dickenson toys with the role of a didactic narrator. It is possible that Hendricks misses the point entirely when he calls Greene in Concept "essentially didactic" and "told for the purpose of pointing a moral" (lxviii); or when he complains that "for all the lurid incidents and excruciating emotions, the story fails, because the telling is sacrificed to the teaching, by a pedantic and puritanical moralist" (xvi). Of course J.D. is a prig: he has to be if he is going to function properly as a front for the fiction.

Sixteenth-century English prose writers were faced with the double burden of working without the benefit of a fully developed prose tradition, but with the pressure to defend

themselves against the criticism that literature was morally harmful (Helgerson 5).¹⁴ They emphasized the didactic function for their work, and paradoxically were

thus forced to argue that their work, rightly understood, warns against the very wantonness it portrays, but such arguments only involved them in a maze of self-contradiction, revealing their dilemma--the dilemma of their generation--without resolving it. (Helgerson 5)

Dickenson, however, is not working in a void: he can, and unabashedly does, draw on the tradition of prose fiction established by Lyly, Sidney, Greene, and others. By the 1590's authorial apologies would be so codified that Dickenson (as a matter of course) could call The Shepheardes Complaint (c. 1593) "the fruit of an unripe wit," "ill-pleasing labours" and "worthlesse" (A2r) or Greene in Conceit "a naked humour," "a toy," and his "youthes follies" which urge the reader's patience too much (2-3).

It may be that Dickenson is secure enough with his place in the tradition to play on conventional apologies. In the conclusion of the Shepheardes Complaint, for example, he goes so far as to renounce his earlier excuses:

though I can performe nothing else, yet of this I will be sure, not to trouble you with tedious toyes: nor manifest mine owne insufficiency in long discourses, for then misliking the subject, you would cast it away before yee read halfe, or if you bestowed a fewe idle houres in perusing it all, you would curse mee that helde you so long in reading a trifle, sith you might have employed that vacant time in viewing matters of more moment, and greater pleasure. (C3v)

Dickenson turns the tables by making the convention of authorial self-flagellation the cause of the tedium in romantic toys. Too much emphasis on your "insufficiency," and no one will ever read your work. Typically, the comment comes at the end of the work, when any authorial introspection will have the least effect on the audience.

Dickenson's claims to didacticism -- like Robert Greene's self-professed repentance -- might have to be taken with a grain of salt.¹⁵ His Speculum tragicum (1591) advertises itself as a "tragic mirror" chock full of examples of famous fallen men from all over the world. Svob attributes its popularity to its sensational material:

six figures are stabbed to death, two die insane, four children are murdered by parents, eighteen people are killed in battle, five are poisoned, eight are strangled, one commits suicide, two die of the "lousy distemper," six die in prison, three drown, one is stoned to death, three die of broken hearts, one is flayed alive, and nine die at the hands of their brothers -- to say nothing of the numerous depositions, abdications, exiles, murders of nephews, parricides, and (rarely) natural deaths. (154)

Perhaps here, as in Greene in Conceit, Dickenson's didacticism also facilitates the publication of otherwise questionable material. In Greene in Conceit, protestations of unworthiness are also cut short because he "should grossely offend in troubling you with a long Epistle, whome I trouble with so long a toy" (3). Deep in the throes of his puritanical diatribe, the narrator of Greene in Conceit

compares the story to a "looking glasse which more beseemes you [women], then that whereon you daylye poore, practising your alluring lookes, and marshalling your bodies pride, thereby to attract more gazers on your garishnesse" (102).

In Greene in Concept, the narrator's intrusive comments grow (in length and violence) as the text progresses. When condemning Valeria's use of cosmetics, he adds as an aside

And I feare she hath herein too many followers,
which spoyle there stommacks with unsavory
myxtures thereby to seeme eye-sweete, though
scarce hartsounde; or repaire their ruinous faces,
by overlaying them with a false glosse of
adulterine fayrenesse, whereas chaste beautie
scorns acquaintance with Apothecaries boxes.
(49-50)

Much later in the text, when Arthemio beats Valeria, J.D. notes approvingly: "Loe here an instance prooving it not wholly impossible to over-master for the time the miraculous volubilitie of a womans tongue: which though not fearing a bravado of blowes, yet shuns the brunt of a maine revenge" (96). As if gathering momentum as the story draws to a close, J.D. launches into a long diatribe addressed to "you whome sinne charming with securitie, veiles from your eyes the sequels of your shame and sorrow: you which trace Valerias steppes in all lasciviousnesse" (102). Only now does J.D. underscore the instructive purpose of his story:

hether I summon you to read with sighs, in these
hir fortunes sad recordes, your owne fore-
threatned ruine ... Looke on the crosses of this

wretched creature, and by them looke to your
selves, turning so hir evill to some good: Weigh
in what mizery shee needs must live ... (102-03)

Not surprisingly, the narrator's justification for his
subject is inextricably bound up with his full-blown attack
on women.

In a convoluted allusion to "the mellifluous veine of
Orpheus" (102), J.D. identifies his task as to "winne you
[women] from your wantonnesse by displaying to the full
Valerias woes" (103). Female readers unmoved by J.D.'s
story are condemned as bacchantes with

hartes ... more frozen ...; more stobburne ...;
more brutish then the savage beasts attending
[Orpheus], more stony then the flinty rockes which
follow'd him, for all these hee mov'd: but move he
could not those brain-sicke beldames of your sexe;
which confounding his harmonious notes, with
howling noyse, tare peecemeale the sillie Poet:
(103)

Ironically, the narrator is swept up into his own kind of
linguistic bacchanalian dance and the force of his argument
is undercut by his own vehemence.

After he regains his composure and concludes the tale
(with the woeful and expected endings of Valeria and her
children), J.D. (rather hurriedly) summarizes a plethora of
precepts to be gleaned by various personages. In this tale,
he insists, husbands may learn

the daunger of too much doting: wives in
[Valeria's] fall, the end of lustfull follie:
parents, the mightie perill of soothing their
children in check-free licentiousnesse: children,
the fruit of disobedience and undutifull

demeanour: rash proceeders, the great difference of good and bad counsell, of honest and dishonest companie ... (112-13)

Like the player queen in Hamlet, J.D. protests too much, too late: by the end of the story, it is fairly certain that the primary purpose is not to reform wayward wives. J.D.'s concluding admonitions act as some lightweight moral mastic smeared across the narrative cracks in order to keep the puritan critics quiet. What then is the purpose behind this woeful prose fiction?

7 Punished Women

Linda Woodbridge argues that prose fiction was oriented particularly towards women readers because of the numerous "dedications to women readers and interpolated remarks addressed to the feminine reader" (114). She notes Robert Greene's few attempts to attract a female audience with dedications to women and sympathetic female characters.

Greene, who obviously hoped to tap the enormous resources of the female reading public, devoted two pieces of prose fiction to two favorite exempla of the formal defence, Susanna in The Myrrour of Modestie, 1584, and Penelope in Penelopes Web ... a Christall Mirror of feminine perfection, 1587. (Woodbridge 116)

While making overtures to a female audience, however, it is clear that Greene has no intention of jeopardizing his male audience. In the few cases where Greene does dedicate a

work to a woman (who is usually identified in terms of her titled husband), a second, longer dedication or letter to the "Gentlemen readers" immediately follows to apologize for and trivialize his feminine subject.¹⁶ Even a minor writer like Dickenson does not dedicate any of his works to women. When the narrator of Greene in Concept addresses Gentlemen, it is significantly at the end of the advertisement (13) and narrative (112); and he does not so much address women as chastise them as "brain-sicke beldames" (103).

While dedications and diatribes may have been directed at women, it is not clear how the prose fiction could be written for women. Salzman claims that Elizabethan fiction in general "closes out any position for a woman reader":

In Nashe, Heraclide's rape is depicted in a voyeuristic, male-centred manner (Jack peers down at it through a 'cranny'). Euphues enthusiastically endorses a popular misogyny. However much he may be undercut at times, we view Master F.J.'s adventures through the leering eyes of G.T., although Francis perhaps provides a challenging female perspective at times. Pandosto locks its female characters into traditional romance roles. (xxii)

Why would women in particular be enticed to read these stories: to have their behaviour modified by negative example? or to alleviate their present concerns by escaping into a much worse world? While the educational value is obvious, the entertainment value is not. It is much easier

to speculate on why men would enjoy reading these books. A.C. Hamilton argues that romances were popular because they "create an imaginative world in which the intensity of passion associated with sex and violence possesses the reader immediately, powerfully, and profoundly" (28). In other words, he continues, "at the centre of their appeal is the suffering heroine" (28).¹⁷ This brings us to Greene's interest in the Apocryphal story of Susannah and the elders, one of the most ancient sexual harassment stories.

The Susannah figure is a virtuous wife persecuted by irrational and inconstant men. In these stories, the women are variously condemned, deposed, or cast off without cause; they all have spotless reputations, which they appeal to in their defence; and they are saved only through divine intervention. In The Myrrour of Modestie (1584), Greene's version of the Apocryphal narrative, Susannah is put in an impossible situation, and is saved, in part, by her spotless reputation and, in essence, through divine intervention (the Lord speaks through the child Daniel, who cross-examines her accusers). Similarly, Bellaria in Pandosto (1588) is accused of adultery and imprisoned by her husband. When he discovers that she is pregnant, her baby daughter is cast adrift, and she is accused and condemned. Like Susannah, she appeals to her "unspotted life" in her defence; she puts

her trust in the gods and the oracle of Apollo proves her innocent (4:255-57). Pandosto also tries to seduce his daughter Fawnia, who refuses him (and like her mother chooses death above dishonour), and she is rescued only by the appearance of Porrus who reveals her royal identity. In Francescos Fortunes, Isabel is besieged by Bernardo who bribes a false witness, and she is condemned. She appeals to God for help and the false witness miraculously "start up as a man lunaticke" (8:163) and confesses his part in the cover-up.¹⁸

In Greene's works "woman is exalted and her chief virtue, stoic resignation, which is the opposite of the active, civic virtue championed by the humanists, celebrated" (Helgerson 83). Why? There doesn't seem to be any difference in purpose between Greene's unsympathetic and his sympathetic female characters. The majority of Greene's female characters have a simple narrative function. Not suprisingly, bad characters are the catalysts for tragedy, and are justly punished.¹⁹ Good wives and daughters become either victims or prizes.²⁰ Both suffer equally by male authority figures. Greene's frequent use of the Susannah figure indicates a preference for depicting the suffering of the incontestably innocent over the incorrigably guilty. The moral lesson for women seems pretty obvious: keep your nose (and sheets) clean and put your faith in God, because

nothing less than a miracle can save your reputation once it has been questioned. But underlying this is the nagging doubt whether anyone could be that chaste. The threat of an accusation remains.

The apparent problem with applying the Susannah motif to Greene in Conceit is that these women are innocent, and Valeria is not. If anything, Valeria has done the very thing that a Susannah is accused of doing. Susannah is punished unjustly, but Valeria is punished by Arthemio (he says) to revenge her treatment of Giraldo. The common element is the punished woman. As Woodbridge points out,

Nothing short of an encyclopedia could do justice to Renaissance treatments of female sexual transgressions, from John Dickenson's Fair Valeria, who belongs to a club that keeps a stable of male whores, to the legion of deceitful wives ... who smuggle lovers into their chambers disguised as music masters or hidden in luggage, concealing lovers under their farthingales when a husband unexpectedly appears. (176)

It is tempting to argue that this particular romantic combination of sex and violence appealed to a particularly male audience; that the underlying purpose of Valeria's punishment is to entertain the audience (who, after all are reading it for pleasure and instruction). As Woodbridge argues, the moralizing becomes merely "a thin mask covering the brutal face of sadism" (206).²¹ She explains:

Dickenson has no genuine interest in shrewishness: Valeria's faults must be made glaring enough to serve as an excuse for her torments and humiliations, the main appeal of the story being

to the reader's prurience and delight in the degradation of women. (206)

Renaissance audiences may have been thrilled (or even horrified) by Valeria's total disregard for authority; and they may found some delight in the voyeuristic recreation of her wanton activities; but that same audience would have considered it fitting to see her final destruction at the hands of Arthemio.

It is also possible that the narrative construct of the lecture to the female reader was part of the cachet of "women's literature" which appealed to a voyeuristic male audience. On one level, the reader is titillated by the description of Valeria's lasciviousness and subsequent punishment; on another, by the idea of a female audience witnessing and thus participating in (or at least condoning) the abuse simply by continuing to read. The position of this constructed female reader is parallel to Valeria's, whose greatest punishment is to witness "the carnal using of [Arthemio's] whores before her face, whose presence hee enforc't, making her the unwilling baud unto their beastlines" (95). Thus, the superiority of the male reader is re-affirmed as the culpability of the female reader is condemned.

John Dickenson was an intellectual, civil servant, and diplomat, yet virtually nothing is known of his life and literary career before the turn of the century, about the time of the publication of Greene in Concept. He was born around 1570 and died, while clerk of the Privy Council, in 1636.²² Sometime before 1602, he became secretary to George Gilpin, Queen Elizabeth's mercantile agent in the Low Countries.²³ When Gilpin died that year, Dickenson lost his post and was subsequently sent to work for Sir Ralph Winwood, who replaced Gilpin and brought Dickenson back to the Low Countries. Within a few years, his career with the civil service had taken off, mainly because Winwood was constantly away on various missions, and Dickenson was left as chargé d'affaires. In 1610 he was promoted by Robert Cecil to ambassador at The Hague, and continued at this post until recalled to London five years later. In 1618, James I appointed Dickenson clerk to the Privy Council, and on the king's death in 1625, he was reappointed by Charles I.²⁴

The most interesting "facts" about Dickenson's life must be extracted from the few texts he left behind. First and foremost is the academic tone of his works which draws attention to his learnedness (even though he is not listed in any university records). Like many of his

contemporaries, he wrote verse and prose in Latin and English.²⁵ His first work, Deorum consessus (London: Edward Alde, 1591), is a Latin poem in which the Muses have deserted Apollo (god of rhetoric) in favour of dialectic; the debate (querela) among the gods praises the new influence of the academic reforms of the French philosopher Pierre de la Ramée.²⁶ It is a self-consciously erudite work which borrows heavily from Ovid and Virgil (both a standard part of school curriculum), and was probably written soon after (if not while) the author was at university (Svob 33). The interest in Ramism suggests a Cambridge connection; yet if Dickenson was in Oxford during the late eighties, he could have been witness to (if not part of) a group of Latin poets headed by William Gager (1555-1622).²⁷

Dickenson's literary career parallels that of earlier writers: the University Wits, who were all born around the middle of the sixteenth century, attended university or one of the inns of court, called themselves "gentlemen," and spent the final quarter of the century writing prodigal son stories (Helgerson 12-13). Like them, Dickenson was primarily an academic writer: his works are invariably addressed to his friends, the "Gentlemen readers," who would understand his allusions, appreciate his jokes, follow his arguments, and care about his opinions on literature. He is self-consciously imitative of his predecessors' styles:

Lyly, Sidney, and Greene are enlisted in the Herculean task of holding up his title pages and plots. But he was also characteristically quick to manipulate his sources in surprisingly new ways. His English works, although rife with classical tags and allusions, refuse (almost consciously and like the contemporary prose in general) to be neatly docketed into one literary slot or another.²⁸ This distinctive exploitation of literary conventions may have helped to perpetuate his obscurity, and to encourage later critics to dismiss him peremptorily as a minor imitator of outmoded styles.

Dickenson's English works certainly do imitate one or more literary genres, popular at one time at court or among Elizabethan "gentlemen," and contain a mix of academic humour, pastoral, and moral intellectualizing. The Shepheardes Complaint (London: William Blackewall, n.d. [STC suggests 1596 though Hendricks argues 1593]), "a passionate Eclogue, written in English Hexameters," is dedicated to "all courteous Gentlemen Readers, Scholers, and whosoever else affect the studie of Poetrie" (A2r), and contains a Latin poem praising the late Sir Philip Sidney. One of the few modern scholars to write about Dickenson, M. J. Svob, calls it "the sort of work that young sixteenth-century poets often cut their teeth on" and cites as similar works Spenser's Shepheardes Calender, and the Eclogues of

Alexander Barclay, Barnabe Googe, and George Turberville (59 note 6). Of course his comment might have to be revised if the work really did appear in 1596, as STC suggests."

C.S. Lewis notes that the story is "essentially a frame for ornate prose and for some charming poems. All is melting, amorous, 'Golden' to the last degree" (425).

Arisbas, Euphues amidst His Slumbers: or Cupids Journey to Hell (London: T. Creede for T. Woodcocke, 1594) is more complex. Despite its title, the story has very little to do with Euphues or euphuism, and is instead a complicated Arcadian romance which includes a digression (prefaced by a poem entitled "The Worth of Poesie") in defence of classical and English poetry. Lewis calls the poems "perfect in their kind" and claims that Dickenson "handles classical metres better than most of his contemporaries" (426). Svob speculates that the sub-title "is another instance of Dickenson's self-disparagement and is intended to mean that Arisbas is the sort of work that Lyly would write if he were not altogether awake" (75), although it may also be in reference to Greene's Menaphon: Camillas Alarum to Slumbering Euphues (1589). Greene's death in 1592 resulted in a renewed interest in his work. Barnaby Rich's Greenes Newes Both from Heaven and Hell appeared in 1593, and Greene's earlier romances, Mamillia 1 and 2 (1583) and Gwydonius: The Carde of Fancie (1584) were reprinted in

1593; Arbusto, the Anatomie of Fortune (1584) in 1594. Like that of Arisbas, the title of Greene in Conceipt warns the reader of the work's place within a literary tradition. It acts as a sign post, directing readers how to read the work. The stamp of Robert Greene (who even appears as a character in the advertisement to the reader) is strong. The story leads off with a variation on Lyly's Euphues, and proceeds, as we have seen, to play havoc with the conventions of what Helgerson calls "prodigal literature."

Dickenson's literary career in English was short but concentrated: four of his six works were printed in London between 1591 and 1598. Nevertheless, despite his small production, Dickenson did enjoy a modest success. Three poems from Shepheardes Complaint were reprinted in Englands Helicon (1600), along with poems by Sidney, Spenser, Drayton, Greene, Surrey, Lodge, and Shakespeare. At least one unknown contemporary must have thought Arisbas worthwhile material for imitation, because twenty-nine extracts appear in a common-place book along with selections from Sidney, Greene, and Lodge (Hendricks lxvi).³⁰

Dickenson's Latin works, written after he moved to the Low Countries, were even more popular with a continental audience. His most famous work is the Speculum tragicum (Delft: 1601), an imitation of A Mirror for Magistrates in Latin prose, reprinted four times by Elzevir at Leiden.³¹

His final work, Miscellanea ex historiis Anglicanis concinnata (A Miscellany Put Together from English Histories; Svob 181) (Leiden: Elzevir 1606) contains thirteen fictional letters and speeches attributed exclusively to famous persons from English history, and imitates the epistles in Ovid's Heroides, although Bradner argues that the Miscellanea's epistles are -- with only two exceptions -- written from men to men (not from women to men), and are historical (not amatory), in their intent (43).

Despite these later publications, it is clear that Dickenson's interests shifted away from writing as he grew older, and he became increasingly caught up in his work as a civil servant. Thomas Lodge, for example, wrote little after he became a physician, although Spenser, who was also a civil servant, continued to publish; indeed the majority of authors listed by Phoebe Sheavyn have two or more non-literary occupations (212-38). Many of his predecessors abandoned their literary careers after publishing only one or two books of poetry or amorous fiction; others made a concerted effort in their later years to produce more "useful work," in response to contemporary criticism of literature (Helgersen 6). And, indeed, with his Latin works, that seems to be the direction taken by Dickenson.

There is only a single edition of Greene in Concept, printed in quarto by Richard Bradocke for William Jones in 1598, the year the work was entered in The Stationer's Register.³² Of this, only two copies remain and are located in the Huntington (H) and Bodleian (B) libraries. There is an edition by the Reverend Alexander B. Grosart (1878), and another in an unpublished doctoral thesis by Walter Hendricks (1941).³³ The text of the 1598 quarto has 9 gatherings (signed A-I⁴) and consists of three parts: a dedication to "Thomas White of Corffe," apparently an old school friend of Dickenson; an "Advertisement to the Reader" which sets the dream frame; and finally, the story of Valeria of London. Each section is differentiated typographically: the dedication is set in italics, the advertisement in roman, and the text in black letter.³⁴

In preparing this edition (the first to consider all the evidence regarding variants), I have endeavoured to reproduce the 1598 edition exactly with regards to spelling, punctuation, paragraphs, indentations, and dialogue, except for those emendations noted below and in "Text and Variants."³⁵ I have, of course, regularized type, and changed the representation of fonts, poems, and signatures.³⁶ I have also silently normalized i/j, u/v,

vv/w, and the two forms of r and s; all ligatures; and all abbreviations or contractions, including the ampersand, the macron to represent a missing n or m, superscript e or t above y to represent "the" or "that," and superscript t or h above w to represent "what" or "which." In the case of the hyphenation of compound words, I follow the OED. Other emendations include the correction of typographical errors due to missing, superfluous, or inverted type; regularization of capital letters and punctuation; and replacing of absent or indeterminate punctuation.³⁷ All are listed in part A of "Text and Variants."

Where possible, I have followed any corrections made to the 1598 quarto, as indicated by the variants between the Bodleian and Huntington copies, and by the errata note at the end of the Advertisement to the Reader (A4v):

Besides sundry scapes of the Presse in
Orthography, and some more extraordinary of whole
wordes mistaken, though in the fewest coppies;
these foure are generall: secrets for sorrowes. p.
18. these, for those. p. 20. intent, for content.
p. 21. deem' for doom'd. p. 27. (13)

As this comment indicates, uncorrected sheets were gathered, as was customary, with corrected sheets.³⁸ This would account for the variant readings in sheets in both copies, which range from minor changes in punctuation to "extraordinary" mistaken words on sheets C and G (See part B of "Text and Variants"). Variants are found on sheets A

through G. With the exception of A3r.17 and E1r.6, my emendations coincide with the readings in (B).³⁹

If the four noted mistakes are, indeed, "general" to all copies, then sheets B through I would have been printed and proofed, and the errata list added to A4v, before the outer forme of sheet A was printed. Furthermore, any press corrections would have taken place after the inner forme of sheet E (p.27) was printed. However, in the two extant copies, only two of the four identified mistakes (D2v "these for those p. 20"; E2r "deem' for doom'd p. 27") appear where they should be. The remaining two (D1v "secrets for sorrows p. 18"; and D3r "intent for content p. 21") do not. This may be due to mistakes in the errata list: if we read "p. 13" (C3r) or "p. 17" (D1r) for "p. 18" (D1v), and "p. 20" for "p. 21," the corrections fit.⁴⁰ Otherwise, the possible readings are numerous.

In the commentary, I have tried to provide present-day meanings for Dickenson's language, read against the Oxford English Dictionary, and to pick up echoes of the language of his contemporaries, particularly Greene. Proverbs are identified using Tilley, ODEP, and Whiting's collection of modern proverbs; references to natural history are checked against Pliny, Stephen Bateman's revision of Bartholomaeus Anglicus (1582), and Cooper's "Dictionarium," an English version of Estienne's Dictionarium poeticum attached to

Cooper's Thesaurus of 1565; and, where possible, the sources of classical and contemporary allusions are briefly noted.

A machine-readable version of this text is on deposit at the Oxford University Text Archive.

ENDNOTES TO THE INTRODUCTION

1. According to A.C. Hamilton, "in any prose romance, characters exist to manifest states of uncontrollable passion that burst into either extravagant lamentation or violent action. Their motto is "everything to excess" both in love and war" ("Elizabethan Prose Fiction" 27). The remarkable thing about Valeria is her pivotal role. Her excesses cause Giraldo's excessive love and hate, Theodoro's excessive condemnation, and Arthemio's excessive retribution. She remains the cause and the focus of the action.

2. Dickenson also employs a dream vision in the Shepherd's Complaint, where the narrator is transported to Arcadia in a dream and listens to a shepherd lament his love for the cruel Amaryllis (in much the same way as the narrator of Chaucer's Book of the Duchess stumbles upon another private lament). In Greene's Orpharion (1599), Greene falls asleep while listening to a shepherd play his pipe, and dreams that Mercury leads him to Jove's palace where the gods are feasting. He eavesdrops until "Mars in such a rage clapt his hand on the boord, that I awoke, not knowing what became of the Gods or of Arions soule, only I remembred their tales" (12.93). The shepherd turns out to

be Mercury, who bids Greene remember his visions, "for al dreames that men see in Erecinus, proove true" (12:94).

3. Gascoigne does much the same thing in his revised version of "The Adventures of Master F.J." in the miscellany A Hundredth Sundry Flowers (1573). Gascoigne's audience was not prepared for his intrusive narrator G.T., and attempts at realism: "sundrie well disposed mindes have taken offence at certaine wanton wordes and sentences ... some busie conjectures have presumed to thinke that the same was indeed written to the scandalizing of some worthie personages, whom they woulde seeme therby to know" (ed. Cunliffe 1:7). In the revisions, Gascoigne gave the characters Italian names; removed the narrator; "credited the whole to the (fictitious) Italian storyteller, Bartello, claiming for himself only the modest title of translator" (Helgerson 47); and in his dedication "To al yong Gentlemen, and generally to the youth of England" claimed to reprint his "follies" so he may serve as an example and mirror to them that they may "learne ... to use the talent which [he has] highly abused" (1:14).

4. The woodcut is of a man in a shroud sitting at a desk writing, and probably represents Greene. Nashe describes his beard as "a jolly long red peake, like the spire of a steeple, hee cherisht continually without

cutting, whereat a man might hang a Jewell, it was so sharpe and pedant" (Strange Newes 1:287). Chettle concurs: "of face amible, of body well proportioned, his attire after the habite of a schollerlike Gentleman, onely his haire was somewhat long" (Kind-Harts Dream B3r). Gabriel Harvey admits: "I was altogether unacquainted with the man, and never once saluted him by name: but who in London hath not heard of his dissolute, and licentious living; his fonde disguisinge of a Master of Arte with ruffianly haire, unseemely apparell, and more unseemelye Company" (Four Letters 19).

5. For example, Greenes Orpharion (for Edward White, 1599), was entered in the Stationers' Register on 9 February, 1589, and probably printed soon after; Greenes Mourning Garment (J.Wolfe for T. Newman, 1590); Greenes Never Too Late: Or a Powder of Experience (Thomas Orwin for N.L. and John Busbie, 1590); and Greenes Farewell to Folly (T. Scarlet for T. Gubbin and T. Newman, 1591). After Green's death in 1592, the trend continued: The Repentance of Robert Greene (C. Burbie, 1592); Greenes vision: written at the instant of his death (E. Alde for T. Newman, 1592); and Greenes Groats-Worth of Wit edited by Henry Chettle (J. Woolfe and J. Danter for W. Wright, reprinted 1596). Although these appeared posthumously, and cannot be

positively identified as Greene's work, they reproduce the repentant persona introduced in Greene's final works.

6. In his final works Greene developed a strongly repentant autobiographical persona. In a Groats-Worth of Wit he breaks off to identify himself with the protagonist; in Greenes Vision he renounces his romances. Greene's repentant style in his final works is simply incorporated into his romance. Helgerson argues that "on close examination the Vision appears as much a covert defence of Greene's earlier work as a repentance for it"; and Francesco's prodigality is only one of four stories told in the two parts of Never Too Late (100). It is immaterial whether his contemporaries believed the pseudo-autobiographical element of Greene's work, so long as they accepted the fiction of the fictionalization of his life.

7. Svob notes the "obvious commercial value" of including Greene's name in the advertisement (107); as does Adyelotte (136), and Pruvost (42). As additional testimony to his continuing popularity, Greene's earlier works were later reissued with revised titles: Gwydonius: The Carde of Fancie (T. East for W. Ponsonby, 1584) appears in 1608 as Greenes Carde of Fancie (M. Lownes); and Menaphon: Camillas Alarum to Slumbering Euphues (T. Orwin for S. Clarke, 1589)

as Greenes Arcadia or Menaphon (W. Stansby for J. Smethwicke) in 1610 and 1616.

8. One rationale for using negative examples in a didactic work is to catch the audience's attention, despite the danger that they may prefer the path of the bad example (Milton's Satan and Marlowe's Mephistopheles, for instance, do seduce you). The paradox proved to be useful for writers of prose fiction. The narrator must unavoidably discuss his evil deeds in the process of delineating how the culprit gets his just rewards. However, a punished prodigal who accepts his punishment as a necessary part of continuing his lifestyle is too threatening. (Take, for example, the ineffectiveness of the public shaming of Valeria and her friends, 76-77). Not only must the prodigal be punished for stepping out of line, he must himself admit that his behaviour was wrong (and Valeria eventually comes to this realization).

9. Euphues: An Anatomy of Wit (1578) was the most popular example of this. Euphues, visiting Naples, considers himself to be a wit and is warned by the old man, Eubulus, not to be rash. His advice is ignored. Euphues meets Philautus (the friend) and Lucilla (Philautus' fiancée). Euphues seduces Lucilla, and loses Philautus as a friend; then Euphues loses Lucilla (to another man Curio)

and in his disillusionment with women, is reunited with Philautus. Helgerson argues that Green imitates but inverts the precepts of Lyly's version of the prodigal son story: in Greene, time, not virtue, is the moving factor in his story (82); action results from passion or fortune; female characters are presented as stoical sufferers; and parents are unjust, tyrannical, and unnatural (83).

10. Rather than slavishly imitating Lyly, Dickenson may be consciously writing in an outdated mode. Hendricks' complaint that Dickenson, "striving for recognition, should have known that this superficial style [euphuism] had long since gone out of fashion" (lxxv) overlooks Dickenson's considerable learning: he must have been aware of the current literary trends, since he had already produced an Arcadian work, his Arisbas, four years previous to Greene in Conceit.

11. A third possible source for Greene in Conceit may be Pietro Aretino's Ragionamenti (1534), which has strong prototypes for the characters of Valeria and Arthemio. Significant passages are included in the commentary below (see 12.25; 17.7; 52.14; and 81.9-12).

12. By 1597, Lyly's Euphues (T. East for G. Cawood,

1578) was in its twelfth edition (J. Roberts for G. Cawood), and the sequel Euphuus and His England (T. East for G. Cawood, 1580) was in its tenth. The second edition of Mamillia (T. Creede for W. Ponsonby, 1583) appeared ten years later in 1593; the third edition of Greene's Arbasto (J. Windet and T. Judson for H. Jackson, 1584) appeared in 1594; and third of Pandosto (T. Orwin for T. Cadman, 1588) appeared in 1595 (V. Simmes for J. Brome); the second edition of Menaphon (T. Orwin for S. Clarke, 1589) appeared in 1599 (V. Simmes for N. Ling); and many others continued to be reprinted in the 17th century. Nevertheless, the earlier writers competed against later ones. Nashe's Pierce Penilesse (J. Charlewood for R. Jhones, 1592) went into its fifth edition within three years; Lodge's A Fig for Momus (J. Orwin for C. Knight) appeared in 1595; A Margarite of America (A. Jeffes for J. Busbie) in 1596; Deloney's Pleasant History of John Winchcomb, in His Younger Yeares called Jack of Newberie was entered to T. Millington in the Stationers' Register March 7, 1597; and a fourth edition of Rosalynde (T. Orwin for T. Gubbin and J. Busbie, 1590) appeared in 1598 (V. Simmes for N. Lyng and T. Gubbins).

13. According to Davis, writers like Lodge, Nashe, and Chettle treat love not as a romantic subject but as source of tragedy, and include in their works assorted "low-life

elements" to heighten the sense of realism (202). Arguably, Greene in Conceit also undercuts romantic conventions, language, and expectations with realistic details, motives, and results. The tale is tragic insofar as both Giraldo and Valeria are betrayed by those they love, and the anticipated happy ending (in each of Valeria's marriages) is postponed by more betrayal. The euphuistic set speeches identify Giraldo as a victim to changing mores; and Arthemio uses Petrarchan commonplaces as a means to seduce Valeria. The division between appearances (or ideals) and reality is dramatically heightened by Valeria's many infidelities and the emphasis on Valeria's punishment.

14. A.C. Hamilton gives religious, moral, and social reasons for the negative reputation of prose fiction: it was associated with the "products of dissolute papistry" such as medieval romances and Italian novelle; it used morally corrupt subject matter; and it was popular with the lower classes ("Elizabethan Prose Fiction" 23). So authors reacted to Puritan criticism by trying to prove the usefulness of plays: "Yet not even a writer of prose fiction would admit that he was writing a romance. If he didn't disparage his work as a toy or trifle, or give it a moralizing title and preface, he would call it something else: a book, history, pamphlet, discourse, mirror, or

anatomy--anything but what it was" (Hamilton 23). Other authors attacked puritans with charges of hypocrisy and insincerity, or simply ridiculed them within their works of art (Sheavyn The Literary Profession in the Elizabethan Age 181-86).

15. The full title of Deorum consessus offers "to the readers the highest pleasure but no less usefulness"; and is followed by the motto Est labor in minimis: habet & scintilla calorem ("There is labor in the smallest things: even a spark has warmth"; Svob 200). Among its many prefatory poems is a tetrastich from "N.S", who praises Dickenson's ability to mix utility with pleasantry:

Sed dicunt quamuis plurima, nulla iuuant
In quibus vtilitas rigida se fronte legenti
Praebet. at ornabit gloria maior eum
vtile qui dulci, iucundo miscet honestum

("But although they express a great deal, no works please in which utility shows itself to the reader with a stern brow. But greater glory will adorn him who mixes the useful with the pleasant, morality with delight"; 206)

"No. Sc." continues: "Hoc tu conaris, ne frustra quaeris amice, | Pecisti, & facti fama perennis erit" ("This you attempt, and not in vain do you make the attempt, friend; You have carried out your purpose, and the fame of the accomplishment will be unending"; Svob 206).

16. Greene prefaces his Myrrour of Modestie with an

apology for his subject, claiming that he was commissioned to write the story by a certain Gentlewoman "whose sute I durst not denie" (3:5), and then dedicates it to the "Ladie Margaret, Countesse of Darbie" (and half-sister to George, Count of Cumberland; Pruvost 16 note 19). Arbasto, dedicated to Lady Mary Talbot, "wife to the Right honorable Gilbert, Lorde Talbot" is subsequently dedicated to the "Gentlemen Readers" (3:175-77). Penelopes Web is dedicated to "Ladie Margaret Countesse of Cumberland: and to the no lesse Honourable and vertuous the Ladie Anne Countesse of Warwicke" (daughters of Francis Russell, Count Bedford; Pruvost 16 note 19). Then Greene includes a letter to the Gentlemen Readers because "Mars wil sometime bee prying into Venus papers, and gentlemen desirous to heare the parlie of Ladies" (145); and, having apologized for his subject ("womens prattle"), he follows with another letter to "The Courteous and Courtly ladies of England" in which he apologizes for presuming to write about women (5:141-47). Menaphon, dedicated to "Lady Hales, wife to the late Sir James Hales," includes both an address to the gentlemen readers and Thomas Nashe's preface to the "Gentlemen Students of both Universities" (6:5-9).

17. All of Dickenson's English works have a "suffering hercine." The Shepheardes Complaint deals with "the just

punishment of aspiring beautie" and the just death of Amaryllis, "whome fewe could match in beautie, none in pride" (C3r). A one-dimensional prototype of Valeria, her faults are manifold:

She refusing the love and service of the best deserving shepheard that ever was bred in Arcadia, bestowed her favour on a clownish Swaine, his inferiour in all perfections ... but sodainelie repenting her choice, she did coldly entertaine him, thinking him to bee honoured enough, and her selfe too much abased by such sleight favors which she afforded him, yet such, as they might have prolonged the other shepherds life, which could not obtaine the least courtesie, though worthy of the most. (C3r)

Amaryllis is criticized for not accepting the socially-sanctioned match and for her inconstancy: Valeria is also condemned for rejecting Giraldo in favour of Arthemio and his friends. In case Amaryllis' superficiality is insufficient excuse for her destruction, we are told she compares herself (favourably) to Diana and is killed by divine intervention.

The heroine of Arisbas, Timoclea, is victimized ostensibly because she elopes with Arisbas and disguises herself as a man when they are separated: she falls into the hands of a succession of pirates, until she is found wandering in Arcadia by some shepherds. Timoclea anticipates and defends herself against charges of immodesty: she is not like Valeria.

Thinke not this disguise of mine attire, and
dissembling of my sexe, any reproach to the modesty of
a maydens behaviour, for I have plotted this chaste
pollicie to prevent all perils of lustfull violence,
and preserve mine honour inviolate, that I might
restore my selfe to you with the same dowry of virgins
dignitie, for which you at the first affected me. (H2r)

Ironically, even dressed as a man she "led a miserable life" and is harangued to "satisfye the beastly lust" of various pirates (D2r). The emphasis on cross-dressing, bisexuality, and hermaphoditism (here and in the analogous story of Hyalus) sharpens our focus on the victim. Because Timoclea believes in the importance of her chastity (as the foundation of Arisbas's love for her), and accepts her role as victim, she and Arisbas are happily reunited.

18. In other cases, a virtuous wife is cast off by her husband. In the first tale from Penelopes Web, the queen Barmenissa is deposed in favour of Olynda. In the second tale from Penelopes Web, a landowner, Calamus, tries to seduce his tenant Cratyna. When she refuses him, he "was driven into a marvellous choller" (211), and evicts the couple. He then kidnaps the wife and tries to have the husband murdered. When he tries to rape her, she pleads for time to reconcile herself to him, and escapes to her husband. In Farewell to Folly, Francesco abandons Isabel for the prostitute Infida.

19. Doralicia taunts Arbasto unmercifully, as does Castania in Carde of Fancie treat Valerius. Olynda in Penelopes Web is granted three unconditional requests by the king, but when she interferes with his politics (she desires the death of the nobles, the disinheritance of his son and the banishment of the queen), the King's love turns to hate, and she is banished. Valerius' extreme love for Castania in Carde of Fancie also turns to extreme hate (4:60). He goes into a misogynistic tirade about women who only want sovereignty over their husbands so that they can keep a variety of lovers: "they thinke by these unequall matches to rule the roast after their owne diet, to be soveraigne mistres of their owne mindes, with Venus to let Vulcan possesse the tree, and Mars enjoy the fruit ..." (4:133). When Pandosto is unable to consummate an incestuous relationship with his daughter, "his former love turned to a disdainfull hate, [and he] began to rage against Fawnia in these tearmes" (4:314), attacking her for trying to marry above her station.

"The infamous strumpet called Rhodope" in "Saturnes Tragedie" (Planetomachia 5:104) is somewhat reminiscent of Valeria,

descended of good parentage, and of comely personage, honorable for her birth, and renowned for her beautie: but her outward hue was so spotted with inwarde vice, as her praise was not such for the perfection of the body, as the discredit was for the lascivious disposition of

her mind, which was so stained with wanton affections, that I thinke Venus herself could not have past her in vanities. (104-5)

Maedina in Uliesses' tale (Euphues: His Censure to Philautus, 1587), "had an exteriour kinde of discretion so warelie to moderate hir actions, as report could not pry into hir deedes, so inwardly had she such a subtil dissimulation to cloake the foulest spot of vice with the maske of vertue, that fame feared to enter into the discovery of hir thoughts, so equall was the outward proportion of hir behaviour" (6:175).

20. The good daughters are wooed, but initially repulse their suitors, either through convention or because of filial duty. For example, in Carde of Fancie, Gwydonius' sister, Lewcippa, loves Thersandro, but rejects him because he is her father's foe. Interestingly enough, both good and bad daughters act contrary to their fathers' wishes when other men are involved: most often they elope, or help their lovers to escape imprisonment. Doralicia and Myrania in Arbasto are more interesting than the daughters in Menaphon, simply because they do unacceptable things. Myrania in Arbasto rescues Arbasto, in exchange for marriage, only to discover that he has maintained a correspondence with her sister, Doralicia. Myrania chastizes Arbasto for his infidelity, and then dies for love, but not before she

repents having hurt her father for nothing. The good daughters are always put in an awkward position by their father's choices in husbands: they must either consent to love the chosen husband as an obedient daughter should, or like Pasilla "upon wilful frowardnes oppose her selfe against his mind" suffer Valdracko to "not onely repay her fonde mislike with the lyke despight, but also disinherite her of all his possessions" ("Venus' Tragedy" Planetomachia 5:87-88). In Carde of Fancie (1587) each daughter is presented as a prize: Clerophontes boasts to Thersandro that his kingdom will be made part of Lewcippa's dowry, and Orlanio offers Castania to any man who beats Clerophontes in battle (180). Several daughters are imprisoned by their fathers: Castania is thrown in prison by her father, but laments her lot and decides to remain faithful to her love; Marcella, in the first tale in Peremides (1588), is imprisoned by her father because she is pregnant; and Isabel, in Francescos Fortunes (1590), is locked up in her room by her father because he doesn't like Francesco.

21. Woodbridge compares Arthemio to the husband in Heywood's Two Maner of Maryages (a dialogue constructed from proverbs), and notes a similar sadism in the anonymous pamphlet, A Merry Jeste of a Shrewde and Curste Wife Lapped in Morrelles Skin (206).

22. Biographical information on John Dickenson has been most thoroughly covered by Walter Hendricks' "John Dickenson: The Man and His Works" (Ph.D. dissertation, University of Illinois, 1941). Hendricks includes texts of the three English works. A literal translation of Deorum consessus is found on pp. 200-307 of M.J. Svob's "The Scholar's Aliquid of John Dickenson" (PhD dissertation, University of Illinois, 1966), along with the Latin text. There are no modern editions of Dickenson's final works, the Speculum tragicum and the Miscellanea, although Svob includes a summary and partial translation of the 1611 edition of the former (331-412).

23. In the dedication to John Malen in Deorum consessus, Dickenson defines himself a serious writer and takes a shot at "the power of others": quorum patrociniū est iustum & plerumque necessarium sit, ego tamen non magnopere expeto, cuius lucubrationes aequum tantummodo candidi lectoris iudiciū respiciunt ("whose patronage, although it be justified and often necessary, I nevertheless do not strive after very much, I whose works are mindful only of the fair judgment of the sincere reader"; 202-3). By the time he dedicates Speculum Tragicum to George Gilpin (for whose favours he owes both "gratitude and respect"), however, he has changed his tune:

Without shame I may acknowledge the need for protection, with which the most learned fortify their works ... [I] pronounce your greatness ... [and] ask again and again that you accept favourably this sincere token as that of a grateful spirit, and that you may wish to think it worthy of your protection. (Svob 333-34)

24. As clerk, Dickenson may have been engaged in some form of espionage, for he performed a variety of services, from searching the houses of Sir Edward Coke in 1621, to examining the Earl of Middlesex "about some Irish business" in 1624 (Hendricks xlix-1). He searched the Viscount Dorchester's manuscripts in 1632; in 1633, Sir Thomas Cotton complained that he wanted Dickenson to return to him the keys of his library; in 1634, he took possession of four books belonging to one Isaac Le Gay (Hendricks liii-iv). His own papers were searched after his death on January 20, 1636, and on March 9, the Privy Council ordered that the remaining contents of his library be put into the possession of his children (Hendricks lv).

25. This was typical of educated "gentlemen." The prominence of Latin in humanist education and the sheer number of Latin books published and reprinted in that language (about one tenth of the items printed between 1550-1640; Binns 1) "show conclusively that Latin verse was not an obscure, esoteric movement in England, but a recognised part of English literature, appealing to a considerable body

of readers" (Bradner 5). By 1520 "the practice of writing Latin verse in classical metres had become well established among English humanists and its publication was regarded as a credit to the author's learning" (Bradner 12). By Elizabeth's reign, Latin versification had become a schoolboy's routine, and, in the latter half of the century, both universities produced a substantial number of Latin poets: Drant, Hartwell, Fletcher attended Cambridge in the sixties, and poets from Oxford gained prominence toward the close of the century (Bradner 33). The same arguments about Latin are set forth by J.W. Binns in the first chapter of his Intellectual Culture in Elizabethan and Jacobean England: The Latin Writings of The Age.

26. Deorum consessus sive Apollinis ac Minervae querela summam legentibus voluptatem nec minorem utilitatem praebens (The Council of The Gods: or the Complaint of Apollo and Minerva, Offering to Readers the Highest Pleasure but No Less Usefulness). Although Ramism was introduced to England in the 1570's, the debate continued for more than twenty years. Appropriately, "most of the controversy was generated in a university environment -- especially at Cambridge -- where Ramus' role as a rebel against age-old authority was bound to have considerable attraction for students and where Ramus' curricular reforms were, to say

the least, a live issue" (Svob 32). Deorum consessus appeared two years after the controversy caused by Thomas Nashe's attack on Ramus in his preface to Greene's Menaphon. A year after Deorum consessus, Harvey published a defence of Ramus in his Four Letters and Certain Sonnets (1592) and again in Pierces Supererogation (1593).

27. University records for both Cambridge and Oxford are incomplete. He could have been any one of seven Dickensons to matriculate from Cambridge during the last quarter of the century (Hendricks xiii), and Svob argues that Dickenson's first work reflects the contemporary Ramist influence at Cambridge. On the other hand, Grosart takes the presence of a gift copy of the Miscellanea at the Bodleian library, to argue that Dickenson may have attended Oxford (xiii). Gager was best known for his Horatian style: he printed two volumes of poetry in 1585; left a "large collection of unpublished verse in his note-book (British Museum MS Additional 22583)" (Bradner 61-62); and was commissioned by Oxford University to edit their compilation of Latin poetry written in honour of the recently deceased Sir Philip Sidney (Exequiae illustrimi equitis D. Philippi Sidnaei, 1587: Binns 41). Gager's works are edited by Tucker Brooke. Like Gager, Richard Eedes, and John Dove (who made a Latin translation of Spenser's Shepheardes

Calendar), were also at Oxford during the eighties, and all had been first trained in Latin at Westminster (Bradner 36).

28. Dickenson's writings respect the contemporary value placed on an author's skill in absorbing, and reformulating a variety of sources, rather than an ability to simply reproduce a type of writing. (For a survey of the "vast and perplexing array of writings on the theory and practise of imitation," see G.W. Pigman III 1-3, and note 1). This reformulation of sources in Dickenson's works, according to C.S. Lewis, causes them to "defy classification" (425). Deorum consessus imitates Ovid and Virgil; Leicester Bradner calls it a satire (43), while Svob maintains that it is "a full-fledged encomium" of Ramus' work (3). The Shepheardes Complaint appears to be a conventional pastoral piece, but ends with an unconventional statement on its value. (Lewis calls it "almost as static as Euphues" but not the same type; 425). Arisbas, advertised in its title as euphuistic, is an Arcadian tribute to Sidney. Lewis claims it "sometimes reads like a not very lucid translation from real poetry in some other language" (426). Greene in Concept draws on classical sources, employs medieval motifs, and imitates contemporary styles. Lewis complains that it mixes "Dickenson's poetical prose"

with Euphuism and "tolerable realism" (426). Like the last of his English works, the Speculum tragicum ("a rather free Latin adaptation" of John Higgins and Thomas Blenerhasset's The Mirror for Magistrates; Binns 251) also combines heavy moralizing with overtly sensational material. The Miscellanea merges "the 'complaint' method of treating history in Boccaccio and the Mirror for Magistrates" with Drayton's reworking of the Ovidian female epistle in his treatment of English history in England's Heroical Epistles (Bradner 43).

29. The title page has no date. STC dates it 1596, but Hendricks argues that it is the text "by Dickenson in 1593" cited by Thomas Wharton in The History of English Poetry (4:298 note), and probably precedes Arisbas (c. 1594) since it includes the story of Hyalus, and other references, which are later expanded in that work (lx-lxiii).

30. The manuscript includes extracts from Greene's Arbusto, Tullies Love, Planetomachi, Farewell to Follie, and Orpharion, and is listed as #413.3 in volume 1 of de Ricci and Wilson.

31. Speculum tragicum, regum, principum, et magnatum superioris saeculi celebriorum ruinas exitusque imbecillitas humana insignibus exemplis declarantur (A Tragic Mirror

Briefly Dealing with the Downfall and Calamitous Deaths of the Famous Kings, Princes, and Magnates of the Previous Century: in which Divine Judgement and Human Weakness are Made Manifest by Extraordinary Examples; Svob 148). The work was reprinted in 1602, 1603, 1605, and 1611 by Louis Elzevir, who printed in Leiden from 1592 to 1617, and founded the famous printing family. Elzevir published only seven different editions between 1602 and 1606, five of which were by Dickenson, and, as Hendricks emphasizes, "for three of the years, Dickenson's books were his only concern" (xxxix).

32. Greene in Conceit was entered in the Stationer's Register on 3 May 1598 by William Jones, for which he paid a standard fee of six pence.

william Jones Entred for his Copie vnder the handes of master warden man / a booke intituled Greene in Conceyt newe raised from his grave, to wryte the Tragique storve of his faire VALERIA of London vj⁴. (Arber 3:114)

33. Although Hendricks does refer to the Huntington copy, he does not identify it as the basis of his own text, which unfortunately has many substantive errors. For example, he writes "hir sex" (136.24) for "hir owne sex," (C4v.35); "hir second" (145.6) for "hir a second" (D4r.26); "workd" (111.26) for "world" (A3v.3); "trying" (118.16) for

"tyring" (Bir.19); he omits the phrase "with his bouldnesse" (148.20;Elv.24).

34. The use of mixed type is normal, and appears in the preliminary matter of black letter texts from 1580 (McKerrow 297). Conventionally, proper names were set in roman type and quotations from foreign languages were set in italic (McKerrow 297-8).

35. I first prepared a close transcription from a microfilm of the Huntington copy, then checked this against the copy in the Bodleian library. In subsequent proof-reading, particularly of these first three sheets, I have used microfilms of both copies.

36. The paper, quarto format, fonts, and position of type on paper are here all unavoidably modernized. The dedication and advertisement are already set apart from the main text by virtue of their headings; the poems, although set in roman in the original, are indented, and spaced from the main text. I have followed suit with the obvious exception of type. The remaining letter from Theodoro to Valeria (G3r-v; 80-82) is indented on the left to compensate for the use of Roman type in the original.

37. Occasionally, the original lacks punctuation, which I have adjusted as necessary. For example, I write "best.

If" (107.23) for I2r.23 "best If"; and "sigh, sorrowes" (10.10) for A4r.27 "sigh sorrowes". Likewise, in several cases it has been necessary to change the form of the punctuation. Where an initial capital has been preceded by a comma, I change this to a full stop. Thus, "pompe. Never" (50.13) for D4v.15 "pompe, Never"; and "traine. Oh" (102.3) for H4v.2 "traine, Oh". Again, these are listed in Appendix A.

38. Simpson cites similar notes in Robert Burton's Anatomy of Melancholy (1621), and Richard Braithwait's Essaies upon the Five Senses (1620) (16-17).

39. Neither copy, of course, necessarily has a greater authority, since corrected may be mixed with uncorrected sheets (McKerrow 210). Consequently, an emendation depends on the context of the individual instance, except where we have proof of a corrected variant.

40. It is unlikely that the confusion stems from E3 (p.29) being missigned as "D3" (p.21). If the corrector was going by the signatures, and was misled into thinking that E3 was actually D3 or p.21, we could expect to find the mistake on E3r. This is not the case.

GREENE IN CONCEIPT.

New raised from his graue to write
the Tragique Historie of faire
Juliana of London.

WHEREIN IS TRVLV DISCOVERED
the rare and lamentable issue of a Hu. bands do-
tage, a wifes leudnesse, & childrens disobedience.

Receined and reported by I. D.

Veritas non querit angulos, umbra gaudet.



Printed at London by RICHARD BRADOCKE for
William Jones, dwelling at the signe of the Gunne,
neare Hulborne conduit. 1598.

Figure 1. Title page of the sole surviving edition, Bodleian Library copy (reprinted by permission of the Curators of the Bodleian Library, Oxford)

Greene in Concept.

New raised from his grave to write
the Tragique Historie of faire Valeria of London.

- 5 Wherein is Truly Discovered
the rare and lamentable issue of a husbands dotage,
a wives leudnesse, and childrens disobedience.

Received and reported by J. D.

Veritas non quaerit angulos, umbra gaudet.

- 10 Printed at London by Richard Bradocke
for William Jones, dwelling at the signe of the
Gunne neare Holborne conduit. 1598.

<A2r>

To my deare friend, Master Thomas White of Corffe in Dorsetshire.

Though in the spring-time of our lives yeare, there
 5 bee no depth nor durance of resolution, because
 sound judgement our reasons ripenes, is then but in
 the budde; yet the affection which I beare you,
 wherto your owne hopefull forwardnesse did first
 give life, and your many courtesies adde strength,
 10 albeit it were the childe of my childhood, conceived
 where we both received the first grounds of
 learning, was even then so deeply rooted, that
 neither length of time, distance of place, nor
 discontents of minde, have beene able, I will not
 15 say to abolish, but to diminish it: for an instance
 whereof, I have entituled to your name this naked
 humor, a Present not so worthy as I would, or as
 perhaps I could affoord if some clouds were cleared:
 Yet howsoever this toy may proove, I presume of your
 20 acceptance, both in regard of that affection that (I
 hope) you still doe beare me, which may impetrate a
 toleration where no liking may bee looked for: or of
 that well-meaning wherewith I offer it unto you,
 sith strangers <A2v> of strangers and greatest

Princes of meanest peasants have taken in good worth as worthlesse things, because presented with good will. And I would that I might but halfe so farre prevaile with others, of whome some (I feare)

5 will not onely charge me with that which justly they may, but also after the reading of my title and Proemium, deeme me one of those against whome Horace doth well exclaime, O imitatores servum pecus, yet I protest that never anything was further from my

10 thoughts, and that the rest was finished before that humor was suggested. But I should grossely offend in troubling you with a long Epistle, whome I trouble with so long a toy. I will therefore conclude with this conditionall promise, wherein I

15 joyne with you the courteous Reader, whose patience I urge too much with my youthes follies, that if my life be capable of riper yeeres, and my state of better fortune, my labours shall not be wholly barren of desert: till when, and ever I rest,

20

Yours assured,

John Dickenson.<A3r>

An advertisement to the Reader.

When night (friend to melancholly) had runne the
 third part of her course, besprinkling the drowsie
 earth with Lethes dew, I sitting solitary in my
 5 chamber, reading with some pleasure Lucians Timon,
 on a sodaine felt mine eies heavie, and immediatly
 all my powers were violently surprised by a slumber;
 wherinto I was no sooner entred, then me thought I
 saw standing before me, the shape of a well-
 10 proportioned man suted in deaths livery, who seemed
 to write as fast as I could read. This gastly
 object did much astonish me, and (as fancie in such
 cases is a fruitfull nource of superstitious feares)
 my amazement was the greater: being thus taken in the
 15 reading of that Authour, who, besides his other
 impieties, is the greatest scoffer of apparitions.
 But when I had well noted the others mild
 countenance, my courage did soone recall it selfe,
 and I growing somewhat bold, demanded both who he was
 20 and why he came: whereto hee gently answered thus: I
 am hee, whose pen was first employed in the
 advancement of vanitie, and afterward in the
 discovering of villanie. Joyne these two, and they
 will serve thee for the Periphrasis of my name. In

the former of which, I confesse I have offended, yet who knoweth not, that Fiction the godmother of Poesie makes her the shadow of Philosophie; which if not sweetned by this heavenly mixture, may well have
 5 reverence, but small regard. This mooved the Poet to write, and me to use for my familiar motto that quaint verse, Omne tulit punctum, qui miscuit utile dulci. But admit it as the most will have it, yet dare I boldly affirme, that my later labours have
 10 made a large part of amends for those former vanities. Here (me thought) I could no longer containe my selfe from going to imbrace him, as both reason and humanitie required.

Sed frustra comprehensa manus effigit imago
 15 Par levibus ventis volucrique simillima somno.

Whereat beeing no lesse amazed then before, and casting backe mine eies, I espied him standing in like order at the other end of the chamber, when with a criticall smile he thus proceeded: Hast thou
 20 tost over so many Authors, and knowest not yet that ghostes are shadowes? But to omit this which I impute to thine astonishment, and to answer the other part of thy demand, first, for thy better conceiting of

my intent, know, that it is my wont to walke much
from Elysium towards the mouth of Orcus, the cause
whereof is this: Diogenes, Menippus, and all the
ancient Cynicks, with as many of our moderne
5 humorists as have jumpt with them in their soure
vain, do mightily frequent that place, who though of
severall countries and times, yet are so throughly
acquainted ech with other, as if they had lived all
together. Their order is, when any ghosts arive, to
10 run presently unto them, peere in their <A3v> faces
and boord them currishly with a question touching
their estates and fortunes while they lived: if they
gather by their answeres that any of them have
florished in the world for pompe, wealth, beauty, or
15 whatsoever other like transitory gift, and that
therein they have reposed their sole delight, oh
then they soundly frumpe and baite them for their
welcome with such bitter scoffes, that this new
corrosive added to their other yet-bleding sorrowe,
20 makes them altogither impatient: but if they finde
that their lives greatest part hath beene distresse
and care, then they comfort them, bidding them
rejoyce in death. Marry this their comfort serves
to small purpose, for I have heard the chiefe
25 Seniors of this societie oft solemnly protest, that

for I know not how many hundred yeares, not three of
all those wretches (though the number hath bene
infinite) have thanked them for their comfort, but
all bitterly exclamed on death, and wished
5 themselves againe alive, with thrice as many
miseries as they had endured: yet many of them dyed
so olde, that their sighte, their tast, and
generally all their sences and powers had of
themselves failed them; so that the weaknes of their
10 spent nature could no longer have bin capable of any
pleasure: others so poor, that for pure penury and
no devotion, they had fasted to death: som so
grieved with Aches that they had long laine
bedridden, or so peppered with diseases, that in
15 many yeares they could reckon few daies of rest:
some had beene rotted in prison, some newskipt from
the gallowes; others blinde, many cripples, all
miserable, which caused me deeply to mervaille what
secret deceit of nature made men thus dote on life.
20 Sed ad propositum. Walking there not long since,
while those aforesaide odde companions were
questioning with other ghosts, I saw one (and it was
a womans Ghost) pacing demurely, and with so settled a
countenance, that as it argued no joy, so it made
25 shewe of little sorrow. Wondering at such

moderation in so fraile a sexe, I went towards hir,
 and in going eyed hir so exactly, that in the end,
 though death had much defaced her, I knew who she
 was, and remembred that when I dyed, she lived at
 5 London in florishing estate and as lewde a dame, as
 any in that Citye. This much increased my former
 admiration, who demde it rare, that any of that
 sexe, wealth, and wantonnesse could with such
 patience brooke the losse of life. Being in this
 10 humor I discovered my selfe unto her, and earnestly
 requested her to shew me the cause of this her more
 then manly courage: whereto she gently replied, that
 since my death her fortune changed by hir folly had
 quited the former plenty and pleasures that she had
 15 whilome enjoyed, with a farre greater measure of
 want and woe; and for she sawe mee extremly desirous
 to heare the maner of this change and sequell, shee
 imparted that likewise unto mee, concluding that
 sith death had ridde hir from distresse, it were
 20 madnesse to lament, much more to desire life. This
 saide, shee left me in a strange humor: for I
 wished my selfe alive againe, were it but for two
 daies. <A4r>

Laughst thou? So mightest thou well have done,
 25 if this my wish had beene the Ape of common

error: but the onely ayme and end of my desire, was
 the good of those that live; for whose admonition,
 even in so small a time (for my witte was never
 long in performing such a taske) I would have pende
 5 in maner of a caveat, a large discourse both of hir
 former lewdnesse which my selfe had knowne, and of
 her following miseries which she had then related.
 But finding my desires full accomplishment herein
 impossible, after long thought I conceived a
 10 likely course, for the effecting thereof in parte;
 and this it was: To sue to Mercury that by the
 virtue of his charming rodde qua manes evocat orco,
 this my bodies bloudlesse remnant might revisit the
 earth, to finde some one who receiving from mee the
 15 plott and groundworke of this rare subject, might
 performe thereon in my behalfe, that which by reason
 of deaths defects my selfe now cannot. In this
 resolution I gave long attendance, before the
 leysure of that busie God, (which as thou knowest is
 20 heavens Herald, and hels carrier,) did afford me any
 opportunity: But in the end having purchased accesse
 and audience, I prevailde so farre with him, that
 either for his good opinion of my intent, or for the
 love he beares unto Poetry wherin himselfe, as he is
 25 the God of eloquence, hath no small interest, hee

fully graunted my desire, but with this proviso,
that I should dispatch within an houre, by which
time he will have readye a fresh convoy of ghosts
for his returne. To be short; I was with a tryce in
5 sight of London, whether running for joy in headlong
hast as the way ledde mee, I have by chance lighted
on thee, and thereby know that this subject is
reserved for thy penne. Listen then to my
relation. Heere he somewhat pawsde: then with a
10 deepe sigh, sorrowes true preface, he began his
sadde discourse therein comprising the severall
branches that I have handled; this done, hee thus
concluded: Thou hast now hearde the summe of all,
which I had once begunne to write, meting by good
15 happe with penne, incke and paper on the way; but
the shortnesse of my time warns me to resigne the
office of my penne unto my tongue. Suffice it that
I despeire not of thy memory; nor doubt thy
forwardnes. This only I will add, let the world
20 know it coms from me, that they who since my death
have unkindly blamd me, may henceforth censure more
charitably of me. Hereto (me thought) I thus
replied: The charge that thou imposest, is (I
feare) greater then I can well discharge: for
25 neither the nature of my veine is like to thine,

neither is it in suo genere so sufficient. Besides
none will beleeeve this, but rather deem it a blinde
devise of mine to begge a title for my booke, and to
picke up some crummes of credit from anothers
5 table. Some againe will charge me, that I have
stolne this conceipt out of Lucian. And many
marvaile, that I who have a while forborn the presse
(save only in some sleight translations of gene-
<A4v> rall novelties) because justly fearing the
10 over deep and piercing censures of this judiciaall
age, should now in so bold an humor grow thus
confident. Lastly there are sundry others both
better known to thee and of far more sufficiencie.
Tush (quoth he) thou art too scrupulous; this is not
15 modesty, but mopishnesse: leaving therfore these
vaine excuses, performe what I request: and thereto
I conjure thee by the reverence thou bear'st unto
the sacred Muses. Well (quoth I) sith thou hast so
deepely charged mee, I will performe it, and doe
20 thou likewise in requitall graunt mee one demaunde,
that I will make. I meane: nay (quoth hee) I know
thy meaning and the humor that boyles now in thy
braines, but I dare not play the blab againe: for who
would willingly fry in Phlegeton? Besides, the time
25 doth fly and the power of Mercuries caduceus drawes

me hence, farewell and faile not in thy promise:
 with these words mee thought he vanished, leaving
 mee extreemely discontented; for I had ready a mint
 of questions. As first, how each hagge and fiend
 5 doth take his place, when they are summond to any
 assembly, Al rauco suon' della tartarea tromba.
 How Cerberus in these late yeares of dearth hath
 shifted for his diet, comming so oft short of his
 fee: for it is unlikely that they which being alive
 10 could not get themselves a dry crust, but sterved
 miserably, for want of foode, can after death be
 able to give him a soppe: Whether the greedy Corne-
 hoorders be not generally cursed, even there also,
 for pluming so the silly ghosts before hand, that
 15 when they come thither they are not able to
 discharge the dueties of the house, viz. to the
 Ferriman, the porter etc. Whether Charon doe still
 cry out against gones for determining the fortune
 of battailes before they come to hand-strokes, and
 20 thereby cutting of the best part of his doings;
 whether Democritus do laugh still, and whether it
 be true that Heraclitus who while he lived, wept
 for the vanities of men, do now laugh at himselve
 for having beene so foolish; whether it be likewise
 25 true that Aretine hangs by the tongue for having

blab'd abroade the secrets of dame Lecheries
 dearlings, what monsters were brought forth of
 late, and which of the olde haggs, are most in
 favour with Hecate. These and infinite other
 5 demands I would have made, had not his sodaine
 vanishing prevented me; whereat in a rage I clapt
 my hand on the table and therewith did awake,
 having my braines so set on worke by this strange
 slumber, that I could sleepe no more all that
 10 night. The next morning, the plot being fresh in
 my memory, I went in hand with it, proceeding
 therin at times of leasure till I had finished it,
 which (Gentlemen) I now present unto your favours
 the only wished harbor wherein this my weather
 15 beaten vessell may rest safely shrowded from the
 tempest of disgrace.

Besides sundry scapes of the Presse in
 Orthography, and some more extraordinary of whole
 wordes mistaken, though in the fewest coppies; these
 20 foure are generall: secrets for sorrowes. p. 18.
 these, for those. p. 20. intent, for content. p. 21.
 deem' for doom'd. p. 27. <Blr>

GREENE IN CONCEPT: New raised from his grave, to
write the Traqique storie of faire Valeria of
London.

Peace fraught with plentie, waiting on the Scepter
5 of a gracious Sovereigne, had nowe seated her selfe
in Albion, whence at her arivall, rough-fac'd
Bellona the nurssse of broyles, writing in blood,
her bailefull tryumphes, fledde disconsolate to
forraine coasts, and there sounded hir Tragique
10 summons. At whose departure all things recovered
their former quiet: As when the yeare haveing
shaken of stormie winters Icie badge, growes young
again, greeting the earth with gladsome tidings of
the Flower-clad springes approach. Sillie
15 Sheepeherdes haunted securely with their harmelesse
flockes, the westerne plaines, chanting by turnes
sweete Roundelays, or tyring with long play their
Oaten pipes: Toyling husbandmen joyde freely in
the issue of their hopes, reaping harvests plenty
20 the guerdon of their winters paines. Each season
had his successe, each state his solace. In which
tranquillitie of time and truce of fortune, their
lived in the famous citie of Troinovant an ancient
gentleman, sonne to a wealthie Citizen, who dying

oulde, lefte him not younge, his onely childe, sole
 heire of his goodes, which, (besides money and other
 move-<Blv>ables) yealded him an ample revenue of
 yearly rents. Giraldo, (so was he named) haveing
 5 enough, deemed it follye to toyle for superfluous
 store, or not to use, what his Ancestors succesfull
 industrye had alreadie afforded him.

Hee therefore conform'd his life to such a
 course, as might equall his calling, and not
 10 Impaire his credit, or procure his discontent.
 Living thus at quiet (the more to Augment his
 ease,) love he esteemed so little, and mariage
 lesse, that he passed the most part of his time
 without a wife, in which Stoicall humor he
 15 determined to persiste, stiffely refusing many
 great offers, mov'd to him by sundrye of good
 account and knowne sufficiencye; whether the care of
 housekeeping and feare to match with a mate of
 unlike conditions, had dismaide him; or the
 20 sweetenesse of a single life through long use
 besotted him; Howsoever this resolution seemd easie
 in regard of his yeares, yet did the sequell
 largely shewe, that no time, no temperature is
 exempted from loves tyranny; nor ought lesse to be
 25 trusted, then affections tryall: The Sunne ofte

shines not, til nere his setting, Cynthia filles
 not her circle, til fardest from hir brothers
 Sphere. Smothered Cinders may breed a flame, where
 we least suspect a fire; and winter fruites in
 5 growth lesse forward, are in lasting most
 forceable. The purest goulde hath his drosse; the
 clearest Wine his dregges; sweetest Roses their
 prickles; sowrest Stoickes their passions. Love hath
 his change of Arrowes, his choyce of objectes, to
 10 intice every eye, to intangle every Age.

It chanced in a fatall hower, that Giraldo
 with sundry his familiars was invited by a
 gentleman of the country (his dead Fathers approved
 friende) to accompany him home, and passe with him
 15 some daies of pleasure at his howse, scituate in a
 gallant soyle fruitfull of all delightes. They
 agreeing to his friendly motion, left the Citie,
 and arriving where he dwelt, found there such
 entertainment, as might assure their welcome, and
 20 warrant his good-<B2r>will: They were richly
 feasted, and frolickt royally in all gentlemanlike
 disportes, hunting, hauking, with what soever
 pleasant recreation their thoughts could ayme at,
 and the countrye yealde. Thus farre lasted
 25 Giraldo's comedie: but heere (though in a borrowed

hue) stept in his Tragedies sad Proem masking his
 following sorrows in outward semblance of alluring
 sweetnesse: Such are the wiles of love and fortune,
 there first to smile, where they intend last and
 5 most to lower. This gentleman besides two sonnes
 of rare towardnesse, had one daughter, hir name
Valeria, young and fayre, in discourse wittie, but
 in life wanton; the fault and cause thereof, her
 education: for being the fathers joy the Mothers
 10 Jewell, their last borne, and therefore most
 beloov'd, she was trained up by her parents in all
 libertie, and taught, not that which best beseem'd,
 but which most delighted hir; In steade of sowing,
 shee could sing, write, daunce, and sweetly touch
 15 hir Ivory Lute, with whose weltuned stringes, hir
 fingers were more acquainted, then with hir needle:
 Breefely what could shee not, which least she
 should, and all more exquisitly, then was meete for
 a modest virgine? If then the strongest Marble bee
 20 in time worne by weake droppes of raine, the hardest
Adamant, (though otherwise impenetrable) pearc'd by
 Goats warme blood: what marvel is it, that these so
 mightie inforcements, wrought so effectually on hir,
 whose few years, fraile sex, and sleight education
 25 made the conquest easie? Yet ran he headlong

forward, not heeding howe she was inclined, nor
 weighing as he should have done, the issue of his
 attempt, which these so many, and so manyfest
 likelihoodes did forethreaten: Such was his
 5 blindnesse even when he first behelde her, to whom
 nature had lent a looke so alluring, a tongue so
 inchanting, that it restes doubtfull, whether hir
 countenance could more intrappe, or hir wordes
 entangle. To those that never sawe the Ocean,
 10 narrow straights may seeme large <B2v> seas: he
 which till now had never view'd with curious
 regarde, any such besotting object, demed Valeria
 the westerne paragon. His greedy ever gazing eyes,
 fed like hungry Guestes on hir faces beautie, yet
 15 never glutted; for the more he looked, the more he
 looved; Affection was no sooner bred, then wing'd;
 no soner warme, then flaming; (a thing in nature
 marvelous, but in love no miracle,) she was the
 onely subject of his concept, the onely ayme of his
 20 content: If she spake, his partiall eares deem'd hir
 voice more then Angelicall; if she smil'd, he was
 ravisht: if shee frown'd, even frowning shee seem'd
 fairer, and hir anger amiable. Thus were hir wordes
 his eares musique, her faire countenance his eyes
 25 harbor, hir selfe, his transported sowles supposed

solace, while he though olde, yet a Novice in the
schole of fancie fed his vaine thoughtes, with
vainer hopes: But when beginning his wooing with
signes, he sawe portraide on hir lookes, a deepe
5 misliking of his age, threatning a sequell of many
sorrowes, a Centurie of sowl-tyring passions, then
somewhat rowsing his charm'd sences, he began sadly
to conferre his former course of life, with his
present crosses in love, weighing howe before he
10 joy'd in content, nowe joylesse through discontent,
then free from fancie, now slave to beautie: And so
farre he waded in this pensive meditation, that
sealing with manye sighes, each clawse of his
complaints, he wished too late, than he had not
15 come, or comming, had not seene; or seeing, had not
affected; or affecting, had not so extreemly doted.
But finding mone a bootlesse methode, a sleight
medicine to cure harts maladye, he resolved to seeke
some surer remedie: which, (as he thought) was
20 immediatly to depart; hoping that absence should
worke his ease, and that his eyes not having whereon
to gaze, his thoughtes should want wherewith to
greeve him.

In the heat of which humor, he abruptly tooke
25 his leave of the gentleman his friend, and the

other his familiars, fei-<B3r>ning sodaine and
 extraordinary occasions of busines, which drewe him
 thence. They no lesse beleieving his wordes, then
 loath to hinder his waightie affaires, did not
 5 importune his tariance, yet urged with much
 entreatie his spedy retorne, which he promising,
 though then not entending, left them; but could not
 leave so his sorrowe, for in him selfe he caried his
 owne wounde, the ever-fresh and perfect Idea of
 10 Valerias farre peircing beautie, a more inseperable
 companion to his thoughts, then the shadowe to his
 bodye: the one waiting without, the other working so
 forceably within, that by how much the more he
 strove to alay his passions, by so much the more hee
 15 encreased his paines: concluding by his owne
 experience, that to attempt the quenching of love
 with absence, is to cherish fire with oyle. For as
 the course of a stronge currant, countercheckt by a
 barre of earth, seekes with greater violence another
 20 issue, and having past his boundes, tornes the
 pleasant medowes, into unpleasant marishes: As the
 slowest flame, somewhat daunted by water, gathers
 immediatly double force and brightnesse: so the
 frenzie of a lovers fancie, is then most outragious,
 25 and feeles greatest lacke of wonted ease, when the

eyes do want their wonted object. Giraldo therefore finding in the citie lesse comfort then in the contrye content, wandered in this labyrinth of woe, feeling his soules agonie howlerly augmented:

5 In the daie, he could not rest; in the night, he could not sleepe; if he sat, he sighed; but sighes yealded him no solace: ofte he walked to out weare his sorrowe, but oft walking could not worke it: At the table he sat a cypher; nor is it marvel, for how
10 could he have any stomacke to disgest his meat that wanted strength to disband his melancholie, which was so frutefull in afflicting him, that not Hydra, foggie Lernas fowle guest, could faster renue hir seaven heades, with seavenfoulde encrease, then his
15 each-passion doubled his perplexitie, making his unquiet life, the perfect map <B3v> of a lovers miserie: His friendes and neighbours mused much what might be the cause of his discontent, supposing nothing lesse, then that love had bene the occasion.

20 Among this number, one of like yeares and long acquaintance, did on a time so farre importune him, that Giraldo (though loath to utter his affection, yet able to denie him nothing, because he lov'd him dearely) discoursed the whole at large, peremptorily
25 concluding to hast with all speede possible (if his

speding might bee possible) a maryage betweene
Valeria and himselfe: For (quoth hee) as Telephus
 wounded by Achilles speare, could not be cured but
 by the rust of the same speare: And they which are
 5 stunge by the Serpent Dipsas, feelee an unquenchable
 thirst in the midst of water: so standes it with me,
 which have surfeted, yet am not satiate: but being
 wounded with Telephus, must likewise with him derive
 my helpe, whence I received my hurt. Which word he
 10 had no soner uttered; then his amazed friend deeming
 this humor in those yeares, the eight miracle;
 addrest himselfe to divert him from so fonde a
 thought, and after some pawse began thus: Were I as
 wise, as I am willing to discharge the duety of a
 15 friende, then would I with mightie Arguments
 dissuade you from a purpose so il beseeming: Can it
 be that Giraldo so stale a batcheler, so strict a
 follower of the Stoicks philosophie, is in the wain
 of his age become a woer? He which laught at love,
 20 and scornd fancy, nowe droupe for love, and dote
 through folly: resembling in repugnance to nature,
 the stone Gagates, whereon if water be powred it
 kindles fyre, if oyle, it doth quench the flame?
 Two things I have noted in many, and finde both in
 25 you: the first rare and commendable, the second

ridiculous, yet common: A young man wise, an old man wanton. Weigh yet with your selfe, what your friends will say, and the worlde censure, hearing of this sodaine change: If mariage be a course so
 5 requisite, they will demaunde why you have so long defer'd it; if not to <B4r> be respected, why you shoulde nowe determine it? Know you that love in olde men is no lesse unseemely and unseasonable, then frost in Aprill, snowe in Sommer, Ice in the
 10 entering of Autumne? But admit it necessary, yet this hast is needlesse: Rash beginnings have ruful ends: ripe counsailes right sucesse. The Elephant breedes not oft in age: The Phenix (as some affirme) takes life from Ashes, but once in sixe
 15 hundred and sixtie yeares: the one how mightie a beast? The other how matchlesse a birde? In Samos stooode a Temple of Hymen, over whose dore, on the outside, was set the portrature of a Snayle, to admonishe the beholders, that with slowe pace and
 20 deepe advice they should proceede to a matter of such waighte, importing their extraordinarye weale or woe. Apelles drawing the picture of Folly, gave hir winges, but not eyes; hir eares stopt, thereby intimating, that fonde men runne headlong forwarde,
 25 not seeing what they do, nor hearing others, which

fortell them, the issue of their unheedfull
actions. It grieves me Geraldo to thinke, that
fondly gazing on fayre lookes, which do commonly
shroud false hearts, you are taken in beauties
5 trappe, entangled like the fishe, which leaping at
the Sunne beames, gilding the waves, playes
therwith, untill the net have made him prisoner.
Had you fancied some modest Matron, not for beauty a
fading blisse; but for vertue a lasting value, your
10 hast had bene yet more hopefull; nor might any
justly have accused your abstinence in youth, or
your affection in age. But at these years, when the
prime of fancy is past, to be won by a wanton
glance, to dote on a silly Gerle, whose continence
15 or constancy you know not, how farre unfit? The
Cretans had a lawe made by Minos their just Kinge,
that if a young man matcht with an olde woman, or an
olde man wedded a young mayde, they both should
forfet whatsoever they possessed, and the elder of
20 either sexe so offending, lose the reverence due to
their age. Well sawe hee, that <B4v> true affection
could finde no residence, where the desires were so
different; the one ayming wholly at youths delights,
the other dull to wonted daliance, whence followes
25 breach of wedlocke. What is your Valeria that you

so dote on hir: say you shee is young? Then
 wavering: gravitie is seldome in greene yeares.
 But were shee well enclin'd, yet might ill companie
 corrupt hir: Earely buddes are soone blasted; young
 5 sprigs do with the winde bende every way. The
 flower-rich spring is natures firstborne, but not
 heire of Autumnes ripenesse. Say you shee is faire?
 Then prowde, for as the herbe Fesula taken in wine,
 causeth the vaines to swell: so beautie in women
 10 doth enhance the thoughtes. I omitte to inferre hir
 store of favorits, which will not faile to seduce
 hir, if coyne or counsaile may subdue hir. Is she
 wittie? Then wilie; fraught still with new devices
 to circumvent you. But shee can daunce, singe,
 15 finger a Lute, and all excellently: doe not these
 argue hir wanton education, or can you for these so
 highly fancie hir? Then what other instance neede
 I, save your selfe, to proove that love is blinde?
 Love, which hath the power of Lethe to induce
 20 oblivion, the windinges of a Labyrinth to entrappe
 the minde, the shape transforming juce of Circes
 inchanting cuppes, to change thoughtes, as she could
 alter bodies: Love which for a minute of pleasure,
 yealdes a million of paines; for a dramme of Hunny,
 25 an ounce of gall, resembling that tree in America,
 whose Apples are to the sight exceeding faire but

to the tast, deathes foode. Cease then betimes
 friende Giraldo, least you repent to late, and sigh
 in vaine, to thinke on my sayings, when your
 supposed joyes shalbe smothered in surmising

5 Jelousie. There is for every sore provided a salve,
 yet no simple for hartes sorrow: But as the bay tre
 alone is never hurt by lightning, so wisdom ever
 unstain'd by wantonnesse, which is in you the ground
 of that woe. Against poysons we have preservatives:

10 Storme-beaten seamen, wrestling with the furye <Clr>
 of windes and waters, joy in the sight of Ledas
 twinnes: but thought-sicke lovers have onely reason
 their soveraigne refuge: devine reason the sole
 phisicke to cure loves follye, which straies from it

15 so farre, that where the one raignes, the other
 cannot rest: For Amare et sapere vix deo conceditur.

Heere he paws'd and Giraldo thus replide: your
 counsaile savours much of good will, little of
 concept: yet for your curtesie I thanke you, and

20 for your kindnesse, I wil think of you, as of a
 well-entending friend. You deeme it strange that I
 thus olde, (though not so olde as you urge) should
 now resolve on mariage, haveing before shaped a
 contrary course of life. True it is, that whilome

25 my sole delight was to live single, but who knowes

not, that ould opinions are ofte canseide by new occasions? Must I be ever ill advised, because once not well advertised? Is love in ould men so unseasonable, in youth onely, (yf at all)

- 5 commendable? Or rather as the herbe Moly tempered with newe wine doth much distemper the braines, and infeeble the whole bodye; the same mingled with olde wine, doth soner effect the contrary, and releeve the overcharged sences: So is affection in
- 10 greene yeares full of perils, urging young men to extremes, which cannot moderate their passions; but in riper yeares doth cheer the thoughts, glad the hart, awake the sences halfe dul and drooping. Admit the wants, the weakenesse, and whatsoever
- 15 disabling defects incident to age. Tell mee (I pray you) who more needes comfort then they which want it; or what greater comforte to men then kinde women? How can you then with reason deny that to age; which doth ease the toylfull burthen of age, or
- 20 terme that needlesse, which is so necessarie, but you growing to farther dislikes, condemne myne haste, which resolve with speede to dispatch my purpose, know you not that delay is fraught with daungers, that occasion is balde behinde? That they
- 25 which deferre, are ofte <Clv> prevented, and so

circumvented? Such as observe not there times, do
 justly faile in there deserved tryalles. On the
 lillie-garnisht bankes of Cephisus there springes a
 flower of rare effectes, yet merely forcelesse, if
 5 not applide at the instant, when Phebus doth in
 fiery majesty touch the meridian. In like sort,
 young virgines fancies, prone to affection by yeares
 and nature, must be assailed while time doth serve:
 for their favour once rooted (a thinge easily
 10 performed) can never bee recalde by threatoes of
 parents, or worldes of proffers. Speaking then
 betimes, I may perhaps speede: but deferring the
 one, I must dispaire of the other. Good wine needes
 no Ivie bush: Faier women want no woers. Hereto
 15 you reply that you condemne not so much my age as
Valerias youth: to have woed and wedded an auncient
 woman, had bene a match more meet: and this
 equalitie of yeares, caried more likelyhood of
 mutuall love. For answeere to which objection, I
 20 crave no greater instance then your owne experience,
 that widowes are wily and wilfull; that many scarce
 holsome morsels, do often usurpe the attyre and
 gestures of honest matrons: heer is a Lerna of
 evils, a sea of dangers; which to encounter, I have
 25 no courage: to conquer, no fortune: But in one yet

never matched, how can deceit be settled, or how is
 shee acquainted with wiles, which throughly knowes
 not the world? That Valeria is young, I yealde, nor
 am I very ould. But you will say that though a while
 5 I may entertaine hir with delight, yet I shalbe past
 begetting, when she is in the prime of bearing:
 hereon you urge, that giftes and pleasures are
 mighty tempters, women and they young, fraile
 vesseles, and therefore weake resisters. Yet doubt
 10 not I, that with a gentle minde, the knowen
 kindnesse of a loving husband, shall more prevaile,
 then the doubtfull counsailes of deluding strangers.
 That shee is fayer, I graunt also; that therefore
 prowde, I deny. It suffiseth not with Ovid <C2r> to
 15 say partially, fastus inest pulchris, sequiturque
superbia formam, unlesse you learne of Aristotle to
 prove the consequence, by a strong coherence: It
 followes not that all are faultie, because some
 offend: but rather as the birde Rintaces bred in
 20 Persia, liveing by ayre and deawe onely, hath no
 excrements: so natures perfections polished by
 vertuous education, brooke no excesse.

For where shoulde inwarde graces be more
 resident, then where outwarde giftes are most
 25 resplendent? That shee is wittye, in discourse,

expert in dauncing, singing, and well fingering of
a Lute, I confesse: that therefore wilye, or more
apt for wantonnesse, I may in no sort graunt. The
best things may be wrested to bad uses: Such
5 recreations not misintended, hinder melancholy, and
hurt not modesty. Thus have I answered what you
objected, shewing reason the ground of my affection.
Say then my friendes what they list, censure the
world what it will, I am resolute to attempt, nor
10 doubt I to attaine that, for which my soule doth
long, and my heart languish. Stoicks are stockes;
sencelesse teachers that publish their owne follies,
by denying that to wise men which the sences worke
in all men. Till now I knewe not what it was to
15 live, because I felt not the power of love. Have
not Planets their conjunctions, the elements their
mixtures, both their cooperant motions, which argue
that nothing can be of itselfe sufficient? Say that
sicknesse should enfeeble me, who coulde so kindly
20 comfort me, or would so willingly attende mee, as a
loving wife: which would sit by me, sigh for mee,
share with me my secrets, and use all meanes to
procure my safety? If death should seaze on mee
wivelesse as I am, and childelesse, leaving my
25 goodes to unkinde, or unknowne heires, with what

discontent shoulde <C2v> I breath out my drooping spirit? But to your selfe I appeale, which have in part experimented this felicitie, what joye it were, even in death, to behoulde, the fruite of my owne

5 bodie, the continuer of my name, liveing to possesse what I leave: knowe you not that beastes voide of reason doe perpetuate, their severall kindes by procreation? And shall men inriched by reason, be herein exceeded by beastes? If all were such as

10 you counsaile mee to continue, where were the hope of posteritie? And that taken away, where the spurre of vertue? Deserts guerdon, the taske of fame, sounding to succeding times true honours trophes in everliving notes? I omit to alledge,

15 that nature, and my countrie claime mariage of me as a debt: The Spartans among other lawes made by Licurgus, had this one, that the younger sorte should at all times and in all places, reverence thir elders: But to those of great Age wanting

20 yssue, this previledg was not due: So that Brasidas a valient chiefetaine never married, laden with many yeares, but honored through more victories, passing by a young man, which sat still, not using to ham any shewe of reverence, by moving his bodie, or his

25 bonet, and deeming it a great indignitie, received

this answer: Thou hast not (quoth he) a sonne
 which may doe the like to me, if living to thy age.
 But whether runne I, in so large a fielede of
 mightie reasons, warranting my resolution beyond
 5 all compasse of contradiction? Sith then to marry
 it is not onely seemely for any, but likewise
 necessary for all: in dissuading mee from it, you
 highly injury mee. That I have hetherto abstained,
 it was my fault; To persist in like humor, were
 10 deeper folly, Beter is little, then nothing; late
 then never; not to bee, then in vaine to bee.
Nascitur is frustra, per quem non nascitur alter.
 Having thus said and fearing to bee urged with a
 fresh reply, he brake of their conference, by a
 15 feined occasion of businesse, leaving his well
 wishing <C3r> friende in a deepe amasement, no lesse
 pytying his daunger, then wondering at his dotage.
 But no soner had Aurora in her next uprise moystn'd
 with her earely teares, transform'd Adonis, and
 20 cherisht the forward springing of other flowers,
 then Giraldo mounting on his horsse, gallopt on the
 spurre in that gladsome season of the yeare, toward
 his harts wished harbor, where Valeria, (whom
 leaving, he so languished,) made hir residence: By
 25 whose father (his assured friend) he there alighting,

was by so much the more lovingly welcomed, by how much the lesse, his coming was then lookt for, which yealded in outwarde shewe, no other likelihoode of conjecture, but to be a bare journey of

5 recreation: till he impatient of all delay did fully (though in feawe wordes) deliver the somme of his desire, which was to espowse Valeria; whereto the soner to induce hir father, to whom onely he now communicated his affectious secrets, he promised to

10 make hir a large joynter, craveing of him no other dowery, then what himselfe would willingly assigne. Theodoro (such was the others name) haveing much used the father, and long knowne the sonne; of whose vertue, (besides his bearth,) he was no lesse

15 certaine, then of his wealth assured: and perhappes somewhat mov'd by the voluntary offer of so large a joynter: yealded him his full consent: promising moreover, to worke herein so effectually with his daughter, (adding to his words the weight of a

20 fathers authority) that shee likewise, whom it most concerned, should grant his demaunde, or deny hir duety: Which promise he faild not to performe, moveing the matter to Valeria in such sort, that the wily gerle which could by little gather much, and by

25 a sillable conceive a sentence, was nothing ignorant

of his entent herein, whom fearing to displease,
 and hoping by this match to raign as Mistrisse of
 all (for well she knew the myldnesse of Geraldos
 nature) though at the first for fashions sake
 5 somewhat sticking at his age, concluded hir answee
 with <C3v> the offer of her obedience, in yeelding
 her selfe wholly to her fathers disposing. To bee
 shorte, Giraldo and shee were solemnly contracted,
Valerias dowrie assigned, her joynter set downe, all
 10 things confirmed, and they soone after openly
 espoused. Now seemed hee to himselfe infinitely
 happie, solacing in an earthly heaven of imaginarie
 joyes, a Paradise of thought-exceeding pleasures.
 But between seeming and beeing, there hath ever
 15 beene a large difference: Cadmus seemed happie, but
 his lives sequell dasht his felicities vaine
 flourish with a Chiliade of crosse fortunes. Ante
obitum nemo supremaque funera foelix. Had great
Pompey with his third triumph finished his then-
 20 victorious life, hee had not famous'de Pharsalia
 through his foile, nor made Egypt fatall through his
 fall. Had Giraldo beene extinct in this the prime
 of his seeming happinesse, hee had not afterwarde
 dyed most happeslesse. But to proceed, the Nuptials
 25 beeing ended, and Giraldo on his returne unto the

Citie (whither hee purposed to take with him his
 beauteous Bride) at the instant of their departure,
Theodoro (whose misgiving heart did make him
 heavie) taking aside his daughter, thus gravely
 5 bespake her.

Valeria, thou now must leave mee, and learne
 withall another course of life then thou hast ledde
 with mee: thou must with thy estate change thy
 thoughtes, no lesse earnestly nowe endeavouring to
 10 please thy husband, then earst warily shunning to
 displease thy father. Oh let it not be saide of
 thee, which is too truely saide of many, That
 living under their parents awe, they make shewe of
 admirable vertue, but beeing exempted from that
 15 obedience, they unmaske their abhorred vices,
 resembling in this change the Corall, which growing
 under the water, is of exceeding softnesse; but
 taking once the Aire, takes therewith a stone-like
 hardnesse. These may to their shame learne duetye
 20 of sillie creatures wanting rea-son. Young
 Storkes feede their olde dammes, which else should
 famish: The Turtle having lost her mate by death,
 joyes not in the companie of any other. Lo, in the
 one a precept of pietie to the parents; in the
 25 other, a myrrour of love and loyaltie towarde the

husband. And thinke withall, that naked beautie
 not adorned by vertue, is like the Tree Daphnoides,
 whose leaves are white, but the berries beeing ripe,
 are blacke. Presume not then on the fairenesse
 5 wherewith GOD hath sufficiently graced thee: that
 must fade, beeing onely the bodies gift: but if,
 while it flourish, it be ill applyed, what more is
 it then a painted tombe, a golden sheath closing a
 leaden Sword, or wherein is it more esteemed by the
 10 wise, then wisdom by the foolish? From the
 Countrey (a place of small resort) thou must now
 into the Cittie, where thou shalt finde sundry
 sortes of companie and customes, as in a large plot
 among wholesome hearbes, unwholesome weedes: The
 15 wounded Hart flyes to the Forrest, cropping
Dictamnnum to cure his hurt, knowing it by the smell
 among infinite other plantes. The little Bee
 (Natures great miracle) can sucke sweete Hony out of
 the most unlikely flowers. I coulde wish in thee
 20 such distinguishing skill and knowledge, in
 discerning and using companie; nor doubt I it, yet
 give mee leave even without cause to feare, for
 therein likewise am I a father. All young Eagles
 can not steadfastly beholde the Sunne: All that
 25 seeme vertuous, are not so: whome though by their

lookes thou canst not knowe, yet if for a triall
 thou temporize a while, the issue of their actions
 shall discover them. Shunne these Valeria, least
 they shame thee: Joyne acquaintance and use
 5 familiaritie with them onely, whose company may
 advance, or at least not impeach thy credite: And
 strive thou rather to merite this rare tytle of
 extraordinarie praise, that <C4v> being young in
 yeares, thou art old in maners, then to be noted of
 10 this common imperfection, that thy manners are as
 thy years, light I meane, what more should I say
 then this only, that on the hope of thy behaviour,
 my life and joyes depend: So that in thee it restes
 by thy well doing to cherish them, or by thy ill
 15 demeanor to cut them off: if thy entent be good,
 then may these words suffize, if otherwise farre
 more should be to fewe. This said, he ofte kist
 hir, bedewing plentiously hir faire cheekes with
 fathers teares; then committed hir to hir husbands
 20 government, and both to the almighties guidance,
 through whose favour, they with their traine, after
 some smale journey arived in safetie at Troinovant:
 Aske not whether Giraldos friendes and neighbours
 mused to see him thus married: They were all in an
 25 extasie of admiration: but the roughest tempest is

over blowne: the greatest wonder lastes but nine
 daies, and when the date of this was cleene expired,
 he not feeling the least scruple of discontent,
 liv'd in the pleasures of love, seeking by all means
 5 to content his young wife, which hetherto rendered
 him like kindnes, whether hir thoughts were yet
 pure, untill corrupted through bad company, or hir
 naturall humor of wantonnesse slept only, untill
 awaked by ill counsaill, (a thing to common in our
 10 age:) she bare him some prety children, a deper
 pledge of her yet-during loyalty: But alasse it had
 to sleight a permanence, for no sooner were three
 yeares past, then this vaine flourish became frutles,
 and she contemptuously neglecting or burying in
 15 carelesse oblivion, hir fathers counsaile, was
 throughly settled in rorbidden acquaintance. Pitch if
 touched defiles, Bad company corrupts good
 conditions: warme wax is apt for any impression,
 greene thoughts soone led to any opinion, but most
 20 commonly to imbrace the worst, for where vertue hath
 one affecter, vice hath many factors.

Among sundry of hir owne sex, with whom Valeria
 did <Dir> oft converse, there was one which in wit
 and wickednesse did farre exceed. Shee thought it
 25 not enough her selfe to offend, unlesse through her,

others also became faultie. So that (as making a conscience of impietie) shee strove more earnestly to seduce the simple, then many to reduce the sinfull: and she had so cunningly demeaned her
5 selfe, that Giraldos wife (circumvented by her over-reaching wiles) deemed her a deare friend, communicating with her the chiefest of her thoughts. They had many meetings, especially at gossips feasts, where alwaies (the banquet beeing ended)
10 while others held chat in common, they (somewhat withdrawing themselves) conferred in secret: and whereon soever they discoursed, this one point of her discontent, through daily feeling of more defect in her husbands declining yeares, was by Valeria
15 sleightly touched; yet so touched, that the other might well conceit her intent. Even to be absolutely wicked, it requires time and use. No marvaile then that shee having not yet entered into an habit of sinne, was not so wholly impudent as to
20 expresse her meaning in plaine tearmes, though still expecting when the other would take the occasion by her presented. They oft met, oft talkt, and Giraldos wife would still harpe somewhat on that string: and having scarce begun, with a sleight
25 sigh, abruptly ceasde. Now was the path well

troden, and they meeting soone after in like place,
on a day of great solemnitie, used like matter of
discourse, with the same occasion againe offered.
The other knowing her time, would not omit the
5 advantage, but taking firme holde thereof, thus
whispered to Valeria a Sirens tale. Should it then
be thus, or have I thus deserved, that languishing
through want of solace, you conceale from mee your
hidden secrets? I have often heard, that for every
10 sore, Nature hath planted a simple; that against
everie sicknesse, Phisicke hath possibilitie of
expulsive force. But well I wot, that reason
contains no remedie <Div> for care and discontent,
save onely the companie and counsaile of a friend:
15 such am I to you, and more I am, for your disease is
to me knownen, though not by you disclosed: I know
your youth, your husbands many yeeres; your
affection, his inclination; your desires, his
defects; your losse of time, his abuse of time.
20 This onely I feare, least your faint courage barre
you from accomplishing what you most covet. But
listen with attention to my discourse, setting light
by such suggestions: What is beautie, the
sweetnesse thereof not tasted? What more is it to
25 those which having it, can not use it, then to

Tantalus the deceiving fruit and food: what more is
 it to those which admiring it, can not enjoy it,
 then musicke to the deafe, pictures to the blind,
 delicious meat unto the dead? Beautie is no
 5 eternall blisse: but as the spring hath his date, so
 hath shee her durance limited by time: and (aye mee)
 too short a time. Sweetest flowers, if not
 gathered, wast or wither even on the ground, whence
 they were cherished. These glories which now doe
 10 grace us, must (if we live) receive the disgracious
 impression of wrinckled age: And therefore twice-
 ravisht Tindaris the wracke of Troy, long after her
 last recoverie, beholding in a glasse her aged face,
 did justly sigh, witnessing in her teares, how
 15 transitorie a florish her bodies late fairenesse
 did containe. To the Sunne, the measurer of time,
 Poets have assignd a charriot drawn by foure winged
 horses; thereby intimating, that our lives daies
 poste on each minute with irremorable precipitation.
 20 Time the father of Occasion, is (as his daughter)
 bald behinde, and hath one onely locke before,
 whereon unlesse you speedily lay holde, you shall
 for ever misse your holde. But why doe I tearme it
 yours, which if not used by you, can not be yours?
 25 Hereto you reply, that Geraldo is your husband, and

you bound to him by the lawes of God and men. True
 it is, had you bound your selfe: but as enforced
 oathes are by many deemed meerely forcelesse, so
 <D2r> compelled matches are not by fewe thought
 5 nothing so materiall, as where both parties yeelde a
 mutually-free consent. Oh how preposterous is the
 care of parents, which ayiming more at goods then at
 their childrens good, weigh not on what rockes of
 daunger through incontinencie and reproch they cast
 10 them whome they couple with those that abound in
 coine, though having nought else of worth: Farre
 more nobly minded was Themistocles, which in
 bestowing his daughter, preferred the vertuous and
 able poore, before the sottish impotent rich:
 15 whereof being demanded the cause, he made this
 generous answer: I had rather (quoth hee) choose a
 man without mony, then money without a man: wherein
 doubtlesse, hee meant not onely, that he is worthie
 the name of a man which imbraceth vertue, but also
 20 that hee is not to be thought a man, which can not
 performe the act of a man where it justly is
 required.

What can be more unnaturall, then such
 inequalitie of yeeres and inclination? Which
 25 granted, howe (I pray you) can that be pleasing to

God, which is so directly repugnant to the course
of nature, whome hee at first created in most
absolute perfection of proportionall regarde, and
hath ever since, and will till the ende of this
5 worldes times, preserve from confusion by upholding
this equalitie? Thinke you that Myrobolan Trees,
brought from Sunne-scorcht Susa, can prosper, if
planted in frozen Scythia: or that the Northern
pride of Flora can diaper the Southerne fieldes?
10 Would you deeme that gardiner skilfull, whome you
should see setting Colewortes neare the vine, which
shunnes them so much by nature, that it windes
another way and soone doth wither? Can that match
bee lesse unmeete, where greene youth is yoakt with
15 groning age? I have hearde that Licurgus the
Spartane Lawgiver, did not onely permitte, but
commaund it (as a service much meritorious to <D2v>
the Common-wealth) that a vigorous man knowing an
able woman matcht with an husband impotent through
20 yeares or some naturall defect, might lawfully
demaund and no lesse lawfully use her companie to
raise up issue in the others behalfe, which he must
acknowledge as his own. Had Giraldo and you been
Spartans, living in these times, then had you
25 enjoyed this pleasing priviledge, your husband

beeing now past procreation: and hee, if discontent,
 in vaine had muttered: who if hee would needes
 marrie, should have wedded some ancient matrone, the
 widow of two or three husbands, which might by
 5 custome knowe how to fitte the humour of his yeares,
 and brooke quietly the loathsome accidents of his
 age, by feeling in her selfe like insufficiencie,
 baiting his eares with counter-coughes, and
 presenting to his eyes like nastie objects of filth
 10 and flegme. Breach of wedlocke had beene in her a
 crime inexpressible: but where the state and person of
 the offendour is changed, there likewise the
 qualitie of the offence is altered: nor can the
 crime bee so directly pertinent to you, (which being
 15 a child must obey) as to Theodoro, which (being your
 father) might and did commaund.

Be then couragious boldly to imitate the
 infinite examples of former times: nor are you now
 alone, which have for presidents me, and such my
 20 friends, as seeke with mee abroad what is not
 afforded us at home: If herein you consort with
 us, you shall likewise share with us your part of
 pleasures; you shall be furnisht with store of
 favorites, ech of gallant and goodly personage, and
 25 (which most is) of rare agilitie in acting that

secret sweet service, which wee most affect. This onely is required, that you remunerate with coine the authours of your intent, bolstring up with your bags their impoverishing braveries.

- 5 Here Valeria halfe weeping, halfe wishing her self unwedded, seemd doubtful wheron to resolve: but the other following her advantage, gave not over till she had assured the con-<D3r>quest. To be short, there was a time and place determined for
- 10 entering Valeria into the order: meane while the whole crue was summoned, there to assemble at the day appointed, being likewise thoroughly acquainted with the cause. The meetest corner for this covent was thought a gardin-house, having round about it
- 15 many flowers, and within it much deflowring. Were not this age fruitfull in stranger miracles, I should have deemd this an high marvell, that so small a plot of ground, could be so devowring a gulfe of some mens gettings: yet who knowes not
- 20 that extortions fruite hath seldome fayrer ende? But I procede; the day presign'd being come, no default was through absence made by any: there met they with their mynions, each having stopt hir husbands mouth with a feined tale, coynd extempore,
- 25 Valeria not slacke to such devotion, came with the

first, seeming to her selfe most fortunate, in
 becoming a sister of that society: They had there a
 costly banquet made at their common charge, so
 fraught with dainties, so furnisht with varietie of
 5 choycest delicates, that by their diet, there
 dispositions might bee well discerned; for this is
 the fewell which feedes and cherisheth the fyer of
 lust: Sine Cerere et Libero friget Venus. When
 they had stoutly caroused and throughly pampered
 10 themselves, with these provoking preparatives, the
 table being now uncovered, they fell from quaffing
 to discoursing; then one of the dames and shee most
 impudent, (if this their excesse admitted any such
 degree of difference) calde for her lute, which
 15 fingering too fitly, for so unfit a purpose, shee
 accorded thereto with hir voice, and bewrayed (as
 followes) in a Canzon, the occasion of there
 meeting.

Happie lot to men assign'd
 20 Hartes with harts in love combinde:
 Love the some of earthly sweetes,
 Where with mutuall love it meets: <D3v>
 Not consisting all in lookes,
 Like to Idols, lay-mens bookes;

But who tryes, this true shall prove;

Action is the life of love.

Why slacke we then to bath in sweet delight,

Before our day be turn'd to endlesse night?

5 Fairest things, to nothing fade,

Wrapt in deaths eternall shade:

Hence I prove it beauties crime,

Not to reape the fruits of time;

Time which passeth swift as thought;

10 Time whose blisse is dearely bought;

Dearely bought so soone to faile us;

Soone, that should so long availle us.

Why slacke wee then to bath in sweete delight,

Before our daye be turnd to endlesse night?

15 Love and beautie fade together,

Fickle both as changing weather:

Age or sicknes wastes the one,

That doth faile, when this is gone:

Let us then while both doth last,

20 Use them both, eare both be past.

Sport we freely while wee may,

Yet a while it will be daye.

Oh but this day drawes on to endlesse night,

And with our life, still weares our loves delight.

Soone ah soone was Adon slaine,
 Bashfull boy how faire in vaine!
 Fram'd by nature to be loov'd:
 Fram'd, but why, himselfe not mov'd?
 5 Dide hee not in prime of youth,
 Prime of beautie, pray to ruth. <D4r>
 Dye he did, himselfe preventing;
 Sotte, unworthy all lamenting.
 Oh thinke on him which changing safe delight,
 10 For certaine danger, turn'd his day to night.

But me thinks I talking see,
 How each minute slippes from me.
 Losse I deeme the least delay;
 Hast we then to this sweete play,
 15 Whence is suckt the sappe of pleasure,
 Such as love by time doth measure:
 Love that gardes his mothers forte,
 Peeping oft to see the sport:
 A sport how rare, how rich in sweete delight!
 20 But we how dull, how nere our day to night!

Scarce had she ended, when they began, whose
 courages too prompt by custome, were by wine whet
 on to wantonnes. Caetera quis nescit? We may more

then guesse what was the sequell, by noting the
 precedence, both bad, but the latter a wrong
 inexpiable to the right of wedlocke: a matter so
 offensive to modest ears, that even impudence might
 5 blush relating it: but thoughts blush not to whom I
 referre it. Lust staine to love, bane to beautie,
 path to shame, wanted here no effects: for Valeria
 thus entered into this exercise, likt the game so
 well, that thenceforth she could never leave it.
 10 Boldnesse bred by use grewe so absolute, in being
 dissolute, that it seemed in hir a second nature:
 who committing sinne with gredines, by offending in
 one, became faulty in many. For most vices are
 linked together in such an union of affinity, and
 15 cleave so sister-like in one knot, (each mutually
 depending on the other) that never any is imploied
 alone. This lustful dame not liking hir native
 beautie (though sufficient) would needes augment it
 with artificiall braveries, leaving no device
 20 unplotted, no deceit unpractised, to make gracious
 hir <D4v> gracelesse selfe: And I feare she hath
 herein too many followers, which spoyle there
 stommacks with unsavory myxtures thereby to seeme
 eye-sweete, though scarce hartsounde; or repaire
 25 their ruinous faces, by overlaying them with a

- false glosse of adulterine fayrenesse, whereas
chaste beautie scorns acquaintance with
Apothecaryes boxes. But why talke I of chastity,
treating of a subject so unchast; wherein whatsoever
5 concept, or custome might afforde, shee faild not
to apply effectually: And the more to garnish these
bastard glories, she ware alwaies such oversumptuous
attyre, that many in desert, and dignitie farre
exceding hir, were in this, as farre behind hir.
- 10 No common fashion could please hir fancie, but it
must be strange, and stately, drawing many eyes to
gaze on hir; which aym'd wholly at singularitie,
glorying to bee peerelesse in hir pompe. Never was
any to hir power more lavish in varietie of
- 15 wastefull vanities: never any so perverse in pride,
and with such difficulty to be pleased: For were
the least stitch in hir Atyre not as shee would have
it, though the garment most fayre and costly, the
Tailor most rare and cunning, yet would shee
- 20 furiously fling it from hir, with purpose never to
weare it; so that the sillye workeman set at his non
plus, lost both hir custome and the creedit of his
workmanshippe. Next I note hir gluttonous appetite,
not in the quantitie, but in the qualitie of hir
- 25 fare, which was so delicate and over daintie, that

this lust-pampering diet, was no decorum in hir
 husbandes state. To prevent ill smelles, shee
 alwaies furnisht hir howse and garments with choyce
 perfumes, hir eyes deigned no tryviall objects:
 5 without musicke no meat woulde downe, so mightily
 was this modest creature troubled (forsooth) with
 melancholy. Thus every sence, had his excesse, and
 (which more is) hir gylefull lookes shareing with
 the Adamant his attractive power, could by an odde
 10 tricke whereto shee had inured them, worke petty
 wonders. <Elr> If pacing in the streets she had
 seene any, whose outward semblance, might argue his
 inward sufficiency, she would court him with a
 glance, whereto if he answered with the like, then
 15 was the match halfe made, and they neded but one
 meeting to assure the bergaine. Deeme you this not
 wonderfull, to pleade passion in dumbe action; to
 speake in silence, and speede by signes? Oh why was
 sinne thus Ingenious, to excogitate so close a
 20 method for the furtherance of misdoing, or why
 should wantons exceede in wit, therby to spurre on
 there unbridled wills? Thus you see that nothing
 wanted, save only the cloking of hir crime, with
 the shew of holynesse and religion, whose outward
 25 pretext is now a practise of great import, and a

mightie piller of such carnall devotion. Sinne
appearing in his owne collors, should soone be
knownen. A smoth habit of hipocresie is definde by
some, an intellectuall vertue, though a morall vice.

5 But the hauting of private conventicles being then
not heard of, this pollicy could have no ground.
Yet Valeria though wanting, so great an helpe,
wanted no favorites, whose number by other meanes
she still augmented: they straying lustely their
10 power in all sorts possible, (if any possible at
full to please hir) were oft inforced for supply of
their exhausted pith, to diet themselves with drugs,
and trot dayly to th'apoticaries for such trash. Of
this crue the chiefe competitor was named Arthemio,
15 whose advantage the wily Dame dissembling, did so
temper hir intemperate lookes, and thereby held him
in such suspence, that though she somewhat gracd him
above the rest, because loath to leave him; yet
could he not gather by hir countenance any assurance
20 of his content. Hir pollicie was, by concealing his
prerogative, to retaine hir soveraintie: Hir feare,
that by disclosing it, she should arme his thoughts
with insolencie, and he shake off that subiection
wherein now shee had him: Arthemio which looked for
25 a better market by Giraldos death, then present

maintenance in his life, failde not <Elv> to imbrace
 all likely meanes, to make use of all occasions, to
 applye each opportunitie for the attaining and
 assuring of Valerias favour to himselfe; still
 5 doubting his desires accomplishment, because not
 privie to his owne desart. After many thoughtes,
 hee deem'd this course the best, to seeme ravished
 by hir beautie; for well hee knewe, that herein to
 flatter women was highly to please them: In
 10 effecting which resolution, he did so quaintly
 counterfeite the drouping lover, both in his lookes,
 and other gestures, that her witte blinded through
 selfe-conceipt, was by his wiles farre over-reacht.
 At sight of hir hee would seeme so fillde with joy,
 15 as if hir presence, weare his onely pleasure. When
 shee left him, he would sigh, and faine such sorrow,
 as if his comfort began and ended with hir company.

Thus had he his lookes at such commaundment,
 as women have their teares: when shee talked he
 20 listned with such attention, as if hir voice had
 beene inchantingly melodious: ofte, (but on purpose
 when shee sawe him) he would steale a broken loke
 on hir: then (as loath that shee shoulde note him)
 cast downe his eyes, and fourthwith raise them to
 25 revewe hir. Hee would invite hir to sumptuous

banquets, ofte sollicite hir with amorous conceipts,
 of which so many, I have related two as instances of
 the rest, wherein you may cleerely see hir
 blindnesse, with his bouldnesse.

- 5 In the prime of their acquaintance it chanced
 that Arthemio was earnestly intreated to make one in
 a maske, for the gracing of a mariage; which request
 he sone granted, knowing that Valeria (though with
 hir husbande) should be there a guest, to whom
 10 intending some odde toy in writing, because assur'd
 that without suspicion he coulde not there employ
 his tongue, and for that cause would not presume to
 much on his visard, he pende immediatly some feawe
 extemporall lines, with purpose there to deliver
 15 them; which might fully intimate his forg'd
 affection. The time came; the maskers in their
 disguise appeard, when Arthemio having first taken
 <E2r> his mystris to the measures, and then
 withdrawing hir the daunce being ended, briefly
 20 whispered in hir eare his name, and conveyed into
 hir hande these lines: which done, he left her. Shee
 finding that night an opportunitie (for shee could
 commaunde occasions, haveing hir husbande at
 controlement) perused his slight passion which
 25 followes thus.

As when a wave-bruised barke, long tost by the winds in a tempest
 Straies on a forraine coast, in danger still to be swallow'd,
 After a world of feares, with a winter of horrible objects,
 Heav'n in a weeke of nights obscur'd, day turnd to be darknes,
 5 The shipmans solace, faier Leda twinnes at an instant,
 Signes of a calme are seene, and seene are shrilly saluted:
 So to my drooping thoughts, when sorrow most doth await me
 Your subduing lookes, in fayrenesse first of a thousand,
 (Staine to the brightest star, that gildes the roofo of Olympus)
 10 Calm'd with a kind of aspect, vouchsafe large hopes to releve me:

Such is your bewty, which makes your bounty so powerful;
 Such to mee your bewty, which makes your bounty so blisful;
 Whose each worth to relate, my worthlesse pen is unable:
 Haires of a goldlike hewe; (not purest Gould so refulgent)
 15 Pearle-like piercing eyes (not purest pearles so relucen)
 Cheekes of a maiden dye, with a snow white circle adorned:
 That rosy-redde as a rose, this Lillie white as a lillye;
 Not such a red, such a white, to be seene in a Rose or a Lillie.

Every part so repleat with more then could be required,
 20 That to behold hir worke, ev'n Natures selfe was amased.
 Muse not then that I love, but muse that I live, if I love not:
 Muse that I draw my breath, mine eyes, not drawne by thy bewty.
 Yet, shal I love in vain, in vain such bewty beholding,
 Deem so to love, so to looke, that lokes and love be rewardles:
 25 Better it is to be dead, by death from cares to be cleered;

Cares the records of love, sowre love when slightly regarded.
 Grant me then (o fayrest) assurance so to be fancied,
 That nor I droope dismaide, nor doubt, not fully resolved. <E2v>

- Valeria having red this toy, smilde to thinke
 5 how hee which had on hir so mighty an advantage, was
 held by hir at such a bay, because not privie to his
 owne prerogative. Thus did they both dissemble; hee
 in feining great affection where little was, she in
 making shewe of little, where much was. Upon
 10 occasion of this toye Valeria at their next meeting
 thus saluted him. Servant you are welcome from the
 Sea: what newes (I pray you) among shipmen?
Arthemio smelling hir drift, and liking well the
 motion, but dissembling it, replyde thus: Mistres it
 15 were strange hee shoulde be welcome from the sea,
 which never saw the sea: But more strange (quoth
 shee) that land-men should in stormes be driven to
 expect ayde from starres; sith to them the greatest
 tempestes are meere trifles, if we weigh the seas
 20 huge tossing. Yet (quoth Arthemio) such may the

storms be, and such the starres, that the one may be
 as ruthfull, and the other as requisite: That you
 meane (quoth shee) by the sandy sea, where men are
 oft drownde in dust, and their bodies remnants
 5 become drugges. But it seems by your short returne,
 and sound complexion, that you were not a passenger
 in those parts.

Hereto Arthemio thus answered: the sea wherein
 I yet do saile, readie still to sinke, if not
 10 supported by your favour, is no lesse strange then
 that of sand; for amidst the flambe I freise: (such
 are my feares) amidst the floode I flame (such is
 the fervor of my affection,) my shippe floats, yet
 not on water; the waves which beat on it are sobbes:
 15 It sailes, yet on no sea; the windes which breath on
 it are sighes. But by your leave (replyed Valeria)
 are you still a sea-man, and not yet on shore? Then
 was my welcome ill bestow'd, before your selfe were
 well arriv'd: but to unmaske this misterie, me
 20 thinks your sea is very metaphoricall, and I muse
 that where the lymits are so straight; the danger
 can be so extreame: It is (quoth hee) generally
 observed, that the floode is roughest, where most
 restrained. <E3r> And no lesse generally noted

(quoth shee) that the Sea is of Elements the most
 uncertaine, whose waves are by each gale of wind
 raisde in billowes. If then your application hold
 as generall, I rather commend your Metaphors
 5 conceit, then your mindes constancie. But it were
 (said hee) injustice to charge the Patient with the
 Agents fault. Although my thoughtes (my fancies
 Sea) tost twixt vaine hopes and feares, plunge my
 heart in dire perplexities: yet that my sillie
 10 shippe, ranging in this rockey Ocean of despaire,
 though not having still one Current, strives still
 to keepe one course: and amidst so many changes,
 remains unchanged, though tirde with troubles,
 which are (some say) loves surest trialls. Accuse
 15 not then, much lesse condemne that of disloyaltie,
 whereto life shall sooner faile then it to love: and
 which sooner may by death be broken, then breake
 those Adamantine bondes, wherein your beautie
 making through mine eyes a breach, holdes it
 20 inthrald. But why talke I as if in me it rested to
 repeale my passions, which doe share with the stone
 Abeston his retentive vertue? For as that being
 once hote is never after colde, so my fancie
 fettered in affections chaines by your soule-
 25 intangling fairenesse, is now not capable of

libertie. Or rather (quoth Valeria) your thoughtes
 masked under your deceiving lookes disguise,
 resemble the Camelion; and as that can in a moment
 be clad with any colour, but retaines none; so your
 5 fancie can at the view of every pleasing face, forge
 new passions, but persist in none.

Hereat Arthemio guiltie to himselfe, did bite
 the lippe, because knowing she spake the truth; yet
 comforted, in that shee meant it not a truth, but
 10 onely as tearmes of course, whereto as he would have
 answered, other companie brake off their conference:
 and they with the rest fell from loose talke to
 lustfull toying: dreading nothing lesse, then that
 their leudnesse could be discovered.

15 His second humour was this: Against Valerias
 birth-<D3v>day hee had of purpose pend this
 following Dittie, and on the verie day sent it her
 by that trull, through whose counsell shee was first
 seduced, and into whose familiaritie hee had of late
 20 insinuated, because knowing how much Valeria did
 love and trust her. Shee comming as a friend and
 neighbour, and beeing withall a notable hypocrite,
 had both easie accesse and privat conference without
 suspition: for it seemd a thing not to be doubted
 25 of, that the subject of their talke was onely some

gossips matter, as among women it is ordinarie.

Beeing thus alone with her, after a large preface of
Arthemios deepe affection (for so had he before
 concluded) shee delivered her on his behalfe this

- 5 welcome present, which Valeria forthwith unfolding,
 read as followeth.

Let others use what Calenders they please,

And celebrate their common holidayes;

My rules for time, my times of joy and ease

- 10 Shall in my zeale blaze thy perfections praise:

 Their names and worth they from thy worth shal take,

 And highly all be honoured for thy sake.

That day shall to my thoughts still holy be,

- 15 Which first vouchsafde thy beautie to mine eyes;

That day when first thou deigndest to favour me,

And each from some peculiar grace arise:

 But mongst them all, my dutie shall attend

 This more then all, on which they all depend.

- 20 Haile happie day, to whome the world doth owe

The blissefull issue of that influence,

Which from the force of best aspects did growe,

In luckiest house of heav'ns circumference:

Haile happie day that first didst shewe this aire,
 To her whom Fairenes self doth yeeld more faire. <E4r>

Nere be thy brightnes dimd by wind or raine;
 No cloud on thee forestall Hyperions light;
 5 On thee no doome pronounc'd of death or paine;
 No death or paine endurde; no bloudie fight:
 But be thou peacefull, calme, and cleare for aye;
 Let feasts and triumphes choose thee for their day.

On thee I vowe to rest from all affaires,
 10 To give large almes to poore distressed men;
 Not to profane thy joy by fretting cares;
 To send my saint some tribute of my pen;
 And when thou dawn'st, devoutly still to say,
 Haile happie, holy, high, and heav'nly day.

Such and so long may be to me her love,
 As Ile this vow religiously maintaine;
 So may my plaints her heart to pittie moove,
 As from my heart I speake: let false hearts faine.
 Haile happie day; but then how happie shee,
 20 Who makes this day thus happie unto me!

Gentlemen, you need not doubt that Valeria, whose oversoothing humor made her interpret flatterie for truth, was no lesse proude of this then of the former, howsoever she dissembled her

5 inward intent, even to her sinnes owne secretarie and chiefe directour, least Arthemio should by her meanes lay holde on that assurance, which by himselfe hee could not gather. But marke (I pray you) how thicke a mist of dotage Giraldos good

10 nature had cast before his eyes. As the trull was redie to depart, he would needes force her to tarrie dinner, telling her merily that this was his wives birth-day, whereon he had provided an extraordinarie dish, and thought none so meete as

15 her selfe to taste <E4v> thereof, beeing so kinde and loving a neighbour, requesting her withall to repayre oftener to his house, to visit and passe away the time with his wife, and when she walked abroad, to beare her company. They hearing these

20 wordes, did in their lookes argue each to other their high content, grounding (though falsly) on his simplicitie, the safe continuance of their delights, as being thereby exempted from all dread and danger of discoverie. But the highest flood hath the

25 lowest ebbe, the hottest Sommer presignifies the

coldest winter; tempestes in the prime of Autumne,
are least dreaded, but most dangerous. Shame sinnes
guerdon, is then nearest, when through selfe-
soothing securitie, the feare thereof is fardest.

- 5 And as the fish Remora, though little, can stay the
greatest shippe: and the Crocodile though in the
shell one of the least, prooves afterwarde the
greatest Serpent that haunts the shore of Nilus: so
not seldome in this worldes accidentes the
10 detecting of deepest crimes, springs from the
lightest and most unlikely occasions: for proofoe of
which assertion, I neede no farther instance than
this subject whereon I intreat.

- Giraldo among other servants, had one named
15 Jockie, a sillie boy borne in the North of Albion,
and employed in basest errands, such commonly as
concerned the kitchen: It chaunced on a time, that
as Valeria had left the house, gone foorth of
purpose to sport with her companions, immediatly
20 after her departure, this Jockie was sent abroad,
when (straying in a boyish humor to gaze on the
gayest objects in some other street) hee espied
suddenly his Mistresse before him, and stept backe
as halfe amazed; but recalling forthwith his
25 courage, and noting more exactly one of her company,

whose lewde and dissolute life was commonly known,
 he began knavishly to suspect, that ech of her other
 mates were likewise of the same mould. To confirme
 or confute which imagination, he followed them
 5 aloofe; yet so warily, that hee saw them housde,
 himselfe not seene: and <Flr> closely hovering neere
 the dore, espied their minions entering in order,
 with other such apparant likelihoods, as hee now no
 longer suspected, but certainly beleaved, that
 10 Giraldo his master was as soundly arme for the
 head, as either Capricorne or the stoutest hornd
 signe in the Zodiacke. Having made this triall, he
 departed, doubtfull what to determine: for on the
 one side, hee foresawe his owne most assured
 15 daunger, in revcaling what hee had discovered, sith
 well hee knewe that one of his mistres wordes could
 overweigh, one of her teares wipe out a volume of
 accusations by him produc'd: which graunted, what
 then might follow but this, that the guerdon of his
 20 tongues lavishnes, should be laide on his shoulders?
 Besides, his Mistresse by this meanes
 irreconciliable, for women which by nature imbrace
 extreames, beeing therein onely constant, persist
 not so in any as in malice: and what mischief that
 25 might effect, he though young, had for his owne part

experience enough. But on the other side well hee
sawe, that his Masters credite alreadie staine, and
his disgrace daily augmented, would spread so it
selfe, still gathering force by going forward, that
5 if not now restrained, it must needs at last to his
then-greater shame, and incurable sorrowe, either by
others be detected, or of it selfe breake forth: for
never yet was sinne long in league with secrecie.
Tender twiggess may with ease be bowed: the full
10 grown tree sooner broken, then bent. The now-
detecting of Valerias crime, might recall her, and
prevent Giraldos future reproch, but her offence if
longer cherished by sin-noursing silence, would in
the end become inexpiable. In regard hereof Jockie
15 couragiously resolv'd to overpeaze the feare of
danger with the care of dutie. In which vaine
returning home, and beeing accusde of loytering by
such as sent him, he appealed to his master, by
whome likewise being sharply demanded the cause of
20 his long tariance, he revealed to him in secret what
he had seene, and proov'd to himselfe a true
prophet, in receiving for <Fliv> his thanklesse
service, that guerdon which before hee justly
feared. For Giraldo ayming amisse at his
25 inclination, deemed this a villanous device forgde

by the boy to breed discord between him and his wife: wherof this was no sleight presumption, in that Valeria was ever sharpe to him. But when Jockie (which would not cowardly give over having thus entred) continued his discoveries, still furnisht with more friendly opportunities, and did oft constantly offer upon the hazard of the whip, to make his master eye-witnes of that, whereof his eares deignd no acceptance; Giraldo at last deeply revolving in his pensive thoughts the boies large proffer, and much desirous to know at full the state of his own forehead, wherein he seemd to feele alreadie some alteration, agreed to his request, waiting a convenient time; and being then by him conducted, saw what hee sighd to see, and for ever sorrow'd to remember. Now jealousie (of all hags most hellish) whose never closed eies in number infinite, shun truce with sleep, whose tongues and eares equalling her eyes are still imploud, these in listning, they in whispering. This fiend (I say) shedding her selfe into his thoughts, and pouring into every vaine her venime, did by continuall torturing of his caretired soule, gather up the losses of her long delay: now wrought she on his intangled wits as on an anvill, hatching in his

brains unwonted horrors. He that earst weighed not
 his friends words dissuading him from mariage, did
 now more then admire his truth-presaging wisdom, and
 much bewaild his own folly, in not crediting such
 5 good counsell: he that earst doted in blindnes,
 seemd now as cleere-sighted in discovering
Valerias fault, as far-seeing Linceus in discrying
 the Punique fleet. He that earst deemd all gossell
 which his wife spake, did now dread deceit in every
 10 sillable, and mistrusted her each step, ech looke,
 ech sigh, ech smile: briefly, whatsoever by her was
 done, he deemd misjon. But how in nature could
 earth-incinerating Aetnas wombe big swolne with
 flames, brooke inclosure, nor enforce an issue
 15 through violent eruption? <F2r> The world-circling
 Ocean, threatning in his fomie source a second
 deluge, if not let blood in hollow Cavernes, and
 thence suckt up by the thirstie earth, would
 overflow the continent: aire restraind breakes forth
 20 in whirlwinds: wrong'd loves restles (if once raisd)
 suspicion, the thoughts-burning Aetna, boyling
 Ocean, and ever-blustring whirlwind, piercing
 thorough the eares unto the heart, must be in words
 exprest, or the drooping mind by wo supprest.
 25 Giraldo therfore, that he might disburden his

overburdened selfe, no longer able to sustaine his sorowes weight, faild not to imbrace the first occasion, chose his time, made his triall, and thus sadly breaking silence he bespake Valeria.

- 5 Wife, I had thought until experience proov'd it false, that outward gifts were ever linkt with inward graces; but now I find, that in the sweetest fruits wormes are soonest bred; that the finest cloth is soonest eaten with consuming mothes; the
10 freshest colours soonest tainted by defacing spots; even from fairest roses, spiders suck their fatall poison. Trothles Valeria (but I want a sharper Epithet) when first I saw thee, I affected thee, my love taking life from thy looks fairenes, yet well
15 hop'd I of thy then-seeming vertues forwardnes, which hope long I held; but it now hath left me, and I too late have learnd, that as Iris hath many colours but none continuing, Proteus at his pleasure any shape, but none certaine; the sea many calmes,
20 but yet the wary shipman never secure; so thy wit wrested by wantonnes, made, how faire a shew of vertue, thy selfe still nothing lesse then vertuous! But when the substance failes, needs must the shadow fade. Time the father of truth, drawing
25 from before mine eyes the vaile of dotage which

close them as in a cloud, hath unclaspt the legend
of thy lives shame, to weare out my life with sorrow.
Shame (I say) which never shall have end; sorrow,
which death alone may end. Muse not if that for
5 which I still have lov'd thee, be now to me barren
of delight, sith that which long I hopte in thee,
had never harbor in thy thoughts. O thou of women
the most unwomanly, say and sigh (if not all
shameles) <F2v> wherein have I deserv'd this injury?
10 Or by what wrong provokt (if any wrong sufficient to
provoke an honest mind) hast thou yeelded that to
others which by the lawes of God and men thou owest
to me alone? Did I ever countermand thy desires,
ever contradict thy designments; ever crosse thee,
15 or unkindely thwart thee in thy commandements?
Didst thou not alwaies go when thou wouldst, wither
and with whome thou wouldst, spend what thou
wouldest, rule without controlment, disposing all
things at thy pleasure? Oh therein I wrought thy
20 wracke, strengthening thy corrupt nature with
corrupting libertie. But aye mee, my wordes work in
thy countenance no change. What? Have thy cheeks
forgot to blush, thy heart to feele compunction,
thine eies to shed due teares? Teares they shed
25 such as the Crocodill, to ensnare the silly

passenger, not tears to argue thy contrition. Thou
which are for sinne too fleshly, for repentance are
too stonie. Oh if thou wouldst but sigh, I should
hope of thy amendment: but sigh thou wilt not, or
5 thou canst not: wilt not, in that thou art too
wilfull; canst not, because long custome hath wholly
corrupted thee. Here hee pausd; for to proceede
griefe would not permit him: but Valeria though not
looking for such a lesson, yet bearing it out with a
10 bold face, wherein impudencie was throughly settled,
after a tempest of rough termes, urged him to
produce the authors of his accusation: which when he
had done, naming Jockie and himself, she standing
stoutly in defiance of them both, and renewing her
15 railing vaine, would in the heat of her womanish
fury, have sillie Jockie thrust out of the house, as
the breeder of their discord: But herein he
withstanding her, began now in vain to use that
which of right to him belonged, I meane, the
20 husbandes soveraintie, by her sexe so much
affected, by her still usurpt with most advantage:
for how could he now recover what his long
sufferance had to her confirmed? The fault whereof
resting wholly in himselfe, the effect thereof did
25 likewise to himself wholly redound: which in over-

fondly manifesting his entire affection (a secret by husbands warily <F3r> to be handled) arm'd hir impietie with impudencie, hir impudence with impunitie. But while nature slept that jelosie
5 might awake, there followed a mightie change: for the mildnesse in him so much commended, which appearing from his birth, wanne to him the mindes of all those which converst with him, was now vanquisht by mody rage; nor such rage to be condemned, if we
10 weigh the ground whence it arose. They had therefore nought to marvaile at, which sawe their former discord, dasht by following disagreement, his love now, converted to loathing sith hir love perverted by lust, or his wonted kindnesse dying in
15 unkinde upgradings: the cause amply warants the effect. Giraldo ofte inveighing, because seeing in hir no amendment, yet had ever the disadvantage: For shee openly defying and denying whatsoever he objected, hoping to bear out hir crime with
20 bouldnesse, thought it not enough hir selfe to overmatch him wearying his eares with outrageous scoulding (for with hir tongue shee was as tall a warriouresse as any of hir sex:) but which is worst, set on his owne children, to revile their silly
25 father: they though traint up from their cradle in

all bouldnesse and neglect of duety, were herein
 impiously obedient, too promptly conceaving and
 practising their wicked mothers death-worthie
 doctrine. Like examples fewe ages can afforde,
 5 feawe countryes yealde, much lesse should Albion
 (pollished so with civilitie, and native mildenesse
 of well ordered manners) harbor such unheard of
 heinousnesse, which is rare even to the barbarous
Getes. Giraldo haveing till then helde out in
 10 changing bitter termes with hir, was hereat so
 amated, that he now no longer wished to live: In
 his howse he had no joy, sith there bayted thus by
 them, which from his bowells had their beeing. But
 when shunning ofte his home, he strayed abroad
 15 revolving in himselfe with many sighes his infinite
 fore-passed cares, present corrosives, and
 likelihoode of farre greater ensuing grieffe; Jockey
 in <F3v> his absence never wanted blowes, nor shee a
 cause, though faulse, yet seeming just, haveing a
 20 witte so rich to coyne occasions, power so absolute,
 and a will so much inflamed with wrath to use them.
 Thus both the master and the man, the one in minde,
 the other in bodie by this Tyrannesse outrageously
 afflicted, wished the first never to have weded hir;
 25 the second that his master had herein likewise been

by hir over-mastred, when to thwart hir fury, he
 would needs retaine him stil in service; But she
 not moved by hir crimes discovery, proceeded dayly
 in misdoing, with so stoborne unrelenting
 5 wilfulnesse, that soner might the sonne melt with
 his beames, the ever ysie-bulke of waylesse
Caucasus, over whose snow-manteled shoulders they
 glance without reflection; Then hir sinfrozen
 thoughts melt with true sorrowe, or (which is lesse)
 10 hir heedelesse eares, admit (though sleightly)
 holsome counsailes; eares more deafe to friendes
 reproofinges, then are the wrack-rich Libique rocks,
 or the guestlesse ship-swallowing Sirtes, to the
 cries of dying marriners: such force hath custome
 15 even against nature: Then how invincible where
 backed (as here it was) by native perversitie? When
Ulissee mates turn'd from men to beastes, through
 the taste of Circes potions, had it afterwarde in
 their owne choyce, whether they would so remaine, or
 20 reasuming their former shapes, returne from beastes
 to men againe; they would in no sort be
 remetamorphosed, aleadging, that in this there
 brutishe state, they were farre more exempted from
 hart-gnawing greefe, farre more secure, then when
 25 their bodies were with humane shape invested: which

fiction moralized as Homer ment it, doth not onely
 note our lives troubles fraught with infinite
 distressing dangers, but likewise, that when reason
 is by affection overruled, and the soule our better
 5 parte, slave to the bodies tyrannye, our baser
 parts, such as are charmed with the love of
 sensuall delights (wherein we wholly communicate
 with beasts <F4r> and degenerating from our states
decorum, participate with them their nature, which
 10 is altogether led by sence-bred appetits) are then
 so deeply bewicht with wantonnes, that they will
 sooner dye for love of it: then while they live, in
 any sort assent to leave it: but as the byting of
 the Aspicke, brings death as in a slumber, the
 15 assault therof not being felt; so where defiling
 lust doth raigne at full, they whose thoughtes it
 hath polluted, have no feeling of their destroying
 follies, till plungd in the midst of their deserved
 paines. When the floode is at his highest source,
 20 then takes the ebe his turne, Valerias crime
 fostered through long concealing, was now subject
 to sinnes destiny, which is, to bee as openly
 discovered, as it was before closely covered: Hir
 offence earst privately reveald to hir wrong'd
 25 husbände, did soone after become publique; and with

hir, the partnours of hir impyetie shard like
 fortune. For what can be more just, then that they
 which sinne together, should participate the shame
 therof together? And thus it was: After many
 5 meetinges, many mischiefes perpetrated by that
 troope of trulles, it chanced that in one of their
 fleshly synods, newes were tould of a great
 solemnitie, which within fewe dayes was to bee
 celebrated, with much royalty at the courte:
 10 whereupon at Valerias motion, they immediatly
 resolv'd, that suted in mens attyre, they would
 meete there in a maske, there favorits; which
 promisd without faile there to finde them, and after
 one sporte acted by themselves, to act on them
 15 another, with so much the more safetie, by how much
 the farder they should bee from their husbandes:
 whose noses growing now with their hornes somewhat
 longe, could smell shrowdly any thing at hande.
 Was then there laying out of curled heare, (salving
 20 oft the wants of their almost hearelesse scalpes) so
 light a crime? Their buskes, and that great bumme
 of Paris, that vaile of lechery, so slight a sinne,
 (beeing so soveraigne a remedy for bigge bellies,
 which ofte at a pinch helpe forwarde the worldes
 25 increase <F4v> with swelling zeale,) were there

other former faults such veniall offences, that to
 exceede them all, and herein only able to exceede
 them, they must disguise there sexe? But why
 marvell I at their desire to seeme men, sith they so
 5 mightily affected men? Yet could they not conveigh
 their ill contriv'd intent with such secrecie, but
 that sundry knewe thereof (for amongst so many how
 coulde all be silent?) passing thus from one mouth
 to an other it came in the ende to the heering of
 10 certaine courtiers, of which one, the greatest in
 account, deeply abhorring so odyous an enterprize,
 bouldly reveald it to the prince of those times, who
 desiring to see the issue of their impudence,
 (though deeming it almost impossible, that anye of
 15 that sex should be so shamelesse) commanded generall
 silence, and such semblance, as if nothing were
 discover'd. They going forward with their attempt,
 fayld not to assemble at the day assigned, each
 being cas'd in hir mynions best attyre: then using
 20 the benefite of the darke, which is guilty of many
 mischiefes, they came to the court, and there suing
 for farther accesse, obtain'd it, thinking of
 nothing lesse, then that they were intrapt: But to
 dispatch the matter breiefely; In the midst of their
 25 jolitie, they were by the princes commaundemente all

forceably unmaskt, standing then before hir, as
 stony Images, not blushing ought at this bewraying
 of their lewdnes, though environd, and like monsters
 gazd on by many eyes, nor making any shewe of
 5 sorrowe, for their soveraigns sharpe rebukes, which
 conceiving no hope of their amendment, sent them
 home with open shame unto their husbands. The
 griefe wherof pinched Giraldo so nere the heart,
 that he fell through sorrow into a greevous
 10 sicknesse, which wasted so his infeeble body, that
 all remedies fayling, his last musique was the
 sextons unison, sommoning him with a dolefull
 sounde, to make ready for his longest home. When no
 lesse desirous of death, then disparing of life, he
 15 causd all <Gir> in the chamber to withdrawe,
 (Valeria excepted) whom calling to him, he thus
 bespake: Might these last wordes worke that remorse
 in thee, which my former speeches never could
 effect: I should deeme my selfe not wholly
 20 unhappie. That I am sicke, thou seest: that
 dangerously sick, I feele: the cause thy folly: long
 have wee liv'd together, in litle joy, lesse
 agrement; our jarring grounded on thy falshood, not
 my fault; unlesse it were a fault, with too much
 25 love to foster thy too much libertie: But I cease

to relate former injuries, at thought whereof I may
 justly wish with Augustus, that I had liv'd
 wivelesse, and died childlesse: bee it a full
 amendes for all these misdemeanors, heedfully to
 5 observe and followe, that which I nowe shall speake,
 not as a husband, (though in that name I should
 commaund) but as a friend, no lesse carefull of thy
 soule, then thou carelesse of my safety: First, if
 thou canst conteine thy lust, live still a widowe;
 10 for who heareing of thy loosenesse, wil mary thee
 for love; and to whom is not thy shame knowne? If
 then hee wed thee for wealth, finding (as needes he
 must) thy sinne grounded on my too much sufferance;
 how slavish shall thy life be under him? I omit to
 15 urge thy childrens hinderance by an unadvised match.
 Next I counsell thee in no sort to change the seat
 of thy aboade; for what else should that argue, then
 a meer dispayre of recovering thy lost good name?
 Continue then where now thou art, earnestly
 20 endeavouring to wipe out the blemish of thy former
 leawdnesse, by imbraceing henceforth, and persisting
 to the ende, in an honest course of life: so shall
 the same place and persons that sawe thee vicious,
 see likewise thy returne to vertue; the report
 25 whereof received from others might justly be

doubted, but their owne witnesse to themselves must
 needes bee authenticall. Beleeve me Valeria thou
 canst not otherwise weare out the impression of thy
 shame; nor can it in such sort bee so curde, that no
 5 scarre will remaine: This for thee: and thus
 breefely <G1v> for thy children: sith the shortnesse
 of my time, warnes mee likewise to be short in
 talke: God lent us three all sonnes, one of which he
 hath taken againe unto himselfe: that the happiest:
 10 Two he hath left to us, and I leave to thee:
 Reforme them with thy selfe; see them well
 instructed, taught to imbrace vertue, and abhorre
 vice: Such hetherto hath beene their education, that
 I greeve to remember it: but thou maiest joy to
 15 better it: Libertye is the bane of youth; not for a
 time, as the honny of Colchos, which doth inebriate
 those that taste it, and distract with one dayes
 madness those that greedelye doe eate it: But this
 soule-contaminatinge poysson, strenghtned by
 20 custome, growes incurable: Purge then from this
 infection their tender thoughts, while they yet are
 each way flexible. That thou lovest t..em I doubt
 not, but that thy love will cherish their
 leawdnesse, I justly dread, and therefore do thus
 25 warily admonish thee; bee thou as wary and willing

to performe what I requier, tending so greatly to
 their good: In hope whereof I leave to thee, and
 after thee to them what so ever I possesse: And on
 condition heereof I forgive both them and thee all
 5 the wronges which you have doone mee: But if you
 faile heerein; then, when my soule shall at the
 seaventh Angels sounde, take againe this my bodie
 and you be cited before the impartiall Tribunall of
 the devine majesty, I wil accuse you as guiltie of
 10 them all chiefly of my death, whereof you joyntly
 are the causers; death which I imbrace so
 willingly, that could Nature for my wordes disclame
 hir due, and the inexorable destinies, for my
 laments reverse their dome, limiting to my dayes a
 15 longer date; yet woulde I inforce death, by not
 suing for longer life: And dye I must, for now I
 fainte even unto death; nowe faile my powers: nowe
 doth each sence denye his service; And gracious
 heaven seeming to exhale my soule, will resume it
 20 <G2r> whence I received it: farewell Valeria,
 thinke on my wordes, as God shall thinke on thee.
 This saide hee, and seald it with a sigh; then after
 many groanes yealded the ghost: rendring his spirit
 to his maker.

25 But his body was no sooner breathlesse, then
Jockie was turned to his shiftes: whose good

service, had not his kinde maister secretly
 guerdonized before his death, doubtlesse his estate
 had beene very harde. Valeria, though having cleene
 forgotten hir husbandes wordes, which shee markte no
 5 longer, then while hee spake them, provided yet for
 his buriall in the best sorte; and so much the
 rather, because in his decease shee joyed the
 fulnesse of hir own desires.

His corpes was with funerall pompe conveyed to
 10 the Church: And there sollemnly enterred; nothing
 omitted which necessitie or custome coulde claime;
 A sermon, a banquet, and like observations. Haveing
 thus laide him, where shee wisht him long before,
 shee was nowe a lustie widowe, and courted by that
 15 crue of gallantes, whose braveries in hir husbands
 lifetime shee had upheld, dreining out the
 quintessence of his bagges to garnishe with gay
 robes their backes. But Arthemio whose harvest of
 farre greater hopes then these, was nowe come, which
 20 he so long had loockt for, and in regarde thereof
 would not with the rest make profit of hir former
 prodigalitie: seeing nowe time and occasion smyling
 on him, slacked not his affayres, but to prevent the
 first in forwardnesse, and sooner then in reason he
 25 should, immediatly on Giraldos buriall, sued for

accesse, which finding as hee expected, and for his more incoragement veweing in his mistris countenance, no cloudes of discontent, he thus began his wooing.

- 5 It is a custome still in use with christians, to attend the funerall of their deceased friendes with whole <G2v> chantries of choyce quire-men, singing solemnly before them: but behinde followes a troope all clad in blacke, which argues mourning:
- 10 much have I marveled at this ceremony, deeming it till now, some hidden paradox, confounding thus in one, things so opposite as these signes of joy and sorrowe. But your late good fortune, inforst me to cancell this fond opinion: for if singing do with
- 15 most right belong to joying, who may then so justly as your selfe, set on worke a world of singers, to celebrate the day of your recovered liberty, from the tirannous controlement of a jelous sot? To gratulate which your good happe, I have thus
- 20 adventured, nor lesse to prosecute my owne hopes, doom'd to live or dye at your disposing; herein resembling transformed Clitie, which as the angry Sunne doth rise or set, opens or shuts (silly Nymph) hir saffron-coloured brest: Sith then the
- 25 making or marring of my hopes, doth wholly rest in

you: deigne rather to quicken them by a gracious
 regard, then to kill them by a disgratious repulse:
 make me rather the mirror of your clemency, then the
 martyre of your cruelty. If you fancye any worthier
 5 then my selfe, I shall droope for my defects: yf any
 meaner then my selfe, you shall derogate from my
 deserts: But ay mee, what deserts have I to
 alleadge, if true affection be no deserte? This
 saide, he pawsd, as feeling some deeper passion,
 10 but Valeria no longer able to dissemble, thus with a
 smile replide (for weeping was already out of
 season) Servant (quoth she) that true affection
 merits favour, reason grants; that not ever barren
 of desert, thy fortune shall yealde sufficient
 15 prooffe; whose desires I have hitherto dieted with
 dismayng doubts, thereby to make tryall of thy
 constancie: which finding each way faultlesse, I
 will not that through me it should be fruitlesse:
 But to make amends for tyring so thy minde with long
 20 suspence, and to remunerate thy fancies loyalty, with
 more then lookes, I yeald wholly to thy disposing,
 my selfe, my substance, and whatsoever <G3r> to me
 is dearest: Thy comng was to speake, thy good hap
 to speede both of love and living, largely able to
 25 equall thy desires with thy deserts, and be this the

earnest of my true intent: here she concluded her words with kisses, sealing on his lippes her loves assurance: which kindnesse he requiting, did answer them with tenfold interest: Thence stept they to
5 the next degree of lovers daliance, and so forward while lust had force. But having finisht, and Valeria being now in the veine, Arthemio deeming it pollicie to strike when the iron was hote, least fortune should not ever rest so friendly, left her
10 not, till before sufficient witnesses, they had each to other solemnly made themselves sure: Immediately after which contract, their mariage was in a morning betimes, hastily hudled up at a lawlesse Church: whose leaning Pulpit (a monument of many yeares, but
15 of lesse use then a Cipher in Arethmetique) had fallen so farre at oddes with preaching, that, whether through age or ignorance I knowe not, it had long beene like a bell without a clapper. The wedding thus dispatcht, shee vaunting to her selfe,
20 her soules delightes, deem'd this her Comedies Catastrophe, changing all former discontents into the fulnesse of her desires accomplishment. But how much she was deceived, let the sequell shewe. Fane the swiftest evill and lavish spreader of most
25 unwelcome newes, had now bruted to Theodoros eares

Giraldos death, his daughters lewdnes, her late
 publike infamie and second match: The hearing of
 which report pearsed so his heart, that he likewise
 full of sorow, yeelded his care-weakened bodie to
 5 the bed, and thence breathlesse to the grave: when
 at the instant of his departure, he employed some
 friend in writing, what himselfe thus with a
 fainting voice did utter, and as his last to her,
 intend.

10 Double murderesse, earst of thy husband, now of
 thy father, read what I write, and may thy heart
 be rent with reading, as mine through thee is rent
 with ruth. Is this the memorie <G3v> which thou
 wilt leave, wherein thy name shall live to
 15 eternall obloquy? Is this the issue of my hope
 when last I left thee; or of thy mothers joy, when
 she had borne thee? Oh what flouds of tears would
 she have shed, had she liv'd to have seen thy
 leudnesse? Or if the dead know what the living
 20 doe, how doth her soule mourne for thy sinnes
 excesse! Deeply art thou bound to Nature which
 shortened her daies by death, and so prevented thy
 causing likewise of her untimely end. Hadst thou
 an infant suckt some fierce Hircanian Tygresse, or

been fostered on the ridge of Pholoe by some
ravenous Liones, yet couldst thou not have thus
degenerated from thy kind, in more then brutish
misdemeanour. Vipers dig their way to life,
5 thorough the bowels of their dams, and of them the
females do in conception kill the males; both
which to do, it is their nature. But thou
against the rites of nature, and therein far worse
then vipers, quitst him with death, to whome thou
10 owest thy life: and hast likewise before brought
to his end thy harmles husband, to take into thy
bosome the defiler of his bed: fatall to you both
be your imbraces, and thou in thy greatest need
enforst to relie on those for succour, whom thy
15 present injuries do most justly exasperate
against thee: Oh whether hath passion caried me?
It beseemes not dying men to ban, much lesse
fathers: yet how canst thou tearme me herein
cruell, being thy selfe my deaths contriver? But
20 whereto wast I my wordes in vaine, which will
slightly passe thine ears like the weightles
Cumaean writings tost each way by the dallying
windes? Striving to reforme an hopeles reprobate,
I sow with succesles labor on the sand, and will
25 therefore refer the issue to heavens execution,

whose justice, in making him the instrument of thy
 wo, whom thy selfe hast made the subject of thy
 lust, is now imminent and will fall with greater
 force, then had it been before inflicted: yet wish
 5 I as a father thy speedy amendment or speedy end,
 that thy evils may be the lesse. And so I leave
 thee to thy deserts, if thou leave not thy leud
 desires.

Thy dying father slaine by thy fault.

10

Theodoro.

<G4r>This subscription himselfe did write,
 whose feeble hand another guided: scarce had he
 written what he would, when hee breathed out his
 15 enfranchised soule, ending almost at one instant his
 life and letter: which Valeria receiving, read
 without remorse, hearing likewise the manner of his
 death by the messenger discourst at large, yet were
 her eyes still tearelesse: much it was that this
 20 could worke in her one houre of melancholly, for she
 deemd it no decorum to blemish her yet-during
 pleasures with not availing sorrow. But had
Theodoros life beene longer and his writing later,

then coulde not his wordes have perisht thus wholly
 without effect: for soone after the receiving of
 this letter, her preimagined joyes failing by
 degrees, grewe daily lesse: and shee too late,
 5 seeing in the present issue of Arthemios former
 promises, nought but deceit, wished her selfe againe
 at her owne will, which now shee justly wanted: nor
 so staid her fortunes change, for to have wanted
 onely herein her wish, it had beene well; or
 10 howsoever, not wholly ill: But (which was worse)
 shee beheld apparant likelihoode of farre greater
 imminent distresse, then were her woonted outward
 delights. Hee knowing well her humour by his owne
 so long experience, thought it better to graffe
 15 hornes on anothers head, then himselfe to beare the
 impression: in preventing which misfortune hee usde
 this method: To reforme her leudnesse, he restrained
 her libertie.

That was a day of favour wherein shee might
 20 freely walke about the house, for commonly shee was
 mewde up in her chamber: her loose-taild gossips
 which first intic'd her to folly, were warnde from
 approach: especially that arch-queane her greatest
 counsellor, to whose kindnes himselfe also had been
 25 indebted. Those gallant yonkers which long had fed

her humor, by serving her insatiate lust, were bard
 from accesse. This was some corosive to a wilfull
 wanton, whose desire could erst brook no
 contradiction: but these <G4v> are trifles, if we
 5 note her following troubles, so many and so mightie,
 that it past a womans patience to indure them, if
 any way able to redresse them. Although her walks
 were watcht thus narrowly (as many eyes attending
 her steppes as had Argus guarding transformed Io)
 10 yet he most lavishly addicted to lasciviousnesse,
 romd abroad at pleasure, wasting his owne bodie and
 her substance on troupes of truls, whome he
 gorgeously maintained. Riches lightly gotten, are
 soone leudly gone, for who weighes aright the worth
 15 of them, being not wearied with paines in gathering
 them? Pearles did then grow most in price, when
 they were first purchased with the daungers of many
 stormes. His minde beeing thus wholly on feasting
 his Minions with sumptuous bankets, it needes must
 20 followe, that Gluttonie made way and worke for her
 sister Lecherie, which without her furtherance were
 almost forcelesse. They having Sirens tongues and
 Crocodiles teares, thereby entic'd him to intangle
 him, and prevailed: for as the Hemlocke of Attica
 25 tempered with wine, is of all compounded poysons the

most deadly: so of all enticements that is most dangerous, where wit and beautie lodg'd both in one subject, are so employed.

All this while sate poore Valeria at home,
5 surcharg'd with sorrow, not ruminating as yet, so much on repentance of former wantonnes, as drooping through despight of present wants: for now wrathfull heaven setting wide open the gates of vengeance, showrd downe on her sinfull head heapes of deserved
10 evils, infinitely exceeding the number of her yeares, yet not equalling her dire offences, whose estate was not herein onely haplesse, to be (as earst) restrained from companie, and from the libertie of her woonted walkes, but likewise in each
15 respect most abjectly miserable: her allowance in attire, and at the table, scarce the shadow of what it was, and hardly fitting the basenesse of her present fortune, her lust dieted with troubles leavings: her <H1r> earst-imperious humor set all on
20 soveraigntie, stoopt to the lowest steppe of slaverie; and shee that whilome controlde the master, was now subject without redresse, to the checks and taunts of her owne servants, which thereto authorised by Arthemios order, limited so
25 straightly her very lookes, that had she glanc'd her

eye on any, though the meanest object, it forthwith
 bred suspition; and that no small complaint, yet
 must she in no sort (if loving her owne ease) cast
 on them an angry countenance to argue her offended
 5 mind, much lesse bewray in wordes her deepe-settled
 discontent, least he in a fitte of furie thundering
 forth an Alphabet of ugly othes, should amaze her
 with his affrighting menaces: nor did he so containe
 his outrage, but oft martyring with blowes her
 10 tender bodie, left on her bruised limmes for lasting
 monuments the irremoooveable characters of his
 barbarous crueltie; so to verifie the tenour of his
 threatens, and repay with heaped measure those her
 markes of thanklesse remembrance, which shee (earst-
 15 mercillesse) had lent, and laid on silly Jockies
 shoulders. I omit the daily objecting of former
 leudnesse, and Giralδος death continually upbraided.
 At the memorie of which so many miseries, the silly
 wretch did in sighes and teares discourse her
 20 sorrowes, lamenting justly the fortune of her
 change, but more the folly of her second choice.
 Now thought shee on her husbands wordes which then
 she weighed not, when hee spake them. Now felt shee
 in her selfe the issue of his too true prediction:
 25 and as the wearie Mariner seeing from farre a

storme, knowen by the seas loud rore, and flocking
 together of birds, prepares himselfe with courage
 and patience to entertaine the perill: so she,
 whose mind weande thus from wantonnesse, revolv'd
 5 with restlesse motion forepassed woes, and in her
 fortunes mappe viewd the yet-clouded tracts of
 following troubles, addressed her selfe to beare
 quietly these deserved crosses, and made nature
 scholler to necessitie, but as yet womans frailty
 10 could not fully <Hlv> digest the sower precepts, of
 such saint-like patience, which that she might the
 lesse endure, he slackt not his indeavour, still
 devising by what meanes he most might vex her; and
 had therefore changde his former custome into an
 15 order far more impudent: for in stead of banketting
 his harlots abroad, he now feasted them at home.
 She was the drudge to prepare their dainties, and
 scarce thought worthy of the lowest roome, when all
 their delicats were serv'd in. Then would hee in
 20 her sight kisse his queanes and toy with them, thus
 daring her to impatience, that thereon he might
 coine some seeming cause to tyrannize with his fist:
 for well hee knewe, that the tongue the hearts
 herald, womens chiefe instrument of revenge and
 25 ease, could then hardly or not at all by her be

bridled. Continuing this custome, he once invited
 his most affected Trull, to feast her privately with
 extraordinarie cost; when after the banquet ended
 and the table uncovered, taking his Lute, he sang to
 5 a pleasing note this following dittie, more to
 crosse his wife, then to content his wanton
 Mistresse.

Wave-tossing windes characterizing feare
 On marble furrowes of the threatfull deepe,
 10 Rousde from their caves the lowring aire to teare,
 And force the welken floods of showers to weepe:
 (Though stormie blastes doe scatter common fire)
 Burne midst their stormie blastes in hote desire.

Wind-tossed waves which with a gyring course
 15 Circle the Centers overpeering maine,
 And dare heav'ns star-bright turrets in their source,
 Can yet not ease their finnie regents paine:
 But though the floud, the fire in nature quench,
 They burne amidst the floud which them do drench.

20 Oh whereto then in drooping hearts distresse,
 Shall I a silly man my thoughts conforme,<H2r>
 Which can no more themselves, themselves redresse,
 Then may some guidelesse Pinnacle in a storme

Encounter safely barking Scillas rocke,
And safely dare Charibdis to the shocke.

Where force doth faile, the weaker needs must yeeld,
Seing submissive that his smart may cease:

- 5 Yet maist thou gaine a farre more glorious field,
Deigning to graunt my care-fraught hearts release.
The conquest this, t'excell in saving one,
Loves irrelenting God, which saveth none.

- Here Valeria all enragde and scarce able to
10 forbear so long, flew on the others face, taking
with her hands such sure hold, that the bloud
trickled down amaine: which seeing and at sight
thereof insulting, she addes this bitter scorne.
Now jolly mistres vant if you list your beauties
15 conquest. Are you that daintie peece the rivall of
my right? This the face that hath wrested my
husbands fancie? Then turning to Arthemio shee thus
proceeds. Monster of inhumanitie, speake (if thou
canst without remorse) wherein have I deserved these
20 many injuries, this of all the most intollerable?
Was it for loving thee? Yea therein chiefly have I
deserved them, yet not from thee, which hast thence
received thy making. Canst thou: but here Arthemio

interrupted her words with blows: then pausing hee
thus replide. Slanderous strumpet, say if thou
canst without blushing (but that thou canst too
well) what greater wrong herein sustainst thou, then
5 thou hast offerd to thy other husband? How then
darst thou terme justice injurie: but sith this
sight is so offensive, Ile hereafter to greeve thy
heart, glut thine eies with more abhorred objects,
and now tame so thy tongue and devilish fingers,
10 that henceforth thou shalt have cause to curse the
use of them. This said, hee fell againe to blowes,
nor ceast he from beating, till shee had ceast from
shrewish answering. Soone after, to effect his
first menace, and therin to effect the second, he
15 proceeded more insatiably in heaping wrong on wrong,
even to the carnal using of <H2v> his whores before
her face, whose presence hee enforc't, making her
the unwilling baud unto their beastlines: yet shee
remembring his late outrage, the markes whereof she
20 had yet still to shewe, bare more quietly this the
greatest injurie, then those other which he before
had offerd. Now had shee learnd to smooth her
lookes with signes of mildnesse, although her care-
worne heart were big with malice: now did she
25 account patience her only gaine, knowing well that

by speaking she could not only not purchase any
 remedie, but rather make her sorowes thereby more
 remedillesse, his delight beeing still in doing that
 which most did vex her, beside the penaltie of her
 5 prating, set by him soundly on her shoulders. Loe
 here an instance proving it not wholly impossible
 to over-master for the time the miraculous
 volubilitie of a womans tongue: which though not
 fearing a bravado of blowes, yet shuns the brunt of
 10 a maine revenge. But howsoever Valeria bridling
 nature by necessity, could in her husbands sight
 dissemble her deepe sorowes, yet being alone she
 could not so containe her passions, but at thought
 of this so dire a wrong (matter enough to have
 15 moov'd a saints patience) she would oft thus unrip
 them. O Valeria, of all the unhappiest, thou
 wantest many tongues to expresse the many torments
 which weare thy body and weary thy mind: did thy
 starres bode thee these miseries, or thine owne
 20 amisse breed thee these misfortunes? Ah blame not
 them, accuse not heaven of injustice, but blame thy
 selfe, thy sinne, thy vicious living; accuse thy
 selfe, thy lust, thy unlawful loving: weigh wretched
 woman with thy distresse, thy deserts: in the one
 25 thou shalt find thy sorows inexplicable, thy shame

infinite: both knowen, neither pitied: thy selfe
 pointed at by passers by, if thou be seene abroad:
 baited with rebukes and blowes, if thou remain at
 home: thy goods lavishly wasted to maintain the
 5 braveries of truls usurping thy right, and insulting
 on thy ruth: thy children likewise sharing with thee
 their portion of deserved punishment: but in the
 other thou shalt see these thy miseries far lesse
 then thy misdeedes: what then maist thou <H3r>
 10 expect? Ease of these evils? No no Valeria; but
 till death, think that thy cares shall never ende:
 And that they then may cease, nor thou bee doom'd to
 eternall woe, sue while thou livest with ceaselesse
 intercession, else shall thy sute bee vaine:
 15 remission, if not purchast eare life be past, is
 sought too late.

The bodyes each-sicknesse may be expelled by
 choyce of symples: mercy only sought with true
 penitence, can salve the sin-sicke soule. But what
 20 talkest thou of penitence which neer wouldst lend
 one minuts listning to those that thereto would
 perswade thee; nere humiliate with harts contrition,
 thy mindes hawtinesse? Nowe is the morning past,
 the sunne declining, the evening shadowes have beset
 25 thee: Oh but dispaire not, leave that to those

whose hopes have left them; Thy hopes are many;
 Hadst thou lived and died in wonted ease, lulde so
 in deepe securitie, then had thy state beene wholly
 desperate: But these crosses are gentle summons to
 5 recall thee, directions to reduce thy straying
 steppes, woundes which heale and so entended:
 Learne then thy use of these afflictions, sith to be
 happie, thou must be haplesse. Tush fonde Valeria
 thy talke is vaine; wilt thou preach of abstinence
 10 to pyning Tantalus, of welth and pleasure to dying
 men, of patience, to thy impatient selfe? Thinke on
 thy husband and on thy father, dead through thee: on
 thy kindred justlye hateing thee: on thy children
 which still doe live, but through thee have nothing
 15 left: After these thinke on thy selfe, thy sinnes,
 thy sorrowes: Sinnes and sorrowes innumerable,
 infinite, intollerable: What is now thy Theam of
 patience? Where thy hopes, or whence thy helpe?
 Heer would shee stoppe amidst dispaire, making that
 20 hir passions periode, then in the silence of teares
 and sighs, act anew hir soules distresse. Once in
 the depth of hir meditation, somewhat to recreate
 hir care-duld spirits, shee tooke hir Lute, and
 therto warbled with a fainting voice, this sleight
 25 ode. <H3v>

Having long revolv'd in thought,
 Long unto my selfe lamented,
 Since I first to sinne assented,
 All the ill my sinne hath wrought;

5 Enforc'st I am with sighes to say,
 Myne eyes did plot my soules decay.

These all heedelesse of the harmes,
 Guilfull Sirens had intended,
 In like faults with them offended,
 10 Listning to their luring charmes:

 Whereby inforst, with sighes I say,
 Mine ears did first my soule betray.

Then began each other sence,
 Taught by them to wrest his use,
 15 Reaving me of all excuse,
 Sought to shadow sinnes pretence,
 Whereby enforc'st with sighes I say,
 Mine ears did first my soule betray.

Instruments of grieve and shame,
 20 Sundering Isthmus of true pleasure
 Chast delights unspotted treasure,
 Wracke and death of my good name;

Why force you me with sighes to say,
That you did first my soule betray?

But oh cease fond wretch t'accuse,
Done, undon things cannot bee:

5 More it now concerneth thee,

Other minde and means to use:

Least thou too late with sighes do say,
Thy sinnes have wrought thy soules decaye.

- 10 <H4r>Thus did shee then expresse hir humor, and
ofte in other sorte: mean while Arthemio, which set
not his minde on mourning, kept on his ryot after
such a rate, that Giraldos substance was sone
consum'd; and had his power matcht the hugenessse of
15 his desires, not an India of wealth might have
suffizd. Now were his lands all morgag'd which with
the fairest and most worth of his houshold
furniture, as also his owne, and hir attyre, fell
through forfeits into the hands of brokeing
20 Usurers. Oh what a banquet was this for them, whose
chiefe making, springs from the marring of such
unthrifths; their rising, from the ruines of silly
men! These are they whom (to omit their other
titles) we may justly terme the devils forerunners,

preparing his waies before him. For when they have
left a man as bare, as hee left Job, of whose goods
by Gods permission, hee made large havocke, then
takes hee his turne of entrance, to dispatch the
5 tragedie, which these his factors (coheirs of his
infernall kingdome) have set so forward. His first
plotte is to induce the sillie wretches thus turnd
out of all, to doubt of divine providence. Heereon
hee suggestes motions of dispaire, teaching them to
10 number their crosses with curses, and in this humor
packes them away, some to the beame, some to the
water, each to a desperate end. If hee meete with
lighter spirits, not thus incombred through
melancholly, nor setting their misfortunes so neer
15 the heart, but resolute to live maugre fortunes
frownes, These he fashions for his purpose in
another mould, fitting them with a method for
unlawfull shiftes: under such a Tutor working
wonders even on leaden wits, how can there bee
20 a dearth of bad directions, or not plenty of
devillish practises, whereto he sharpens their
concepts and corages beyond their naturall
promptnesse? Of this seconde sorte Arthemio within
fewe monethes became a member; Loe here the issue:
25 for sone after, his house growing queasie stomacht

through a long consumption of the moveables, <H4v>
 did in a generall vomit spewe out the master, the
 mystris, and all their traine. Oh whereto in this
 distresse should poore Valeria betake hir selfe?

- 5 Mony shee had none, shoulde shee borrowe, who would
 lend hir, or vouchsafe hir one nights lodging? Such
 was the rumor of hir leaudnesse: should shee begge?
 Who would give hir? I omit her native hautinesse,
 hir education and former state, all abhorring so
 10 abject a profession. But necessitie which tames the
 mightiest, had sone mastered hir afflicted minde,
 inforcing hir to crave of those, which before had
 crav'd of hir: yet found shee none, which would in
 wordes, pitie hir woes; A slender comfort, but such
 15 as other wretches have. O you whome sinne charming
 with securitie, veiles from your eyes the sequels of
 your shame and sorrow: you which trace Valerias
 steppes in all lasciviousnesse, hether I summon you
 to read with sighs, in these hir fortunes sad
 20 recordes, your owne fore-threatned ruine. This is
 the looking glasse which more beseemes you, then
 that whereon you daylye poore, practising your
 alluring lookes, and marshallling your bodies pride,
 thereby to attract more gazers on your garishnesse.
 25 Had I the mellifluous veine of Orpheus, rich in

devine conceipt; and garnisht with the spoyles of
Helicon, whose ravishing vertue, he helde prisoner
to his inchanting Hymnes and harmony: Then should I
with sweete passion treat this subject, and, or
5 winne you from your wantonnesse by displaying to the
full Valerias woes: or proove your hartes to be
more frozen then the winter mantle of Thracian
Hebrus, melting through his melodie; more stobburne
then the loftie trees baring Hemus and highe Rhodope
10 to waite on him; more brutish then the savage beasts
attending him, more stony then the flinty rockes
which follow'd him, for all these hee mov'd: but
move he could not those brain-sicke beldames of your
sexe; which confounding his harmonious notes, with
15 howling noyse, tare peecemeale the sillie Poet:
These only in not relenting <Ilr> should you
resemble. Looke on the crosses of this wretched
creature, and by them looke to your selves, turning
so hir evill to some good: Weigh in what mizery shee
20 needes must live, whose costly robes were now changd
to ragges, hir dainty fare to hard crustes, hir
chambers richly furnisht, to base corners, hir
beauties flourish blasted, more by cares then yeares.
Shee which whilome scornd to looke, and almost to
25 tread upon the ground; Now durst not raise thence

hir blubbred eyes, fearing to looke towards
 heaven, such was hir sinne: blushing to looke on
 men, such was hir shame. Shee which earst on
 highest dayes would keepe the house, judging hir
 5 attyre for such times to meane (how costly soever)
 did now shame to bee seene on any day. But when
 night (the veile of earthes vanities) had drawne hir
 sable curtaines over the welkin, in this generall
 hue of horror, bereaving eyes and ears of daies
 10 objects: See of all the most unhappie and now
 wholly the guest of darknesse, wanderd alone making
 musicke to hir mones, with deepe-fetcht sighes: nor
 bewaild shee onely hir owne estate, but lamented
 likewise hir childrens distresse, justly feard
 15 although not knowne: for they not accompanying their
 carefull mother, shifted for themselves, but where
 or how, she knew not. After many dayes of such
 distresse, many wekes of woe, many monthes worne out
 in misery, it was hir hap to heere of hir man
 20 Jockeys aboade and fortune, which having married a
 pore widow, kept a simple victualling house in an
 out part of the city: At the heereing of which
 newes shee was long and much perplexed, wavering in
 uncertainty of resolution: For when shee weighed the
 25 causlesse wronges, which shee had offered him in

wordes and blows: Howe shee had ofte incensd hir
 husband, ofte others, injuriously to revile and beat
 him, nor ever granted him one hower of quiet; She
 could no lesse then feare that hir repaire to him,
 5 should rather aggravate hir present grieve, in
 receaving some reprochfull answer, then any way
 attaine <Ilv> desired ease. But weighing the
 extreimity of hir neede, and well knowing that not
 imploring his reliefe, she could not any way better
 10 hir estate, but that it still grewe worse, the silly
 woman thus on all sides beset with sorrowes, chose
 rather to prosecute the slightest hope, then to
 continue the certainty of hir ill happe: Having thus
 resolv'd she went to seeke him, and sue to him for
 15 succor; him whom shee so much had injured: Loe
 heere the issue of hir dying fathers execration;
 which by the way calling to minde, at thought
 thereof, shee stream'd downe from hir pyned cheekes,
 showers of salt teares.

20 Comming and finding him, (which greeved to see
 hir in such a plight turned somewhat aside his
 troubled countenance) she thus bespake him. Ah
Jockey deigne yet to looke on mee, and in one vewe,
 take thy full revenge of all the wronges that I have
 25 done thee: See hir miserable, which was immodest:

See hir humbled at thy feete, acknowledging with
 teares hir causlesse fury oft inflicted on thy
 giltlesse body: ah shunne me not: I was thy
 mistrisse, nor scorne me that once gave thee bread,
 5 though nowe thou seest mee baser then the meanest
 servant, nor refuse I that degree if thou vouchsafe
 so to receave mee. What greater tryumph on such a
 foe canst thou desire, then to have hir subject to
 thy checkes, and within the compasse of thy
 10 controlles, which with unjust controlles and checkes
 (those the lightest injuries) hath ofte wearied thy
 glowing eares? But sith heaven doth thus avenge on
 mee thy cause, let that suffice thee: oh adde not to
 my ruth thy rancour, Cut not my heart with dire
 15 reproches, hart so already cut with deepe cares,
 that almost nothing may bee added to my woes. If
 tyme or troubles have not wrested from out thy
 memory Giraldo's name, then for his sake deigne thou
 to succour me, and by his example, whose kinde
 20 affection my faults could never so extinguish, but
 that it lasted while hee liv'd. Wretch as I am, how
 am I blinded thus to <I2r> plead against my selfe?
 Loving him, thou needes must loath mee, through whom
 hee led a joylesse life, and dyed sorrowing for my
 25 sinne: Whereon then shall I relye, but on the

- mildnesse of thy nature? If this hope doe likewise
 fayle mee, then whereto live I? Why are my dayes
 prolonged to drawe on my lives distresse? In
 uttering these last wordes, shee cast downe hir
 5 countenance, fixing hir eyes stedfastly on the
 earth: but Jockey unable to conteine his teares,
 therein shewing how deeply hir plaints had pierced
 him with remorsefull passion, did thus gently
 comfort hir.
- 10 Had mine eares received from the report of
 others, that which mine eyes do now assure me of, I
 should never have beleevved it. Good God, could such
 former wealth ende in such present want? Such
 plenty in such penury, such bravery in such
 15 basenesse, such pleasure in such pinching woe? O
 Lord how righteous are thy judgements: Yet Mistris,
 (for so Ile still call and accompt you, nor shall
 your fortune, or former injuries cancell my duetye)
 I coulde wish, (if I might wish it without impiety)
 20 that this example of Gods justice had beene shewed
 on any other: But wee must thinke that whatsoever
 hee in his wisdom doth determine, is doubtlesse for
 the best. If you can make true use of his
 correction, you shalbe happie in your unhappinesse
 25 and these your miseries be a steppe to your
 felicitie.

That I am sorry to see you in this state, my
 wordes and countenance may witnesse, and my greeved
 heart doth fele: But sith it is so, I yet rejoyce
 that I am able by releeving you, to shewe how deare
 5 to mee the name and memorie of my deceased master
 is: I accept you therefore as a welcome guest,
 assuring you of such entertainment as I can
 afforde; and touching the wronges that you have done
 me, I will strive so to forget them, as if I never
 10 had sustained them. <I2v>

This saide hee, nor saide hee more, then he
 perform'd, for immediatly he tooke hir into his
 house, where all the time of hir aboad with him
 (which was so long as hir selfe would tary) shee had
 15 such reliefe as his poore estate could yealde,
 afforded without grudging: nor did hee ever greeve
 hir, with the least upbraiding of former wrongs, nor
 suffer, (while hee was present or knewe of it,) that
 shee shoulde take the sleightest paines, more then
 20 in her owne affaires: But in his absence oft, to
 ease and please his wife, she would playe the
 tapster, and voluntarily addresse hir selfe to helpe
 hir in all kinde of drudgeries. While in this sort
 shee liv'd, not altogether so haplesse as before,
 25 Arthemio no longer able to continue his shifting,

sith he had thereby indangered his life, made this
his last shifte, closely to shifte him selfe away:
sence when he was never seene about the cytie, nor
almost heard of: Only some obscure reports have
5 past, of his long scouring the westerne plaines for
pursses, and that being afterwarde apprehended, hee
dyed miserably in a common Gaol before his publique
araignment, so preventing the open scandall of an
ignominious death. Howe so ever this bee likely in
10 regarde of his former wicked life, yet not being
thereof assured, I will suspend my censure, nor
presumptuously descant of the unknowen proceedings
of the almighty. But Valeria after long residence
with Jockey, at last, whether hoping on some better
15 place, or loath continually to trouble him, sith no
way able to requite his kindnesse, fondly left him
and thereby replung'd hir selfe into hir former
miseryes, falling in the ende to little better then
open beggery: from which so abject state of life,
20 shee nere recovered till death gave truce to hir
distresses: death wherein only shee was not
haplesse; But if to wretched people the preventing
of any sorrow may bee term'd good happe, then so was
hirs, in not seeing hir surviving childrens
25 miserable endes, such as their dissolute bringing

up, did ever threaten, and their leaud cour-
 <I3r>ses justly merit: of these the elder flying for
 some offence beyond the seas, and there following
 armes in the civill tumults of distracted Belgia,
 5 but soone staining the most honourable profession of
 a souldier by playing the traitour, had his deserts
 paide with the halter, and therein leaping
 desperately from the ladder, he tooke his journey
 into the other world. The yonger confirmd so in the
 10 love of headstrong libertie through his corrupt
 education, that hee could not long brooke any
 service: succourd by none, because disdainning
 subjection to all; died in the fieldes, and there
 lay a loathsome spectacle; for his stinking carkasse
 15 had no other coverture then heavens vast
 circumference, and his unburied limmes were seized
 on by ravenous birdes, who therewith glutted their
 carrion gorges. Somewhat before his last gaspe with
 an oft interrupted voice, he faintly groned out
 20 these bitter mones. O whither shall I turne me,
 whereon shall I hope, or what shall I desire? My
 bones ake, my bowels gnawe, my feet rot, each limme
 doth shiver, and my whole bodie is full of paine:
 life I loath thee, life when leav'st thou me? Death
 25 why dalliest thou with these delaies? Why comest

thou in such degrees of torments? Thy messengers
are more terrible then thy selfe: yet come not
death, least in exchange of these my present woes,
thou plunge me in eternall woe.

- 5 O sinne, how sweet is thy beginning, how sower
thy end? O father, but enough of thee, for thy name
doth cut my soule anew. O mother, but too much of
thee, cruell through immoderate kindnes: O unhapie
brother, but happie in respect of me: for though thy
10 end were likewise shamefull, yet was thy carcassee
covered with earth: but mine must lie still in this
stinking place, to pollute the aire, and feed the
ravenous foules: yet helpe me some good man who
passing by may heare my mones: give me at least some
15 shelter from this injurie of the weather; unkind
men, will none relieve me? Yet not unkind, because
Gods justice <I3v> hardens their heartes: oh that is it,
whereon when I doe thinke, I wish that I had beene
borne a beast, that with my life all my miseries
20 might ende: yet helpe mee, O my God, sith men
forsake me: though hell looke for me, and I dare not
looke on heaven: though my offences be innumerable,
yet is thy mercie infinitely greater: mercie sweete
Lord, father of mercie, mercie it selfe: O that my
25 mother had taught mee to pray, when shee taught me

to revile my father: Alas, I knowe no forme of
 praier, save this onely which my heart laden with
 anguish doth thus endite. Mercie sweete Lorde, let
 my soule imbrace thy mercie, let thy mercie imbrace
 5 my soule. But aye me, my paines increase, life and
 death doe combat in my breast: this their strife
 doubles my torments: ah, but helles torments are
 farre greater. From them and these, sweet Lorde
 deliver me, for in thee: Here as he faine would
 10 have proceeded, life failing, made these his last
 wordes unperfect, with whose death I end this
 dolorous discourse.

Thus (Gentlemen) have you heard briefly related the
 Tragique issue of Giraldos wooing in age, and
 15 Valerias wantonnesse in youth: Had I intituled this
 discourse, A looking Glasse, the Metaphor had not
 been wholly immateriall: for herein may all sortes
 of readers note sundry points of weight: husbandes,
 the daunger of too much doting: wives in her fall,
 20 the end of lustfull follie: parents, the mightie
 perill of soothing their children in check-free
 licentiousnesse: children, the fruit of disobedience
 and undutifull demeanour: rash proceeders, the

great difference of good and bad counsell, of
honest and dishonest companie: with the danger of
not imbracing the one, and not shunning the other:
and that the rather, sith the force of companie,
5 hath in the effecting of either such exceeding
force, according to the Italian proverbe, Dimmi con
chi tu vai, et sapro quel che fai. Ictus piscator
sapit, but if wee <I4r> account him wise, which
being once hurt, doth shunne a second hazard: how
10 much more justly may wee commend their wisdom, who
beeing not hurt at all, but learning heedfulnes at
others costes, governe warily themselves by noting
the issue of their indiscretion: which fore-sight
and good fortune I wish unto you all.

15

FINIS.

TEXT AND VARIANTS

A. Corrections and Emendations

For this edition I prepared a transcription of the Huntington copy from a microfilm, and read this against the Bodleian copy. All emendations are listed below. Variants in the two copies of the 1598 quarto are listed in section B, which follows.

Huntington/Bodleian	This edition
A2r.4 [T]hough in	2.3 Though in
A2r.10 hopefulll	2.8 hopefull
A3r.2 [W]hen night	4.2 When night
A3r.10 read This	4.11 read. This
A3r.17 thus I	4.20 thus: I
A3v.25 <u>propositum</u> walking	7.20 <u>propositum</u> . Walking
A3v.43 life. this	8.20 life. This
A4r.27 sigh sorrowes	10.10 sigh, sorrowes
B1r.5 [P]eace fraught	14.4 Peace fraught
B2r.2-3 what ! soever	16.22 what soever
B2r.31 enen when	18.5 even when
B2r.32 had leut	18.6 had lent
B2v.18-19 sowl-tyring	19.6 sowl-tyring
B3r.31 streugth	21.11 strength
B3v.17 hurt. which	22.9 hurt. Which
B3v.32 your sefe,	23.2 your selfe
B4r.1 it? know	23.7 it. Know
B4r.9 beast? the	23.16 beast? The
B4v.5 hir? say	25.1 hir? Say
B4v.5 young? then	25.1 young? Then
B4v.10 faire? then	25.7 faire? Then
B4v.15 wittie? then	25.13 wittie? Then
B4v.18 hir? then	25.17 hir? Then
B4v.19 I save	25.18 I, save
C1r.1 joy iu	26.11 joy in
C1r.17 commen- dable? or	27.5 commendable? Or
C1r.22-3 young- men	27.10 young men
C1r.35 behinde? that	27.24 behinde? That
C1v.13 woers. hereto	28.14 woers. Hereto
C2r.3 stroug coherence:	29.17 strong coherence:
C2r.25 conjuncti- ons the	30.16 conjunctions, the
C2v.7 procreation? and	31.8 procreation? And
C2v.8 beastes? if	31.9 beastes? If
C2v.10 vertue? deserts	31.12 virtue? Deserts
C2v.20 have (H) <u>corrected</u> to ham (B)	31.23 him

C2v.23	quoth he	32.1	(quoth he)
C4v.6	to cnt	37.15	to cut
C4v.9	plentiously	37.18	plentiously
D1v.30	yon speedily	41.22	you speedily
D2r.19	inclination? which	42.24	inclination? Which
D2r.34	not ouely	43.16	not onely
D2v.6	these times,	43.24	those times,
D3v.24	yet	47.22	Yet
D3v.29	beloov'd:	48.3	be loov'd:
D4r.17	<u>nescit?</u> we	48.21	<u>nescit?</u> We
D4v.3	hart- sounde;	49.24	hartsounde;
D4v.15	pompe, Never	50.13	pompe. Never
D4v.25	of of hir	50.24	of hir
E1r.7	signes? oh	51.18	signes? Oh
E1r.14	his owue	52.2	his owne
E1r.17	hanting of	52.5	hauting of
E1v.12	pleasure. when	53.15	pleasure. When
E1v.22	couceipts	54.1	conceipts
E2r.31	Deem'so	55.24	Doom'd so
E4r.27	redie co depart	62.11	redie to depart,
F2v.1	injury? or	69.9	injury? Or
F2v.6	commardements?	69.15	commandements?
	didst		Didst
F2v.12	what? have	69.22	What? Have
F3r.	modyrage;	71.9	mody rage;
F3r.8	arose, They	71.10	arose. They
F4r.11	concealing. was	74.21	concealing was
F4v.5	men? yet	76.5	men? Yet
F4v.24	stovy Images	77.2	stony Images
F4v.28	seut them	77.6	sent them
G1r.18	known? if	78.11	known? If
G1r.25	name? continue	78.18	name? Continue
G2v.24	pawsd. as	83.9	pawsd, as
G2v.24	passion. but	83.9	passion. But
G3v.5	leudnesse? or	85.19	leudnesse? Or
G3v.6	excesse! deeply	85.21	excesse! Deeply
G3v.26	windes? striving	86.23	windes? Striving
H2r.16	right? this	94.16	right? This
H2r.20	intollerable? was	94.20	intollerable? Was
H2r.21	thee? yea	94.21	thee? Yea
H2v.25	misfortunes? ah	96.20	misfortunes? Ah
H3r.1	evils? no	97.10	evils? No
H4r.32	promptnesse? of	101.23	promptnesse? Of
H4v.2	traine, Oh	102.3	traine. Oh
H4v.5	lodging? such	102.6	lodging? Such
H4v.6	begge? who	102.7	begge? Who
I1r.33	quiet; See	105.3	quiet; She
I2r.1	selfe? loving	106.22	selfe? Loving
I2r.5	I? why	107.2	I? Why
I2r.15	want? such	107.13	want? Such

I2r.23	best If	107.23	best. If
I3r.17	de- sire? my	110.21	desire? My
I3r.20	me? death	110.24	me? Death
I3r.21	delaies? why	110.25	delaies? Why
I3r.22	torments? thy	111.1	torments? Thy
I3r.35	me? yet	111.16	me? Yet
I3v.19	(Gentlemen)	112.13	(Gentlemen)
I3v.19	the the Tragique	112.13	the Tragique
I4r.6	good fortune	113.14	good fortune

B. Variants

Variants between microfilms of the Huntington (H) and Bodleian (B) copies of Greene in Conceit are listed below. Some of these "variants" may be attributed to broken or missing type, or even simply to imperfect photographic reproduction, but this is less likely in the case of the outer formes of sheets C and G. Copy (B) may contain both corrected formes, and with the exception of A3r.40 and Elr.6, I follow copy (B) throughout. The first column gives locations in my text and in the 1598 quarto.

<u>Location</u>	<u>Huntington</u>	<u>Bodleian</u>
3.11	A2v.10	suggested But
4.19	A3r.17	was and
6.8	A3r.40	other as
22.10	B3v.17	uttered; then
26.12	C1r.2	thought sicke
27.1	C1r.15	ofte concealed
31.3	C2v.2	experemented
31.3	C2v.2	facilitie,
31.19	C2v.16	there elders?
31.20	C2v.17	this preveledg
31.23	C2v.20	to have
32.14	C2v.35	there
		conference,
32.17	C3r.2	petying
33.6	C3r.14	soomme
33.14	C3r.21	breath,)
46.8	D3r.22	<u>Venus.</u>
50.12	D4v.14	hir which
51.17	Elr.6	action; to
74.21	F4r.11	concealing. was
90.18	G4v.35	troubles
		leavings

COMMENTARY

Unless otherwise indicated, all quotations are taken from the following standard editions: Robert Greene (Grosart); John Lyly (Bond); Edmund Spenser's The Faerie Queene (Hamilton), and Works (Smith and de Selincourt); William Shakespeare (Riverside); Thomas Nashe (McKerrow). Translations of quotations from Petrarch (Durling) and Dante (Singleton) are those supplied by the editors. Citations of Erasmus' Adagia give number; LB number; and, where possible, the English translation found in volumes 31-32 of the (as yet incomplete) Collected Works of Erasmus (CWE).

Unless otherwise indicated, all quotations and translations of classical works are taken from the Loeb Classical Library. Citations give book, section and line of the Greek or Latin text. Citations of Pliny's Natural History give book, section, and sentence number; Smith's Dictionary, volume and page; Stephen Bateman's edition of Bartholomaeus Anglicus' De proprietatibus rerum (1582), book and page. "Hendricks" acknowledges where my predecessor has also cited a source in the notes to his edition.

1.2 Greene in Concept] Because of the double pun, the title is ambiguous. It could mean, among other things: "Greene in a Dream"; "A Witty Notion Concerning Greene"; "Greene on a Whim." Besides referring to the writer Robert Greene, however, "green" could mean "fresh, new" (i.e., "Fresh in Fancy"); "raw, crude" ("Crude in Conception"); or even "jealous" ("Jealous in Judgement"). The character of Greene springs out of J.D.'s dream (and ultimately from Dickenson's imagination), so Valeria's story is literally Greene in "concept" or "fancy or imagination" (as Greene himself uses the word in Orlando Furioso: "in conceite build Castles in the Skie" 13:135).

1.4 Valeria] The name may have had echoes for the contemporary reader. In antiquity, Valeria (daughter of Diocletian and Prisca) refused to remarry after the death of her husband Galerius, and was consequently banished by her suitor, Maximinus: "whan she was asked, why she dyd not mary agayne, she aunswered, that Servius hir husbände was styll alyve with hir" (Cooper; Smith 3:1215 who cites the treatise De mortibus persecutorum). Greene refers to her in Penelopes Web 5:161. Valeriana also referred to a widely-distributed genus of herbaceous plants, used medicinally as stimulants or antispasmodics, and found in Oxfordshire and Gloucestershire (OED "valerian" 1), called Valeriana,

Caponstaile, or Setwall (Florio). In his list of "spices" found in the garden of the Romant of the Rose, Chaucer also cites "Canell, and setewale of prys" (1370), which is one of the English forms of valerian. According to Dioscorides (Greek Herbal ed. Gunther 13) there are three types, the flowers resemble the Narcissus, but this is not evident from the illustration of Valerian in the Italian translation of Apuleius Barbarus' Herbolario Volgare (1522). In choosing the name, J.D. may have been aware of valerian's power as a diuretic, or he may be making a crude, though sophisticated, joke on the sterility of Valeria's second marriage to Arthemio (arthemisia = mugwort or motherwort; note 52.14), since a combination of these two herbs will dry up the menses: "Anchora a deseccar le superfluita della matrice sia fatto profumo de aqua dove sia corta valeriana et arthemisia" ("Moreover, water boiled with valeriana and arthemisia serves to dry up an excess of the womb": Herbolario Volgare, 1522). For checking this translation, I am thankful to Professor Aileen MacDonald.

1.7 leudnesse] ignorance, wickedness, or lasciviousness (OED 1-3).

1.8 received and Reported by J.D.] In the narrative frame, the ghost of Robert Greene appears to J.D. in a dream. This

exploits Greene's popularity to sell books and establishes Dickenson's "toy" within a literary tradition.

1.9 Veritas . . . gaudet] "Truth does not seek retired places but delights in shade" (Hendricks 218). Proverbial; see Whiting T512; Tilley T587 "Truth seeks no corners." Sometimes used ironically, as in William Baldwin's Beware the Cat (1584): gloss, 39. The proverb may be biblical in origin: Paul, having revealed his vision that Christ should rise from the dead and reveal light to the people, is attacked by Festus: "Paul, thou art besides thy selfe: much learning doeth make thee mad" (Acts 26.24). He responds, "none of these things are hid from him: for this thing was not done in a corner" (26.26). For pointing this out to me, I am thankful to Professor G.M. Story.

1.9-10 Woodcut] However inadequate, the only known portrait of Robert Greene. It does show Greene's pointed beard; presumably, if he is clothed in a shroud, he is writing one of his works of repentance. I have not been able to locate the woodcut in other books printed by Bradocke. An engraving of John Donne in his shroud is used as a frontispiece for Deaths Duell (1632), and illustrated in Bald plate VI. See also note for 4.10.

1.10 Richard Bradocke] A printer in London from 1581 to 1615 (McKerrow Dictionary 46-47). He began his career with the help of Richard Jones, who may have been related to the bookseller William Jones (Bradock's books printed in 1581 used Richard Jones's materials and may have also been printed in his house).

1.11 William Jones] From 1589 to 1618, Jones was a bookseller in London. He died before September 17, 1618, because his widow Sarah then signed over her rights in two copies to another bookseller John Wright (McKerrow Dictionary 160).

2.1 Thomas White of Corffe] Possibly Thomas White, Rector of Okeford Fitzpain from 1593 until his death in 1629 (Grosart xvii); or Thomas White of Fiddleford (a hamlet of Okeford Fitzpain), about 18 miles from Poole. Corffe is situated in Poole's harbour, and is known for its ancient and near-impenetrable castle destroyed by the Roundheads in the Civil War (Abbott's Illustrated Counties 120). Although evidence for his exact identity is inconclusive, he probably was a member of an influential Roman Catholic family in Dorsetshire. Thomas White from Fiddleford, for example, married into the Martin family, and his wife, Francis, was one of four sisters to inherit both the estates of their

father and their maternal uncle, Nicholas Wadham, founder of Wadham College, Oxford (Lloyd 92-93). White's brother-in-law, Chidioc Tichborne, was executed in 1586 for his role in the Babington Plot to kill Elizabeth I, and his servant, Thomas Hewes, confessed that

"when Chidioc arrived in Dorset in December 1584 he and Jane had stayed at Fiddleford near Sturminster Newton with Jane's sister and her husband, the young Whites, and then ... spent the twelve days of Christmas with Sir Matthew Arundell, where all the rites of the Catholic Church had been celebrated." (Lloyd 98)

For suggesting these sources, I am grateful to Mr. A.G. Stacey. Unfortunately, as interesting as the possible Roman Catholic connection may be, the identity of this particular Thomas White remains unknown.

3.8 O imitatores servum pecus Horace Epistles 1.19.19: "O you mimics, you slavish herd!"

4.1 Advertisement to the reader] This advertisement, or "proemium" (3.8), sets the fictional framework for the story. The narrator, J.D., falls asleep while reading Lucian's Timon, and Robert Greene appears to him in a dream with the story of Valeria. The dream device is very old: Cicero uses it in Somnium Scipionis; Boethius in Consolation of Philosophy; and it was a commonplace in medieval poetry

(Wimsatt 125). Greene also employs a dream device in Greenes Orpharion and Greenes Vision (12:1-94; 191-281).

4.2 night (friend to Melancholly)] Night "bringeth in horriblenesse and feare, and conteineth fantasies and deceits: for moe fantasies bee seene by night then by day" (Bateman 9.149v). Night is conducive to melancholy, a serious mental affliction: the skin turns black or blue; a "sower savour, sharpe and earthye is felt in the mouth"; the patient is faint and "fearful in heart without cause"; some "love and desire death ... [and] dreameth dredfull darke dreames" (Bateman 4.33r). The opening is patently ominous: during the darkest part of the night, a time most conducive to melancholia, a form of insanity, the world is seeped in forgetfulness. J.D., a would-be cynic, alone and melancholy, reads the misanthrope Timon with great pleasure.

4.4 Lethes dew] intoxicating drink made from the water of the river of oblivion in the Greek underworld (OED "dew" 3d; Aeneid 6.714). Only a few souls stay in Elysium: many must drink the water of Lethe and thus "reft of memory, they may revisit the vault above and conceive desire to return again to the body" (Aeneid 6.750-51). When Odysseus visits Erebus, the shades drink sacrificial blood before they are able to recognize him (Odyssey 11.145-49). Cooper calls it

a "ryver of helle, the water whereof as soone as it is drunke, causeth a man to forget al thing that is passed," so that J.D. may be associating sleep with the forgetfulness of death.

4.5 Lucians Timon] Lucian of Samosata (AD c.120-c.200), a prolific writer best known for his dialogues, which satirized mythology, philosophy, and contemporary society (Smith 2:812-20). In Timon -- called "the manhater" in Francis Hickes' English translation of 1634 -- Pluto's denunciation of misers and spendthrifts describes an old man who allows his wife too much freedom. While Dickenson might have read Lucian in the original Greek, it is more probable that he used either a Latin translation or one of the contemporary Italian translations (by Boiardo [1500] or N. da Lonigo [1525]; Bolgar 518).

4.9-10 well proportioned ... death's livery] The Ghost of Robert Greene appears to J.D., and charges him -- in true revenge fashion -- to defend his reputation against his detractors. Greene is "suted in death's livery" or a shroud, as represented in the titlepage woodcut. A more realistic representation would be Nicholas Stone's effigy of Donne in his funeral shroud, located in St. Paul's

Cathedral, and illustrated in Bald plate VII. See note for 1.9-10.

4.15 that Authour] Lucian.

4.20-21 I am hee ...] This echoes the Renaissance editions of the Aeneid which begin with: "Ille ego, qui quondam gracili modulatus avena | carmen, et egressus silvis vicina coegi | ut quamvis avido parerent arva colono, | gratum opus agricolis; at nunc horrentia Martis." ("I am he who once tuned my song on a slender reed, then, leaving the woodland, constrained the neighbouring fields to serve the husbandmen, however grasping--a work welcome to farmers: but now of Mars' bristling.") In both cases the narrator's purpose is to identify himself. The ghost here refers to his romances, and his later cony-catching tracts.

4.22 vanitie] idle tale or matter (OED 4b).

4.22 villanie] ill-usage, injury, indignity, or insult (OED 2).

4.24 Periphrasis of] circumlocution of, roundabout way of saying (OED).

5.5-8 Omni ... dulci] Horace Ars poetica 343: "He has won every vote who has blended profit and pleasure." Appears on the title page of Pettie's A Petite Pallace of Pettie his Pleasure (1576), and frequently on those of Greene's works in a shortened form "Omni tulit punctum," and Greene's detractors may have considered his "implied claim to mingle instruction with delight [to be] presumptuous" (Wells xvii). In the preface to Perimedes, Greene attacks "two Gentlemen Poets" who derided his use of the motto in an unnamed play (7:7). By referring to the motto, the Ghost identifies himself as Greene.

5.14-15 Sed frustra ... somno] Virgil, Aeneid 2.793-94 and 6.701-02): "But the form, vainly clasped, fled from my [his] hands, even as light winds, and most like a winged dream." J.D. has changed the quote to fit the narrative frame, replacing "Ter" (Thrice) with "Sed" (But). The passage occurs twice in the Aeneid: in Book 2, Aeneas tries to grasp the shade of his wife, Creusa, who reveals herself to him and foretells his destiny; in Book 6, he tries to embrace the soul of his father Anchises. Virgil echoes Homer, when Odysseus tries to clasp the spirit of his dead mother: "Thrice I sprang towards her, and my heart bade me clasp her, and thrice she flitted from my arms like a shadow or a dream, and pain grew ever sharper at my heart" (Odyssey,

11.204-08). In drawing a parallel between his feelings toward Greene and Aeneas' feelings toward both his father and his wife, J.D. casts himself in the role of an Aeneas.

5.19 criticall] fault-finding, censorious; exercising careful judgement (QSD 1 and 2). Greene is mocking this lacuna in J.D.'s learning.

5.20 tost over] turned over and over, turned the leaves of (a book, etc.), as in "I will to Athens ther to tosse my bookes" (Euphues 1:241; cited in OED "toss" 2).

5.23 conceiting] taking or admitting into one's mind (OED conceit vb 7).

6.2 Elysium ... Orcus] Despite his life on earth, Greene has become one of the blessed living in Elysium. For entertainment, however, he returns to Orcus, the entrance to the underworld, and watches the arrival of all the new ghosts.

6.4 Diogenes ... Cynicks] Cynicism, the philosophical school founded by Antisthenes in the fourth century B.C., teaches that sensual pleasure is illusory, and interferes with the attainment of virtue and wisdom (Smith 1:207-08;

Diogenes Laertius 6.2-3). Consequently, the cynics rejected all forms of physical comfort, and for this "uncourteise demeanour," Cooper explains, they "weare called Cynike or doggish" (from Greek kunikon: "dog-like"). For example, Diogenes of Sinope (c.412-c.323 BC), the best known of Antisthenes' followers, "lived without any maner of provision, from day to daie begging his meate and drynke. In the nyghtes he laye in the common porches and galleries of the city, in the daytyme he used for his house a tunne, whiche he continually sate in" (Cooper; also Smith 1:207; Diogenes Laertius 6.22-3; Alciati Emblem 165 "Inanis impetus" in ed. 1621, 695). During the Renaissance he was commonly regarded as "a corrector of manners and morals, \a kind of Greek Cato"; he is represented as a wit in numerous jest-books, and as a misogynist in Lyly and Greene (Livesay, "Some Renaissance Views of Diogenes the Cynic" in McManaway 448-55; Woodbridge 77). Menippus from Gadara, a contemporary of Diogenes, attacked established schools of philosophy through satire (Smith 2:1041-41). His style was imitated freely and gave rise to the loosely classified genre of "Menippean satire." In Lucian's Dialogues of the Dead, the characters of Menippus and Diogenes are brought to Hades to "teach" the resident shades how to accept death. Those who refuse to follow the cynics are mocked.

6.17 frumpe and bait] mock, jeer, taunt (OED 1), and persecute, harass with persistent attacks (OED 4), as in Lucian's Dialogues of the Dead, where Menippus encounters the shades in Hades and attacks their vanities.

7.4-5 wished themselves againe alive] As when Achilles says to Odysseus, "Nay, seek not to speak soothingly to me of death, glorious Odysseus. I should choose, so I might live on earth, to serve as the hireling of another, of some portionless man whose livelihood was but small, rather than to be lord over all the dead that have perished" (Odyssey 11.487-91).

7.16 Newskipt] recently escaped. Not in OED, but see "skip" II 5d.

7.20 Sed ad propositum] But to the point. Dickenson uses a similar tag, "But to our purpose" in the Shepheardes Complaint (A3v).

7.23 a womans Ghost] Although he refers to Helen of Troy twice, Lucian does not depict female shades in his Dialogues. However, Aeneas meets Dido in the underworld, and her reaction may have inspired Valeria: "She, turning away, kept her looks fixed on the ground and no more changes

her countenance as he essays to speak than if she were set in hard flint or Marpesian rock" (Aeneid 6.469-71). In Daniel's Complaint of Rosamond (1592), Rosamond, like Greene in Greene in Conceit, escapes from hell to tell her story.

8.1 fraile] morally weak; unable to resist temptation; habitually falling into transgression (OED 3). In The Faerie Queene, Britomart "by selfe-feeding of her feeble sexe" can empathize with Malecasta's protestations of love (3.1.54).

8.11-12 more than manly courage] Greene means to compliment Valeria on her stoical attitude towards death. Since all women are "frail," praise to the individual woman must transcend her sex: she is compared to a man.

8.15 whilome] at times, at some past time (OED 1 and 2).

8.25 Ape] fool (OED sb 4); or an imitator or mimic (OED 3).

9.1 the onely ayme] Greene uses a similar excuse of philanthropic motives in his cony-catching tracts which, he claims, were written to warn potential victims about the tricksters living in London.

9.5-7 a large discourse ... related] Valeria tells Greene about her life after her lewdness.

9.9 conceived] conceived or devised (OED II 5).

9.11-12 Mercury ... orco] Mercury is the messenger and herald of the gods; "the patron of travellers and merchants, and of thieves." His "charming rodde" is the caduceus, entwined with two serpents, and, following Aeneid 6.743, "which conducts Manes from Orcus" to the infernal regions. Manes is an "attendant spirit ... [which] accompanies a man through life, and into the other world, where the taint of guilt is purged away" (Fairclough 558). Mercury is also a key figure in Deorum consessus, where he is sent by Jupiter to Hades in search of famous logicians.

9.18 gave long attendance] Here, as in Deorum consessus, the protocol of shades suing to gods follows that of courtiers at court.

9.24 love he bears unto poetry] Poets call Mercury "god of faire speaking and of wisdom," and represent him wearing winged sandals (talaria) and a broad-brimmed hat (petasus) because "talke (which is represented by the person of Mercury) doeth quicklve passe through the aire" (Bateman

8:131r). This is illustrated in Alciati (emblem 182 "Facundia difficilis" ("eloquence is difficult") in ed. 1621, 758-60) and in Henkel and Schöne (315-18).

10.19-20 let the world ... me] J.D. legitimizes his subject by having Greene insist on publicizing his source. Greene's own reason for transmitting the story is to improve his reputation on earth: that his critics may "censure more charitably" of him. See Henry Chettle's Kind-Harts Dreame (Elr).

10.22-23 I thus replied] J.D. gives four reasons why he cannot write Greene's story. First, he could not sufficiently imitate Greene's style; second, he would be accused of using Greene's name to "begge a title" for his book, and of copying the story from Lucian; third, the story might upset the "piercing censures of this judiciall age"; and finally, he says, there are people more competent to do it.

11.1 in suo genere] in its kind, or of itself.

11.3 begge a title] Greene's prose works were so popular that using his name in a title was good advertising policy. Dickenson was not the first to use Greene's ghost in a

fictional work. In Greenes News Both from Heaven and Hell (1593) the ghost is exiled from both places, and in Henry Chettle's Kind-Harts Dreame (1592), the ghost complains about the attacks on him since his death.

11.6 conceipt] idea or witty notion (OED). Valeria would "rather commend [Arthemio's] Metaphors conceit, then [his] mindes constancie" (58).

11.15 mopishnesse] melancholy or dejection (OED "mopish" a2).

11.17 conjure] to constrain (a person to some action) by putting him upon his oath, or by appealing to something sacred; to charge or call upon in the name of some divine or sacred being (OED II 3). No wonder, then, that J.D. believes himself "deepely charged" and agrees to perform the task.

11.24 Phlegeton] the river of fire that encircles Tartarus in the classical underworld; cf. Aeneid 6.265; 6.548 ff.; note 4.4 above. Here Greene echoes the Sybil's warning against Aeneas' curiosity: "Seek not to learn that doom, or what form of crime, or fate, o'erwhelmed them!" (Aeneid 6.614-15). In The Faerie Queene, Duessa in search of the

dead Saracen "come[s] to fiery flood of Phlegeton, !
Whereas the damned ghosts in torments fry" (1.5.33; cf. also
Faerie Queene 2.6.50 and 4.2.1). A "blab" is a common
epithet for one who talks loosely or divulges secrets (OED).
In his cony-catching tracts, Greene claims to have
endangered his life by exposing several notorious members of
the London underworld.

11.25 Mercuris caduceus] Mercury's rod; see note 9.11.

12.3 mint] quantity (of money) coined (OED 5a: cited). The
series of diverse, but curious, questions about the
afterlife echoes the Sybil's depiction of the tortures of
Tartarus before warning Aeneas not to be too inquisitive
(Aeneid 6.548 ff.). There is a similar scene in Canto 6 of
the Inferno, where Dante eagerly questions the shade Ciacco
about the fate of the city of Florence, and the whereabouts
of several defunct Florentine politicians. Ciacco refuses
to give details: "più non ti dico e più non ti rispondo"
("More I do not tell you, nor do I answer you more" 6.90).
In each case the effect is to draw the reader on by alluding
to mysteries which may be revealed later on in the
narrative.

12.6 Al rauco ... tromba At the harsh sound of the Tartarean trumpet. Tartarus is full of noise: Aeneas himself is "rooted to the spot in terror of the din" (Aeneid 6.559). The passage may also refer to Christ's harrowing of hell: "And he shal send his Angels with a great sounde of a trumpet, and they shal gather together his elect, from the four windes and from the one end of the heaven unto the other" (Matthew 24:31; cited by Singleton). The gluttonous souls in the Third Circle of Dante's hell also wait until "the angel's trumpet sounds and the hostile power comes" ("di qua dal suon de l'angelica tromba, | quando verrà la nimica podesta" 6.95-96; Singleton 2:105, note 6.94-99). In Edward Fairfax's translation of Gerusalemme liberata (1600), Satan calls his princes together: "The drearie trumpet blew a dreadfull blast, | And rombled through the lands and kingdomes under, | Through wastnes wide it roard, and hollowes vast, | And fild the deepe, with horror, feare and wonder" (4.3.1-4). For suggesting these last analogues to me, and for checking the translation, I am thankful to Professor Aileen MacDonald.

12.7 Cerberus The three-headed dog of the underworld is silenced when the Sybil throws to him "a morsel drowsy with honey and drugged meal" (Aeneid 6.419-21). Hence, at 12.12 the expression of a "soppe to Cerberus" (Tilley S643). In

the Inferno, Virgil silences Cerberus by throwing handfuls of dirt to him (6.25-27; see note 97 in Singleton 2).

12.12-13 the greedy Corne-hoorders] those who store grain in order to realize a larger price (OED: cited). Because of crop failure in the period 1596-98 ("These late yeares of dearth" 12.7), wheat (or "corn") fluctuated wildly, leading to widespread speculation (Palliser 189-91). The reference helps to confirm the date of the writing of the text as circa 1598.

12.16 duties of the house] Charon's fee of two obols is required of all shades. The dead were buried with coins in the mouth or on the eyelids to pay the passage. In the Aeneid, Charon refuses to carry Aeneas until the Sybil presents the golden bough, a symbol of his fate to visit the underworld. In the second Dialogue of the Dead, Menippus refuses to pay Charon, claiming he hasn't any money. Charon tries, unsuccessfully, to refuse passage, but Menippus leaps safely to shore.

12.18-19 Charon] the ferryman who escorted shades of the buried dead across the river Styx (Smith 1:689).

12.21-22 Democritus ... Heraclitus] Two fifth century B.C. philosophers, known in the sixteenth century as the "laughing philosopher of Abdera" and the "weeping philosopher of Ephesus" (Smith 1:975; Diogenes Laertius 9:1.1-8). The two were compared by Lucian in On Sacrifices: "actions and beliefs like these on the part of the public seem to me to require not someone to censure them, but a Heraclitus or a Democritus, the one to laugh at their ignorance, the other to bewail their folly" (3:15). They eventually came to represent the range of human experience, as in Alciati's emblem 152 entitled "In vitam humanam" ("On human life"; ed. 1625, 646-50). An anonymous edition of The Riddles of Heraclitus and Democritus appeared in the same year as Greene in Conceit; and in his Anatomy of Melancholy (1621), Robert Burton appropriately calls himself "Democritus Junior."

12.25 Aretine] Piero Aretino (1492-1556), the Italian writer, was best known in England as a satirist. He had the reputation of a rogue, which persists today; a modern edition claims he

laughed himself to death in 1557 at a banquet when someone told him about the amorous adventures of his, Aretino's, youngest sister. ... His faithless disciple, Niccolo Franco, who was hanged by Pope Paul IV for his scurrilous verses, said that he had "perished like a dog," but an unbiased witness, the French Ambassador to Venice, simply states: "the famous Aretino passed away quietly in

the spring of 1556 at the age of sixty-four."
(Stafford vii-viii)

For a more scholarly account of his life, see G.

Innamorati's article in the Dizionario biografico degli Italiani (4:89-104). "Dame Lecheries dearlings" probably refers to his Ragionamenti (1534), a series of bawdy tales about the lives of nuns, wives, and courtesans, which may have served as a source for Dickenson's plot in Greene in Conceit. The three parts of the Ragionamenti were printed in Italian by John Wolfe in 1588-89.

13.17 scapes] inadvertent mistakes (OED 3). Contemporary errata lists were common, but ranged widely in their intent and reliability (Simpson, 7 ff., gives many examples of serious and humorous errata lists compiled by authors and printers).

14.4 Peace] The initial P in the 1598 edition illustrates a naked woman in bed reaching out to the fully-clothed man who stands beside her. Perhaps by chance the illustration is strikingly appropriate to the narrative.

14.6 Albion] Britain. The origin is not clear. Bede says the island was inhabited by Britons, originating from Armorica (modern Brittany; Ecclesiastical History 1:1 note on page 16), but Bateman distinguishes Britain from "the

lesse Britaine ... in the countryes of Fraunce" (15.218v), as does Pliny (4.16.102). Instead, he explains, "it was called Albion, and had that name for cause of white rockes and craggess that be about the land" (15.218v), on which Cooper comments:

Of this opinion have I moste mervayle, because it is written of great learned men. First, Albion is no latin worde, nor hath the analogie, that is to saie, the proportion or similitude of latine. For who hath founde this syllable, on, at the ende of a latin word. And if it should have been so called for the whyte colour of the rockes, men would have called called (sic) it Alba, or Albus, or Album.

Cooper's owne opinion is that the island was discovered by the Greeks, who called it Olbion, "which in englishe signifieth happy, in latine Foelix":

But in processe of time, by resort of sundrie people having divers languages, no mervayle though one letter were chaunged, and the first letter, O, turned into A. And so for Olbion, it was at the laste called Albion, which woordes hath no maner of signification ... If anye man can finde mattier more certaine, concerning the beginning of this Ile, I wyll not be offended, but congratulate with him his good fortune and diligence.

The allusion is common in contemporary romances. Spenser's extended reinterpretation of the history of Britain relies heavily on Cooper (Faerie Queene 2.10), and his specific borrowings from Cooper are discussed in Starnes and Talbert (57-58). J.D.'s Albion is "polished so with civilitie, and native mildnesse of well ordered manners" (72).

14.14-21 Sillie Sheepherdes] unlearned, unsophisticated, simple, rustic, or ignorant shepherds (OED 3). Conventional tag, as in Spenser's Shepheardes Calender, when Thomalin invites Morrell "to holden chat | with seely shepherds swayne" (July 29-30: also Faerie Queene 6.11.27).

14.17 sweets Roundelayes] short simple songs with refrains (OED 1). In Spenser's Shepheardes Calender Colin sings "rymes and roundelayes" (June 49; also in August 56 and 124).

14.18 oaten pipes] pipes made from straw or stems of oats (OED 2). Essential equipment of the shepherd, as Colin Clout explains "Nought tooke I with me, but mine oaten quill: | Small needments else need shepheard to prepare" (Spenser Colin Clouts Come Home Again 194-95).

14.23 Troinovant] New Troy or London. Elizabethan poets sought to trace their origins to the Trojans. The story, first told by Geoffrey of Monmouth, is that Brutus, descendant of the Trojan line, is ordered by Diana to found a second or "new" Troy in Britain (239-49). John Stow begins his Survey of London (1603) with a comment on the Greek origin of London:

As the Romane writers to glorifie the citie of Rome drew the originall thereof from Gods and demie Gods, by

the Trojan progenie: so Giffrey of Monmouth the Welsh Historian, deduceth the foundation of this famous Citie of London, for the greater glorie therof, and emulation of Rome, from the very same originall. For he reporteth that Brute, lineally descended from the demy god Eneas, the sonne of Venus, daughter of Jupiter, about the yeare of the world 2855. and 1108. before the nativitie of Christ, builded this city neare unto the river now called Thames, and named it Troynouvant or Trenouvant. But herein as Livie the most famous Hystoriographer of the Romans writeth, Antiquitie is pardonable, and hath an especial priviledge, by interlacing divine matters with humane, to make the first foundation of Cities more honourable, more sacred, and as it were of greater majestie. (1:1)

For bringing this passage to my attention, I am grateful to Professor G. M. Story. Spenser incorporates the story into The Faerie Queene (3.9.46), and identifies the city as London: "It Troynouvant is hight, that with the waves | Of wealthy Thamis washed is along ..." (3.9.45; see also 2.10.46 and 4.11.28). The Troynovant in Greene's Never Too Late (1590), is far less heroic. Prostitution has become a source of civic pride: "our curtizans of Troynouvant are far superiour in artificiall allurement to them of all the world" (8:67). Suffering from a case of seven-year itch, Francesco goes to "the chief city of that Lland called Troynouvant" (8:66) where he is seduced first by the prostitute Infida and then by the opportunity to sin within the city. J.D.'s Troynovant is also corrupt and antithetical to the pastoral ideal. Hence, Theodoro's misgivings about Valeria's marriage (35.3), and his subsequent warning to her: "From the country ... thou must

now into the citie, where thou shalt finde sundry sortes of companie and customes, as in a large plot among wholesome hearbes, unholosome weeds" (36.10-14).

15.10 credit] good name, honour, reputation (OED 5b).

15.23 temperature] balance of humours (see "stoicall humor" at 15.14), with the sense that these humours are in due measure and proportion, not excessive or violent, moderate, or of an even disposition (OED).

15.25 - 16.10 The Sunne ... Age] This compendium of proverbs is a typical Euphuistic device, designed to make a point through analogy and repetition. The style is reminiscent of Greene's early romances, especially Mamillia I & II. The point is, of course, that things, and people, can and do change when they are least expected to.

16.1 Cinthia] the moon. Artemis, goddess of the moon, was born on Mount Cynthus in the island of Delos (Smith 1:912).

16.3-4 Smothered ... fire] Proverbial: "Make no fire, raise no smoke" (OED 260); "there can no greate smoke aryse, but there must be some fire, no great reporte without great suspition" (Lyly Euphues 1:285; cited by Hendricks).

16.6 goulde ... drosse] Proverbial; Tilley G289.

16.7 Wine ... dregges] Proverbial; Tilley W466; cf. Erasmus Adagia I.vi.lxxiv (LB 2:251c) "Fecem bibat, qui vinum bibit" ("he must drink the dregs that drank the wine" CWE 31:50); Lyly in Euphues and his England: "No wine made of grapes but hath leese" (2:100). Also used by Greene in the first part of Morando: "The purest wine hath its lees" (3:52).

16.7-8 roses ... prickes] Tilley R182. A very popular proverb, used to describe Euphues: "As therefore the sweetest Rose hath his prickel, the finest velvet his brack, the fairest flowre his bran, so the sharpest witte hath his wanton will, and the holiest head his wicked waye" (Euphues 1:184).

16.9 change] substitute (OED sb 6); cf. Greene: "Mistresse Lamillia like a cunning angler made readie her change of baytes" (Groats-Worth of Wit 12:113).

16.11-24 It chaunced ... yealde] Giraldo, and the readers, are transported to a new setting within the setting: a country estate. The recurring motif of authority and legitimization is notable: the house belongs to a gentleman,

Giraldo's father's "approved friend," who also serves to introduce Valeria.

17.7 Valeria] Well-born women could write, dance, sing, and play the lute (as Elizabeth could) but they were also expected to be skilled at needlework. Here needlework is taken to be a sign of responsible womanhood, rejected by Valeria. There is an interesting parallel in Aretino's Ragionamenti. Nanna tells one tale in "The Lives of Married Women" about "a rich old man...who married a wife of seventeen" (86).

She had, besides this tender age, the loveliest little frame I ever saw; and being of so genteel a grace that whatever she did, whatever she said was charming... Put a lute into her hands: you would have fancied she was a music mistress; hand her a book: you would have taken her for a poetess; give her your sword: you would have given your oath she was a captain; at the dance she was a fawn; at singing, an angel; at playing, I could not say who; with her burning looks, full of something or other but I don't know what, she made you lose your wits. In eating, she seemed to gild the dishes over, and in drinking, to impart savour to the wine; ingenious and civil in her repartees, she could speak about serious things with so much majesty that beside her the Duchesses would have been but drivellers ... (86-87)

However, Nanna continues, "with all her beauties, her virtues, her good qualities, she could not help her father, the big mope! from marrying her to a man of sixty; this is at least the age he owned, nor would he allow anyone to call him an old man" (Aretino 87). Thus is Valeria betrothed to Giraldo, despite her "deepe misliking of his age" (19), and

thus does Giraldo protest to his friend that "neither am I so old" (29).

17.19-20 strongest Marble ... raine] Cf. Lucretius 1.313 "Stillicidi casus lapidem cavat" ("falling water wears away a stone"; Bond note 1:342). In Lyly: "And though women have small force to overcome men by reason, yet have they good Fortune to undermine them by pollycie. The softe droppes of raine pearce the hard marble" (Euphues 1:225).

17.22 Adamant] white sapphire or diamond. Early medieval Latin writers explained the word from "adamare: to take a liking to, have an attraction for," and thus confused lapidem adamantem with the loadstone or magnet (OED). Thus, Valeria's "gylefull lookes" shared "with the Adamant his attractive power" (51). Pliny calls it an "unconquerable force" (from Greek adamas or "invincible"), which "can be broken up by goat's blood. But it must be steeped in blood that is fresh and still warm, and even so needs many hammer blows" (37.15.57-59). Thus, in Greene, Pharacles laments his sudden love for Mamillia: "though love bee like the Adamant, which hath vertue to draw: Yet thou shouldst be sprinkled with goats warm blood, which resisteth his operation" (1 Mamillia 2:30: also 1 Morando 3:52; Carde of Fancie 4:54; and Alcida 9:61). See note 58.18.

18.8-9 countenance ... entangle] Valeria is passively manipulative. Although she owes her beauty to "Nature," she is still deemed culpable for Geraldo's blindness.

18.13 westernne paragon] perhaps Venus, the "western star" which rises on the setting of the sun, although other disloyal females are associated with the west (i.e., Helen of Troy, and Guinevere, wife of King Arthur). Since all three females epitomize infidelity, the epitaph is ironic. For pointing these possibilities out to me, I am grateful to Professor G. M. Story.

18.13-14 greedy ever gazing eyes, fed like hungry guesstes] A Petrarchan commonplace in which the notion of love as a physical appetite is expressed as the longing for food. Thus, in The Faerie Queene, Guyon chances upon two damsels playing in a fountain who "th'amarous sweet spoiles to [his] greedy eyes revele" (2.12.64); and Britomart surveys the house of Busyrane, but "ne could satisfie | her greedy eyes" (3.11.53; Hamilton 293 note 63.6). Two of Spenser's Amoretti begin "My hungry eyes through greedy covetize" (35.1 and 83.1).

18.19 conceipt] thought, judgment or fancy (OED).

20.5 importune his tariance] urge him to stay (OED "importune" 2; "tariance" 2).

20.9-10 perfect Idea ... beautie] As Spenser holds in his heart "the fayre Idea of [the lady's] celestiaall hew" (Amoretti 45.7).

20.17 cherish fire with oil] Proverbial; Tilley F287; cf. Erasmus Adagia I.ii.x (LB 2:71F) "Oleo incendium restinguere" ("to quench fire with oil" CWE 31:151). There is a similar use in Lyly: "But alas it is no lesse common then lamentable to beholde the tottering estate of lovers, who thinke by delayes to prevente daungers, with oyle to quench fire" (Euphues 1:249-50).

20.24 frenzie of a lovers fancie] Commonplace; Smith 486. In The Faerie Queene, the witch fears for her son "Least his fraile senses were emperished quight ; And love to frenzy turnd" (3.7.20). Hamilton in his note for the passage, reminds us that "love and lunacy are also linked in Shakespeare, Midsummer Night's Dream V.i.7."

21.9 cypher] one who fills a place but is of no importance or worth; a nonentity (OED 2; Tilley C391: "He is a cypher among numbers"). As Lyly explains: "if one bee harde in

conceiving, they pronounce him a dowlte ... if without speach, a Cypher" (Euphues 1:195). Giraldo is ravished by Valeria, since "true lovers ... have a burning heart [and] a colde tongue, with broken talke and sodaine silence ... He that loveth much, speaketh little" (Castiglione The Courtier 238).

21.11 melancholie] sadness or depression of spirits, or a condition of gloom or dejection, especially when habitual or constitutional (OED 3). When Giraldo defends Valeria's education, "such recreations not misintended, hinder melancholy. and hurt not modesty" (30), she takes advantage: "without musicke no meat woulde downe, so mightily was this modest creature troubled (forsooth) with melancholy" (51), until even the news of her father's death could not "worke in her one houre of melancholly" (87).

21.12-13 Hydra] Nine-headed monster which ravaged the country of Lerna near Argos and lived in a swamp near Anymone until destroyed by Heracles in his second labour (Smith 2:395). Cooper identifies the "lake or fenne in Achaia, aboute Argos" as Lerna. In the Aeneid, the Hydra lives within the tower before Tartarus (6.576). See also, for Lerna, note 28.23.

21.16 map] picture or image (QED 2b). Arisbas is called "the mappe of Fortunes mutabilitie" (Arisbas Blv); and Valeria "in her fortunes mappe viewd the yet-clouded tracts of following troubles" (92).

22.2 Telephus] king of Mysia, Hercules' son, wounded by Achilles when he endeavoured to keep the Greeks from passing thorough his country on to Troy. "When by no meanes he could get cured, he learned by Oracle that he must have remedie by the same speare wherewith he was hurt" (Cooper). Achilles is said to have cured his wounds by applying rust from his sword or javelin to dry and staunch them (Pliny 34.44.152-53). Giraldo, wounded by Valeria's beauty, can only be healed by possessing that beauty. Colin Clout elaborates:

Beauty is the bayt which with delight
Doth man allure, for to enlarge his kynd,
Beautie the burning lamp of heavens light,
Darting her beames into each feeble mynd
...
[and] being hurt, [God and men] seeke to be medicynd
Of her that first did stir that mortall stownd.
(Colin Clouts Come Home Again 871-78)

22.5 the Serpant Dipsas] a serpent whose bite caused great thirst (Pliny 23.80.152 note b). For "those bitten by the chalcis lizard, horned viper, what is called seps, elops, or dipsas" Pliny recommends a diet of salt fish (32.17.45; Bateman 18.360r). Used by Greene in Myrrour of Modestie

(3:36-37); Never Too Late (8:140); and A Quippe for an Upstart Courtier (11:217). Greene also seems to have coined the variant "Hydipsas" or female serpent (Wells 177-8 note 11-12).

22.11 the eight miracle] the eighth wonder of the world, or an impressive object (OED "wonder" 1; Hendricks), surpassing the seven wonders of the world.

22.13 Were I as wise ...] The conventional advice from the friend, is reminiscent of Eubulus' advice to Euphues in Euphues (1:187-90).

22.22 the stone Gagates] jet or asphalt. "What is remarkable is that it is ignited by water and quenched by oil" (Pliny 36.34.142; see note a).

23.9 snowe in Sommer] Tilley S590.

23.11 Rash beginnings ... ends] Tilley B261; Erasmus Adagia IV.ix.lxxxvi (LB 2:1161E) "Mali principii malus finis." Cf. Lyly, "commonly there commeth an yll ende where there was a naughtie beginning" (Euphues and His England 2:149).

23.12 The Elephant breeds not oft in age] Probably because of the extraordinary long gestation period "commonly supposed to be ten years, but Aristotle puts it at two" (Pliny 8.10.28). Normally renowned for gentleness, elephants "get very wild when in heat and overthrow the stables of the Indians with their tusks. Consequently, they prevent them from coupling, and keep the herds of females separate" (Pliny 8.9.27; also in Bateman 18.362v-63v). There is a proverb in Erasmus' Adagia (I.ix.xi; LB 2:336B) "celerius elephanti pariunt" ("elephants breed faster") that expresses "undue delay and the excessive time some people take to get underway" (CWE 31:183).

23.13 The Phenix] mythological bird with the power of self-regeneration (Smith 3:344). Herodotus (2.23) and Ovid (Metamorphoses 15.391 ff.) give the life cycle of the Phoenix as lasting 500 years (cited in Hendricks 222). Pliny, citing Manilius, gives a life-span of 540 years (10.2.4), but later estimates "a thousand years" (29.9.29). Smith notes "some say 500 and others 1461 years" (3:344). J.D.'s choice of 660 years may simply reflect the rarity of the occurrence. The phoenix was closely associated with Elizabeth I since she in her later years depicted herself as her own son and thus, like the mythological bird, "embodies her own succession" (Marcus in Rose 142-43).

23.16-18 Samos ... Snayle] On Samos, the island in the Aegean sea, stood the famous temple to Hera, goddess of marriage. The specific reference to a picture of a snail on a temple of Hymen (god of marriage) has not been located in the standard sources.

23.22 Apelles] Apelles of Cos [really at Ephesus] was "an excellent painter in the tyme of great Alexander" (Cooper), who "surpassed all the painters that preceded and all who were to come after him ... [and] contributed almost more to painting that all the other artists put together" (Pliny 35.36.79). Pliny does not mention any painting of Folly in his long list of Apelles' works (35.36.89-97); yet while the source of the image has not been identified, J.D. may simply expect us to recognize Apelles' artistic mastery, as in Spenser's reference to "Apelles wit, or Phidias his skill" (Ruines of Rome 29.6).

24.4 beauties trappe] Valeria's beauty "catches" Giraldo, as a fish is caught in a net. Spenser also compares the lady's "smyling lookes" to "golden hookes, | that from the foolish fish theyr bayts doe hyde" (Amoretti 47.3-4). In sonnet 181, Petrarch compares himself to a netted bird -- not a landed fish -- but the point is the same: the lover is captured like a defenceless animal by the woman's beauty.

24.16-21 Minos] Son of Zeus and Europa; and "kyng of Crete, that fyrst gave theim lawes, whom Paynims for his exceillent justice, supposed to be chiefe judge of hell" (Cooper). In Homer, he becomes one of the judges of shades in Hades (Odyssey 11.321, 576; cited by Smith 2:1091), so he may have been chosen by J.D. as an example of a "just kinge." In Greene's Arbusto (3:205 and 209), and Carde of Fancie (4:147) Minos is an example of treachery: for love of Minos, Scilla cut her father's hair and caused his death.

24.24 dull to wonted daliance] insensible or senseless (OED 2a) to accustomed, customary, or usual sport, play, flirtation, amorous toying or caressing (OED 2).

25.4 Earely buddes ... blasted] Commonplace. In the first part of Mamillia, "beauty is but a blossome, whose flower is nipped with every frost" (2:32); Euphues explains "the blossom on the fattest ground in quickly blasted ... man the more wittie he is the lesse happie he is" (Euphues 1:212); and Valeria's "beauties flourish" is too soon "blasted, more by cares then yeares" (103).

25.8 the herbe Fesula] Not in Pliny, although "ferula" [fennel giant] is highly poisonous, and causes "bodies to swell up" (13.43.124).

25.13 fraught] attended with, big with the promise of, or destined to produce (OED 3), as in the proverb "delay is fraught with daungers" (27). Valeria's banquets are "fraught with dainties" (46) and life is "fraught with infinite distressing dangers" (74).

25.15 finger] play (OED 5a).

25.21-22 Circes inchanting cuppes] Circe, the mythical sorceress, "knewe the mervailous operations of sundry herbes, and howe to cure all poysons" (Cooper). In the Odyssey, she transforms Odysseus' men into swine with "baneful drugs" (10.233-39), and gives Odysseus a drugged "potion in a golden cup" (10.316: Aeneid 7.19). Duessa, in The Faerie Queene has a poisonous "golden cup" (1.8.14), and the great whore in the Book of Revelation, holds a "cup of golde ... ful of abominations" (17.4). In Greene, "surpassing beautie" is for Pharaclies, "the Syren whose song hath enchanted thee, and the Circes cuppe, which hath so sotted thy senses, as either thou must with Ulysses have a speedie remedie, or else remayne transformed" (1 Mamillia 2:32). See note 73.18.

25.23-25 Love ... gall] Curio shall "finde for every pynte of honnye a gallon of gall, for everye dramme of pleasure,

an ounce of payne, for every inche of mirth, an ell of moane" (Lyly Euphues 1:247).

25.25 America] "A country late founde in the weste parte of the worlde by Americus Vesputius, the yere of our lorde. 1477" (Cooper). The exact source of these American apples has not been traced, but they may be proverbial, as in "an apple may be fair without and bad within" (Dent A291.1; also Whiting A155); or an echo of Greene, as when Lewsipia compares Thersando's love to "the Apples of Arabia, which begin to rot, ere they be halfe ripe" (Carde of Fancie 4:146). For Euphues, "love is not unlike the Figge tree, whose fruite is sweete, whose roote is more bitter then the claw of a Bitter, or lyke the Apple in Persia, whose blossome savoreth lyke Honny, whose budde is more sower then gall" (Euphues 1:208).

26.5 every sore ... sorrow] Tilley S84. Spenser's Willye laments, "Ne can I find salve for my sore: | Love is a curelesse sorrowe" (Shepheardes Calendar August 103-04); Euphues challenges the gods: "have ye ordayned for everye maladye a medicine, for every sore a salve, for every payne a plaister, leving only love remedilles?" (Lyly Euphues 1:208); and the narrator of Dickenson's Shepheardes

Complaint answers that "Physicks God knew no salve to cure such a sore" (C1v).

26.6 simple] plant or herb used in medicinal preparation. The Gossip has "often heard, that for every sore, Nature hath planted a simple" (40). Perimedes laments that nowadays men's "stomacks bee made a verie Apotecaries shoppe, by receiving a multitude of simples and drugges, so as to settle their wavering constitution" (Greene Perimedes 7:15).

26.6 the bay tre] laurel. The emperor Tiberius "used to put a wreath from this tree [the laurel] on his head when there was a thunderstorm as a protection against danger and lightning" (Pliny 15.40.135). In Greene it is associated with protection from love, and called "the onlie tree which the turtle Dove abhorreth" (2 Mamillia 2:276); in her defence of chastity, Penelope notes that "he which weareth the Bay leafe is priviledged from the prejudice of Thunder" (Penelopes Web 5:199); and Menaphon laments to himself that "he that weareth the bay leafe had been free from lightening, ... that labour had been enemie to love" (Menaphon 6:54).

26.11-12 Ledas twinnes] Castor and Pollux, sons of Leda, who was seduced by Zeus in the form of a swan (Smith 1:1052). Cooper explains that "when they came to age, they delivered the sees from pyrates and rovers, and therefore being counted gods of the sea, were called on by mariners in tyme of daunger and tempeste." Smith says they were worshipped by the Greeks as the protectors of mariners, because Poseidon had given them power over wind and waves (1:1053). After death they became the constellation Gemini (Cooper).

26.13 soveraigne] principal, greatest, or most noble (OED II 2).

26.16 Amare ... conceditur] "To love and be wise is hardly conceded to a god," a tag from Publilius Syrus (Hendricks 223). The Mimi Publiani was a popular school text, and was often reprinted with the Disticha of Cato (in the edition of London, 1532, the text appears on D2v).

26.19 concept] conception, apprehension, or understanding (OED I 6); or favourable opinion or esteem (OED II 5).

27.3 well advertised] well notified (OED "advertised" 1).

27.5 herbe Moly] allium nigrum, "the most renowned of plants," and remedy of all poisons and sorceries (Pliny 25.8.26-27). In the Odyssey, Hermes gives Odysseus the herb to protect him from Circe's enchantments: "At the root it was black, but its flower was like milk. Moly the gods call it, and it is hard for mortal men to dig; but with the gods all things are possible" (10.304-6: cited in Pliny 25.82.127 note a). The scene is illustrated in Alciati emblem 182 "Facundia difficilis" ("eloquence is difficult") in ed. 1621, 758-60. Cf. also Milton's comparison of "moly" and "haemony" in Comus (636-38).

27.23-24 delay ... daungers] Proverbial; Dent 195. Philautus councils Euphues to love, since "delayes breed daungers, nothing so perillous as procrastination" (Lyly Euphues 1:212).

27.24 occasion ... behinde?] A common proverb; Tilley T311. Valeria is advised that Time is "bald behinde, and hath one onely locke before, whereon unlesse you speedily lay holde, you shall for ever misse your holde" (41), and Spenser commands the Spring to tell his lady that "the joyous time will not be staid | unlesse she doe him by the forelock take" (Amoretti 70.7-8). Cf. also Alciati's well-known emblem 122 "In Occasionem" in ed. 1621, 523-28.

28.3 Cephisus] "a river of Boeotia, where the temple of Themis stooode, to whiche Deucalion and Pyrrha came to consulte how to restore mankynde" (Cooper). The "flower of rare effectes" has not been traced, but may be Narcissus, son of the river-god Cephisus (Ovid Metamorphoses 3:343.

28.13-14 Good wine ... Ivie bush] The English proverb "good wine needs no bush" (Tilley W462) comes from "Vino vendibili suspensa hedera nihil opus" (Erasmus Adagia II.vi.xx (LB 2:589C); "Wine that is saleable needs no ivy hung (before it)," that is, it does not need to be marked by the ivy sacred to Bacchus, god of wine (Bond 1:328 note 181.2). As Lyly notes in the dedication to Euphues, "Thinges of greatest profit, are sette foorth with least price. When the Wyne is neete there needeth no Ivie-bush" (1:181).

28.23-24 Lerna of evils] "heape of mischiefes: or, any person, in whom is all vice and abhominacion," since "in this lake the people of the cities of Argos and Micene, dyd throwe all the ordure and sweepynges of theyr streetes and houses, wherof came the proverbe, Lerna malorum" (Cooper). See also note 21.12.

29.3-4 nor ... old] Similar to a description of an aged groom married to a young bride in the Ragionamenti: [he was]

"a man of sixty ... nor would he allow anyone to call him an old man" (Aretino 87).

29.9 vesseles] bodies as receptacles of the soul (OED "vessel" 3b). The origin of the term "weaker vessel," used generally for women, is biblical: husbands are charged to give "honour unto the wife, as onto the weaker vessel, and as being heirs together of the grace of life" (1 Peter 3:7; cited in OED).

29.15-16 fastus ... formam] Ovid. Fasti. 1.419: "the lovely are disdainful, and pride on beauty waits." From the story of Priapus, who loses his heart to the disdainful nymph Lotis. He attempts to rape her in the night, but is betrayed by the braying of Silenus' ass. The scene is painted on the walls of the Temple of Venus in Chaucer's Parliament of Fowls. In making an analogy between Valeria and Lotis, Giraldo draws a ludicrous parallel between himself and Priapus. Dickenson uses the same argument in Shepherd's Complaint: "what though Ovid censured thus: Fastus inest pulchris? 'Tush, that is an imperfection incident to some few, not a fault common to all" (C2v).

29.16-17 learne of Aristotle ... coherence] i.e., Ovid's claim doesn't follow logically (according to Aristotelian

dialectic) unless you can show that there really is a relationship between the premisses and the consequence.

29.19 the birde Rintaces] Not found.

29.23-4 inwarde graces ... giftes] Proverbial. Giraldo's argument is reminiscent of Othello's defence of Desdemona: "Tis not to make me jealous | To say my wife is fair, feeds well, loves company | Is free of speech, sings, plays and dances well; | Where virtue is, these are more virtuous" (3.3.183-6). Unfortunately, Giraldo's faith is misplaced, and he later admits, "I had thought until experience proov'd it false, that outward gifts were ever linkt with inward graces" (68). Cf. Tilley B173 and Lyly: "beautie may have faire leaves, and foule fruit" (Euphues and his England 2:169).

30.11 stockes] lifeless, motionless, or void of sensation; hence senseless or stupid persons (OED A 1c). Giraldo is paraphrasing Euphues' punning answer to Eubulus: "Who so severe as the Stoyckes, which lyke stockes were moved with no melody" (Euphues 1:190); and Euphues' rhetorical question "Thoughte hee him a Stoycke that he would not bee moved, or a stocke that he coulde not?" (1:210).

31.12 guerdon] reward, requital or recompense (OED 1). In his dedicatory poem in Greene's 2 Mamillia, Richard Stapleton asks the "Ladies of England" to "Repaie such guerdon for his paine, | as [Greene] deserves to have" (2:148); and in the first part of Morando, Lacena claims that men are shallow, "preferring wealth before wisdom, and riches before virtue ... as the onely guerdon they desire for their deserts" (3:72).

31.16 Licurgus] the legendary king of Sparta, whose constitution recognized the importance of disciplined training for soldiers. To make the boys respect their elders, Licurgus "gave authority to any citizen ... to require [the boys] to do anything that he thought right, and to punish them for any misconduct" (Xenophon Constitution of the Lacedaemonians 2.10). He also "made the Elders judges in trials on the capital charge [which] caused old age to be held in greater honour than the full vigour of manhood" (Xenophon 10.2). Since children were valued as potential soldiers, a man without offspring could be regarded as a failure (Smith 2:855). The reference to Brasidas does not come from Xenophon.

31.20 Brasidas] the most distinguished Spartan commander in the first part of the Peloponnesian war, chiefly known for

his eloquence, bravery and high opinion of himself (Smith 1:502-03). Also a proverbial figure for boldness (Hamilton in Spenser Faerie Queene, note on 5.4.18, cites Gossen "in boldenesse a Brasidas" Ephemerides of Phialo, 1579). The source of the anecdote has not been located.

32.10-11 Beter ... bae] Tilley L85. Used by Greene in Mourning Garment: "better late than never: Numquam sero est ad bonos mores via" (9:212).

32.12 Nascitur ... alter] "He is born in vain, through whom no other is born" (Hendricks 224).

32.18 Aurora] the Roman goddess of the dawn, "represented as rising with rosy fingers from the saffron-coloured bed of Tithonus" (OED: 2). She is also represented either as a winged goddess or in a chariot drawn by four horses (Smith "Eos" 2:21).

32.19 transform'd Adonis] the flower anemone. When Adonis is killed by a wild boar, Venus transforms his blood into a blood-red anemone (Ovid, Metamorphoses 10.708-39). The story is repeated at length in Spenser: tapestries depicting "The love of Venus and her Paramoure | The faire Adonis,

turned to a flowre" hang from the walls of the Castle Joyeous (Faerie Queene 3.1.34-38).

33.10 joynter] jointure or dowry (OED "jointure" 3).

33.13 much used] often associated with (OED III 17c).

33.22 which ... performe] Theodoro talks Valeria into the marriage with Giraldo. She finally agrees, partly because she fears to "displease" her father, and because she hopes to "raign as Mistrisse of all" (34). Until the end of the sixteenth century, most children "were so conditioned by their upbringing and so financially helpless that they acquiesced without much objection in the matches contrived for them by their parents" (Stone 180).

34.8 contracted] betrothed, affianced, or engaged; entered into a marriage contract (OED 3b).

34.16 sequell] descendants; successors in inheritance (OED 2). Cadmus exemplifies a man subject to the mutability of fortune. In exile, he founded the city of Thebes and grew old with his family. Then his children were destroyed and he and his wife transformed into serpents (Ovid Metamorphoses 3-4). Cadmus is also cited in the second part

of Greene's Mamillia (2:213) in Ferragus' council to Pharicles as one of many examples of exiled men.

34.17 Chiliade] a thousand (cited in OED 1).

34.17-18 Ante ... foelix] Ovid Metamorphoses 3:137: "None be counted happy till his death, till his last funeral rites are paid." This line foreshadows the death of Cadmus' son Actaeon, who, having stumbled into Diana's grove, is turned into a stag and killed by his own hounds. Giraldo's fate is similar: once allowed a brief experience of marital bliss, he is destroyed by the object of his desire. Like his Greek predecessor, Giraldo breaks the rules: mortals cannot, with impunity, gaze on the gods; old men cannot marry young women. Both must be punished for their presumption, but like Actaeon, Giraldo may have trespassed involuntarily and in ignorance.

34.20 famous'de Pharsalia] made Pharsalia famous (by his ignoble defeat at the hands of Caesar). That "countrey in Thessalie" was known as the place where "Pompeius was vanquished and fledde" (Cooper).

34.21 foile] near-fall. Wrestling terminology for a throw not resulting in a fall (OED "foil" sb¹). Probably chosen

to be consonant with Pompey's "fall," or assassination in Egypt.

35.10 earst] formerly, not long ago, or a little while since (OED "erst" 5).

35.16 the Corall] In Pliny, the "berries [of the coral] are white under the water and soft; when taken out they immediately harden and turn red" (32.11.22); in Bateman, it "is a tree as long, as it is covered with water, but anon as it is drawn out of water, and touched with aire, it turneth into stone" (16.258v).

35.20-22 Young storkes ... famish] When storkes "be olde, their young feedeth them, and provideth meate for them" (Bateman 12.181v).

35.22-23 The turtle ... other] proverbial; Tilley T624. In Lyly; "the Turtle having lost hir mate, wandreth alone, joying in nothing, but in solitarinesse" (Euphues and his England 2:54); and in Greene, Francesco and Isabel are "as true as Turtles" (Never Too Late 8:65).

36.1-2 naked beauty ... virtue] Proverbial; cf. Tilley B175 "Beauty without goodness is worth nothing."

36.2 tree Daphnoides] A species of laurel, bay or casia. There may be a confusion here of two types of laurel: mustax, which has white leaves, and daphnoides, which has blackish-red berries (Pliny 15.39.127-32).

36.8-9 golden sheath ... leaden sword] Proverbial; Erasmus Adagia I.vii.xxv (LB 2:272C) "In eburna vagina plumbeus gladius" ("A leaden sword in an ivory sheath" CWE 32:82). Derived from Diogenes Laertius: "Noticing a handsome youth chattering in an unseemly fashion, "Are you not ashamed" [the philosopher Diogenes] said, "to draw a dagger of lead from an ivory scabbard?" (6.65). Bond calls it proverbial for hollowness, and believes it may be derived from the stage (1:340 note 215.9; cited by Hendricks). Lyly calls "fraude in friendship" the "painted sheth with the leaden dagger" (Euphues 1:215).

36.10-14 From the Couatrey ... weedes] Theodoro warns Valeria against city tricksters. The ruination of a country bumpkin by city slickers is a common theme in Greene's cony-catching tracts.

36.15-16 Dictamnnum] dittany of Crete, famous for its alleged medicinal power (OED). In Pliny: "the value of the herb dittany for extracting arrows was shown by stags when

wounded by that weapon and ejecting it by grazing on that herb" (8.41.97; Bateman 18.357r). Because of the relationship of love and arrows (i.e., with Cupid) it was inevitable the herb should be seen as a kind of cure for love. Euphues argues "the Harte beeing pearced with the darte, runneth out of hande to the hearbe Dictanum, and is healed. And can men by no hearb, by no art, by no way procure a remedye for the impatient disease of love?" (Euphues 1:208); Don Valericus writes to Castania, "The Deere being stroken ... feedeth on the herb Dictaninum, and forth with is healed ... But man ... perplexed with love, findeth no herbe so wholesome" (Greene The Carde of Fancie 4:58).

36.17-19 The little bee ... flowers] Tilley B205. Used twice in Lyly's Euphues "for as the Bee that gathereth Honny out of the weede, when she espyeth the faire flower flyeth to the sweetest" (1:206); and "resembls the Bee which out of the dryest and bitterest Time sucketh moyst and sweet Honny" (1:309).

36.23-24 All young Eagles ... Sunne] Theodoro adjusts the proverbial "only the eagle can gaze at the sun" to emphasize the vulnerability of youth. Cf. Tilley E3. The expression is used by Greene in Pandosto, "No bastard hauke must soare

so hie as the Hobbie, no Fowle gaze against the Sunne but the Eagle" (4:279), and by Lyly in Euphues, "no birde can looke againe the Sunne, but those that bee bredde of the Eagle" (1:231).

37.2 temporize] let time pass, spend time, mark time; to procrastinate, delay or wait for a more favourable moment (OED 2).

37.25 extasie] stupor or frenzy caused by anxiety, astonishment, fear or passion (OED "ecstasy" 1), as when in Greene, Isabel (hearing Francesco has returned), "sat at this newes as one in an extasie" (Francescos Fortunes 8:170). Philautus, in love with Lucilla, "was almost in an extasie through the extremitie of hys passions" (Lyly Euphues 1:227); and Philipppo, at the end of Greene's Philomela "in an extasie ... ended his life" (11:203).

38.1-2 the greatest wonder ... daies] Tilley W728.

Ironically, Lyly speculates (to the Gentlemen readers) on the probable reception of Euphues: "It is not straunge when as the greatest wonder lasteth but nyne days: That a newe worke should not endure but three monethes" (1:182).

38.13 flourish] outward display (OED 3). Cf. Dickenson's Arisbas "the roote whose moisture fed their flourish" ("blossoming or luxuriant growth": cited in OED 2).

38.16-18 Pitch ... conditions] Well-known proverb from the apocryphal Ecclesiasticus 13.1: "He that toucheth pitch, shalbe defiled with it" (cf. also Tilley P358; Whiting P228). In Lyly, Euphues writes Philautus, "Hee that toucheth pitche shall be defiled ... the societie with women breedeth securitie in the soule, and maketh all the sences sencelesse" (Euphues 1:250): mocked by Falstaff in I Henry IV: "This pitch, as ancient writers do report, doth defile; so doth the company thou keepest" (2.4.454-56).

38.18 warme wax ... impression] Tilley W136. In Euphues, Euphues' wit is "lyke waxe apte to receive any impression" (1:185) and "the tender youth of a childe is lyke the temperinge of newe waxe apte to recieve any forme" (1:187).

39.8-9 gossips] familiar acquaintances, friends or chums (OED 2a). Conventionally, gossips do little else but advise each other, spread news and drink excessively. In Greene old women "feare not to speak, participating their private counsailes to everes them gossyp" (Planetomachia 5:78-79); the shepherd warns his wife to keep Fawnia's birth a secret,

"and blabbe it not out when you meete with your gossippes" (Pandosto 4:268); and Marpesia "was with childe of this late and dangerous newes, laboring with great paines till she might utter it to her Gossips" (Alcida 9:107-08). To make matters worse, not only are the gossips "drinking and complaining about their husbands, they are drinking on their husbands' money and complaining on their husbands' time" (Woodbridge 234-35).

39.9 banquet] feast or banquet. In The Faerie Queene, Venus chides Diana "my delight is all in joyfulness, | In beds, in bowres, in bankets, and in feasts" (3.6.22).

39.16 conceit] apprehend, understand or comprehend (OED "conceive" vb 9).

40.6 a Sirens tale] a persuasive, enticing, or alluring story (OED 3). By "sweete synginge" the Sirens "drewe suche unto them, as passed that sea, and than slewe them" (Cooper "Sirenes"). In the Odyssey, Circe warns Odysseus to stuff his crew's ears with wax and tie himself to the mast of his ship until they had safely passed (12.39 and 166; Smith 3:840). When Odysseus escaped, the sirens "sorowed so much, that thei wer disappointed, that they threw themselves into the sea, whom poetes feigned to be mermaydens"

(Cooper). Because of their alluring natures, the epithet was used figuratively to refer to women: Eubulus warns Euphues, "if thou doe but harken to the Syrens, thou wilt bee enamoured, if thou haunte their houses and places, thou shalt be enchanted" (Lyly Euphues 1:189).

40.15 disease] illness, ailment, malady, or disorder (OED 2b); here probably "a peculiar kinde of melancholy, in stale maides, nunnes, and widdowes" caused by sexual abstention (Burton 1:230).

41.1 Tantalus] King of Lydia, Phrygia, Argos or Corinth. For revealing the secrets of the gods, he was condemned to stand in water which receded when he tried to drink, near branches of fruit hanging just out of his reach (Odyssey 11.582; Smith 3:974). The scene is illustrated in Alciati emblem 85 "Avaritia" in ed. 1621, 369-73. Valeria chides herself "wilt thou preach of abstinence to pyning Tantalus" (98).

41.12 Tindaris] Helen of Troy, daughter of Tyndarus (Cooper), was abducted on two separate occasions: she was taken first to Attica by Theseus, and then to Troy by Paris (Smith 2:370).

41.16-18 Sunne ... foure winged horses] "The horses and chariot with which Helios [the sun god] makes his daily career are not mentioned in the Iliad or Odyssey, but first occur in the Homeric hymn on Helios (9,15) ... and both are described minutely by later poets" (Smith 2:375); cf. Ovid's elaborate description of Phaëton's attempt to ride Phoebus' chariot across the sky (Metamorphoses 2.105 ff.).

41.19 irremorable] unstoppable (not in OED, though see "remove" vb, meaning "hinder, delay" with 17th-century citations). Possibly derived from Latin mora, delay.

41.20 Time] See note 27.24.

42.4 compelled matches] enforced marriages or betrothals. The Gossip justifies adultery when a woman is forced into a marriage. In Book Three of Castiglione's The Courtier, Frederick voices the same argument:

Some [women] are compelled by their fathers to take olde men full of diseases, uglesome and waywarde that make them leade their life in continuall miserie ... why will not you have it lawfull for this woman to seeke some easement for so hard a scourge, and give unto another that which her husband not onely regardeth not, but rather cleane abhorreth? (239)

42.5 materiall] substantial, consequential, or important (OED A 5a).

42.9 incontinen[cie] unchastity; unrestrained sexual passion (OED "incontinence" 1).

42.12 Themistocles Cooper calls Themistocles (c. 514-449 BC) "a famous capitayne of Athens: In his youth geuen to riotte, sensualitie, and wantonnesse, deliightynge neyther in learnynge, nor other commendable exercise [who] ... delivered not onely his owne citie, but all Greece from the great power and innumerable armie of Xerxes." The passage comes from Plutarch "Themistocles" 18.5 in Lives (2:53): "Of two suitors for his daughter's hand, he chose the likely man in preference to the rich man, saying that he wanted a man without money rather than money without a man."

42.14 sottish] foolish, doltish, or stupid (OED 1).

43.6 Myrobolan Trees Trees bearing a plum-like fruit (OED "Myrobalan" 1 and 3), or myrobalanum (morobalanon: "perfume-nut, behen-nut"), grown in "Arabia, where it separates Judea from Egypt" (Pliny 12.46.100 and note a: cited by Hendricks). Possibly an ironic echo of the second part of Greene's Mamillia, where it is associated with lascivious women: "the Mirabolanes in Spaine are perilous in the bud and pretious in the fruite, that the wine is sower in the presse and yet sweete in the Caske, that she which is

vicious in her youth may be vertuous in her age" (2:229; also 200).

43.11 Colewortes] cabbages (OED). There is a similar passage in Euphues when Eubulus compares good parents to "wise husbandmen who ... sowe Hempe before Wheate" and "good Gardeiners who ... mixe Hisoppe wyth Time" (1:187).

43.15 Licurgus] In an infamous attempt at population control in Sparta, Lycurgus required "the elderly husband to introduce into his house some man whose physical and moral qualities he admired, in order to beget children" (Xenophon Constitution of the Lacedaemonians 1.7-10). The common appeal to Lycurgus by Giraldo and the Gossip emphasizes the artificiality of their respective arguments (note 31.17).

44.8 counter-coughes] duplicate or checking coughs (OED "counter" b), in the sense that her coughes, like her behaviour, is appropriately similar to his.

44.11 inexpiable] that cannot be expiated or atoned for (OED 1). The Gossip goes on to argue that because Valeria was married under duress, "the quality of the offence is altered," or, according to the proverb, "compelled sins are no sins" (Tilley S475). J.D. takes a dim view of this and

calls their adulterous banquets "a wrong inexpressible to the right of wedlocke" (49).

44.15-16 Theodore ... commaund] Parental legal control was reinforced by moral indoctrination, as when the Fifth Commandment, "Honour thy father and mother," was interpreted by "protestant preachers and state propagandists ... to mean strict obedience" (Stone 180). So Theodore is confident that "by the weight of a fathers authority" Valeria "should graunt his demaunde, or deny her duety" (33). Similarly, in Greene, any refusal on a daughter's part to love her chosen husband is interpreted as "wilful frowardness." When Pasilla thus "oppose[s] her selfe against [her father's] mind," Valdracko threatens to "not onely repay her fonde mislike with the lyke despight, but also [to] disinherite her of all his possessions" (Planetomachia 5:87-88). Castania in Carde of Fancie, Marcella in Peremides, and Isabel in Never Too Late, are all imprisoned by their father for refusing their chosen husbands.

44.24 favorites] intimates or preferred persons (OED 1 and 2), in this context, male prostitutes, since their "rare agilitie in acting that secret sweet service" must be "remunerated with coine" by Valeria and her friends.

45.3 authors of your intent] instigators, prompters of your will, desire (OED 1); that is, Valeria's "presidents" (or precedents) at 44.19, the gossips.

45.4 braveries] finery, fine clothes (OED 3b); displays, shows; adornments, embellishments (3c); or ostentatious pretences (4). Valeria augments her natural beauty with "artificiall braveries" (49). As a widow, she is "courted by that crue of gallantes, whose braveries in hir husbands lifetime shee had upheld, dreining out the quintessence of his bagges to garnishe with gay robes their backes" (81); and once she has remarried, Arthemio uses her money "to maintain the braveries of [his] truls" (97).

45.13 covent] assembly (OED "convent" 1).

45.14 gardin-house] house kept for immoral purposes (OED first cited 1607). According to Gossynhill, when wives claim to go "on pilgrimage" they really go "unto the stews" or brothels; or when "to be with some neighbour; the midwives' stead" they really are with "some other knave" (The Schoolhouse of Women, rpt. in Henderson 144-45).

45.19 gettings] that which is got or aquired, gains, or earnings (OED 2).

45.23 mynions] lovers, darlings, or favorites, especially those who purchase the continuance of their patrons' favour by base compliances (OED 1). Valeria and her friends go to the court cross-dressed, "each being cas'd in hir mynions best attyre" (76); and Arthemio feasts "his minions with sumptuous bankets" (89).

46.8 Sine ... Venus] "Without Ceres and Bacchus Venus grows cold." A well-known tag from Terence, The Eunuch, where the young Athenian gentleman Chremes is criticized for trying to embrace a female servant (4.5: cited by Hendricks). Cf. Tilley C211; and Erasmus Adagia II.iii.xcvii (LB 2:521F).

46.10 provoking preparatives] stimulating, inciting, or exciting preliminaries, proceedings, or preparations (OED), since the food and drink provided at the banquet are intended to be aphrodisiacal.

46.16 bewrayed] disclosed (OED 4).

46.19-48.20 Happie lot ... night!] The poem combines five stanzas of trochaic tetrameter couplets and one iambic pentameter couplet (Hendricks XCI), which is varied in the refrain in each stanza (Svob 141). The first stanza praises the physical consummation of mutual love; the second laments

the temporality of beauty; love and beauty are then presented as interdependent and mutable; Adonis is given as an example of wasted youth; and the poem concludes with a call to action. Svob calls this a "fifty line celebration of the carpe diem theme," but he overlooks the parodic context. The song is not sung to a mistress (coy or innocent) who must be persuaded by a worldly and sharp-witted lover, but rather is sung by a married woman prefacing a grand orgy unwittingly financed by her friends' husbands.

46.21 some] sum.

46.24 Idols] images or figures of divine beings and saints; or any material object of worship in a Christian church (OED 1b). Here the singer rejects platonic worship of women in favour of "mutual love" in "action." Just as statues of saints and Roman Catholic iconology are not the "texts" from which the illiterate should learn Christian doctrine, so the platonic worship of woman is not the proper medium by which men should attempt to commune with God. In the Institution of Christian religion Calvin writes "Let them [the papists] no more use this shift to say that images are lay menes bokes" (trans. Thomas Norton 1.24: cited in OED).

47.3 slack] neglect, allow to slip by or delay (OED 1b).

47.3 sweet] pleasurable or pleasing to the senses, with sexual connotations, as in "sweet in bed" (OED A 5b). In the Shepheardes Complaint, the hills and valleys "did harbour sweet delight" (A3v), but the shepherd's thoughts "fortunes malice did deprive | Of sweete delight" (B3r).

47.4 endlesse night?] Figurative for death or hell, as when the forster, slain by Timias, "bade to let him in | Into the baleful house of endlesse night, | Where wicked ghosts do waile their former sins" (Faerie Queene 3.5.22). Ironically, their unrepentant adulterous days [or lives] will end with eternal night [death or darknesse of hell: Shepheardes Calender November gloss].

48.17 his mother's forte] Venus' temple or the Gardin of Adonis.

48.22 courages] sexual vigour or lust (OED 3e).

48.23 Caetera quis nescit?] Ovid Amores 1.5.25: "The rest, who does not know?" With the half line "lassi requievimus ambo" ("outwearied we both lay quiet in repose"), the narrator breaks off his description of an afternoon spent

with his lover. J.D. uses the same technique to heighten the audience's imaginative response to the illicit banquet.

49.7 effects] outward manifestations (OED 3a).

49.8 game] amorous sport or play, now especially signifying sexual intercourse (OED 3b).

49.20 gracious] graceful (OED 2b).

49.23 unsavory] unpleasant or disagreeably-tasting (OED 2a).

49.24 eye-sweete] pleasant or pleasing to the eye (OED "eye" 1 27: cited).

49.24 hartsounde] sound in heart, morally sound (not in OED but see "sound" 2b).

50.3 Apothecaries boxes] i.e., the false drugs of apothecaries. In Greenes Vision (12:236) some women "thought to amend Nature with Art, and with Apothecaries drugges, to refine that which God had made perfect."

50.7-9 she ware ... hir] Valeria uses her attire to express her individuality, choosing "strange" fashion to aim "wholly at singularity." Compare Spenser's Perissa or Excess (from "perrisos," too much or excessive), who has "no measure in her mood" but combines sexual licentiousness with general excess: "In wine and meats she flowd above the bancke, | And in excesse exceeded her owne might; | In sumptuous tire she joyd her selfe to prancke, | But of her love too lavish (litle have she thancke)" (Faerie Queene 2.2.36, and see Hamilton's notes for the stanza).

50.21-22 non plus] puzzle (OED A 1).

50.23 hir gluttonous appetite] Valeria's fastidiousness in her choice of food is meant to indicate her over-indulgent sexual appetite. A commonplace observation, as in the following epigram by Thomas Kendall (1577):

Each curious cate, eche costly dishe,
Your daintie tooth must taste:
Ne lickes, ne likes, your lippes the meate
where pleasure none is plaste.
Fine venzon fatte must be your foode,
Larke, Partridge, Plover, Quaile:
A likerishe lip, a likerishe lap,
As tongue is, so is taile. (273-74)

51.4 deigned] condescended to accept (OED 2b).

51.13-14 court him with a glance] Because in the conventionalized neoplatonic doctrine the spirit was transmissible through the eyes, a direct glance was considered an invitation to immorality. Iago says of Desdemona "What an eye she has! Methinks it sounds a parley to provocation" (Othello 2.3.22-23).

51.19 excogitate] think out, construct, frame or develop in thought, or contrive or devise (OED 1).

52.5 haunting of conventicles] raising, elevating, or exalting (OED 1) of clandestine, irregular, or illegal meetings (OED 3).

52.12 diet themselves with drugs] take aphrodisiacs or "diet the blood" (The Malcontent 1.3.148: cited in Henke) to restore their physical strength or force (OED "pith" 5a). The practice appears to have been fairly common: Burton records that "hot and moist, phlegmaticke, strong and lustie" people take "philtres, and such kinde of lascivious meats ... to inable themselves" while "others impotent, of a cold and dry constitution cannot sustaine those gymnicks without great hurt done unto their owne bodies" (Anatomy of Melancholy 2:32-33).

52.14 Arthemio] Since Arthemio is a self-styled avenger of Giraldo, there may, in the choice of his name, be an ironic reference to Artemisia, wife of Mausolus, who "excelled so in love toward hir husband; that whan he has dead, she caused his herte to bie dried in a vessell of golde into poulder, and by little and little she dranke it up sayynge: Their two hertes shoulde never departe asonder" (Cooper; Cicero Disputations 3.31.75). The plant arthemisia (Italian for mugwort or motherwort: Florio) is specific for "the troubles of women," and protects against noxious drugs, wild beasts, the sun, and the effects of opium (Pliny 25.36.73; also 26.90.159). Arthemio has a prototype in one of the sketches in the Ragionamenti:

In three years all the ready money was eaten up, gambled and spermatized away; then, he laid hands on the lands, and in three years more squandered the remainder. And as he could not sell out a certain small cottage, which a special clause in the will disempowered him from doing, he levelled it and sold the stones of it; it was next the turn of the furniture to go: borrowing today on the sheets, selling a table cloth next day, then a bed; today this object, tomorrow that one, he thus ran on to the last penny till he got the scales so evenly poised that, after having first pledged, then sold, so much as to say bestowed the palace, he stood quite bare and undone. He then plunged into all the wickedness a man can not only commit but also imagine: false oaths, homicides, thefts, swindlings, card-sharping, dice cogging, felonies, spungings and assassinations ... (Ragionamenti 95)

Arthemio squanders Valeria's inheritance so that their house evicts them "in a generall vomit" (102); and is tutored by the devil in "devilish practices" (101).

52.25 a better market] a better bargain (OED "market" 1b).
 Arthemio woos Valeria as a potential widow. But when at Giraldo's funeral his "harvest of farre greater hopes had now come," he begins his wooing in earnest (81). The situation frequently appears in Renaissance epigrams (Woodbridge 178). Many of Kendall's Flowers of Epigrammes (1577) take the position that "grevous wives" are "gladsome" only after they die because "they leave their goods behind them" (168; also 269); and the proverb, "Marry a widow before she leaves mourning" (Tilley W338), is expressed in kind by Deloney: "he that will wooe a widow, must take time by the forelocke" (Jack of Newbury ed. Mann 65).

53.11 the drouping lover] An obvious Petrarchan stance.
 Arthemio first tells Valeria, "If you fancye any worthier then my selfe, I shall droope for my defects" (83); and then complains to his mistress of his "drooping hearts distresse" (93). As Lord Julian explains in The Courtier, "men bee now a daies so craftie, that they make infinite false semblants, and sometime weepe, when they have in deede a greater lust to laugh" (237). Jane Anger warns women against wooers: "Deceit will give you fair words and pick your pockets; nay, he will pluck out your hearts if you be not wary" (Henderson 186). Ironically, when imprisoned in her room, Valeria is literally "drooping through despight of present wants" (90).

53.13 self-concept] high or exaggerated opinion of one's self (OED). In Castiglione's The Courtier, Lord Julian warns that because men are false, a woman "should not be light in credence that shee is beloved ... [nor] accept all the prayes that be given" (237). In prose romances, heroines conventionally reject their suitors' protestations as false, as when, in Greene's Planetomachia, Pasilla rejects Rodento:

Rodento doth love, and must enjoy his love, or else poore soule die for love. Truely either the mans minde is verie weake that will pine away with such a passion, or his bodie verie feeble that wil perish for so small a maladie, but sith your stomache Rodento is so queasie, I will give you this comfortable principle, that as it is harde for women not to consume with care, so it is impossible for men to die of a concept, the ones minde melting like waxe, the others hardned like adamant. (5:73-74)

53.19 women ... tears] Proverbial; cf. Tilley N288; ODEP 579; and Dent T82.2 "Tears are women's weapons."

53.22 broken] emotionally crushed, humbled, or contrite (OED 6). Lord Julian advises men "to make the eyes the[ir] trustie messengers ... because they oftentimes declare with a more force what passion there is inwardly, than can the tongue, or letters, or messages," and notes that "a greater affection of love [is] perceived in a sigh, in a respect, in

a feare, than is a thousand wordes" (Castiglione The Courtier 246).

53.25 sumptuous] costly and magnificent in workmanship, construction, or decoration (OED 1). Arthemio "would invite [Valeria] to sumptuous banquets" (53-54), but then feast "his Minions with sumptuous bankets" (89).

54.1 amorous conceipts] love poems, trifles (OED). Arthemio's poems to Valeria are on 55-56 and 60-61.

54.6-7 make one in a maske] appear (himself) at a masque (OED "masque" 2). By beginning his seduction of Valeria at "the gracing of a marriage" (54), and continuing "his wooing" in earnest at Giraldo's funeral (82), Arthemio manages to subvert and undermine both ceremonies.

54.13 presume to much on his visard] expect to win Valeria's attention by amorous glances alone ("visard": "face or countenance suggestive of a mask": OED 3).

54.18 measures] a dance, probably a grave or stately dance (OED III 20).

55.1-56.3 As when ... resolved] Arthemio writes three poems: two to woo Valeria, and one to vex her. These twenty-eight English hexameters do not "manifest the low cerebral content of Dickenson's poetry" as Svob maintains (139), but rather the low cerebral content of Arthemio, whose feigned love for Valeria must be presented as excessive. Consequently this and Arthemio's second poem, "Let others use what Calenders they please" (60-61), are rife with Patrarchan commonplaces of the kind identified and classified by Forster in The Icy Flame 4-7). Here, Arthemio compares his thoughts to a wave-bruised ship and her beauty to the calm after a storm. Then he denies his ability to sing her praises, while using adjectives ["refulgent" and "relucent"] to describe her transcendent beauty. The total effect is cloying and fundamentally meaningless: how can her hair be more gold than gold; or her eyes be more than pearl-like?

55.1 barke] barque, or small ship; a general term for all sailing vessels of small size (OED 1). Poetic commonplace for the body or soul, as in Spenser's sonnet "After long stormes and tempests sad assay, ... with which my silly barke was tossed sore" (Amoretti 63.1-4: the motif recurs in sonnets 34 and 55).

55.5 Leda's twinnes] Castor and Pollux: the constellation Gemini honoured by mariners. See note 26.11-12 above.

55.14 refulgent)] shining with brilliant light; radiant, gleaming (OED: first cited).

55.15 relucet] blazing, glowing, light-giving (from "relucere": shine back or shine out).

55.17 Lillie white as a lillie] conventional descriptive tag; here used to refer to her cheeks, incomprehensibly adorned with "a snow-white circle."

56.6-7 not privie to his owne prerogative] not aware of his own privilege (OED "privy" I 4; "prerogative" 1) or hold over Valeria.

56.11-12 Servant ... shipmen] Valeria is referring to Arthemio's hexameters, in which he compares his thoughts to a "wave-tossed barke." Arthemio pretends not to understand her allusion to the sea, and she calls him a coward. He points out that storms are also difficult on land, and she agrees that men have drowned in "the sandy sea," but somewhat tartly continues: by "your sound complexion, you were not a passenger in those parts."

57.4-5 drugges] unsaleable or valueless commodities
(because no longer in demand: OED "drug" sb1.2).

57.11-12 flambe I freise ... floode I flambe] Petrarchan
commonplaces. In Petrarch's Sonnet 182, "Love inflames my
heart with ardent zeal and makes it shrink with icy fear;
and he makes my mind uncertain which is greater, the hope or
the fear, the flame or the frost" ("Amor che 'ncende il cor
d'ardente zelo | di gelata paura il ten costretto; | et qual
sia più fa dubbio a l'intelletto | la speranza o 'l temor,
la fiamma o 'l gelo": 182.1-4).

57.23-24 floode is roughest, where most restrained] Not in
Tilley or ODEP.

58.6-7 patient] person to whom something is done, recipient
(OED 4a), as opposed to the "agent," or instigator.

58.18 adamantine] incapable of being broken (OED 1).
Erasmus Adagia I.vii.xliii (LB 2:279A): "Adamantinus," to
take the place of "inexorable" or "inexhaustible" (CWE
32:93).

58.18-20 beauty ... breach ... inthrald] Having seen her
beauty, Arthemio complains that his heart is now her

prisoner. A Petrarchan topos, as in "one has me in prison who neither opens nor locks, neither keeps me for his [Cupid's] own nor unties the bonds" ("Tal m'â in pregon che non m'apre né serra, | né per suo mi riten né scioglie il laccio": 134.5-6).

58.21-22 the stone Abeston] "A stone of iron colour, found in Arabia, which hath growing about it, a thing like unto wull, called the downe of Salamander. This stone made hotte can never be cooled" (Cooper). Cf. also Lyly: "the stone Abeston being once made hotte will never be made colde" (Euphues 1:191; Bond note 1:332).

59.3 the Camelion] Proverbial: "the chameleon can change to all colours save white" (Dent C222). It is "more remarkable for the nature of its colouring, since it constantly changes the hue of its eyes and tail and whole body and always makes it the colour with which it is in closest contact, except red and white" (Pliny 8.51.122). Illustrated in Alciati (emblem 53: "In adulescentes" in ed. 1621, 255-58), and frequently used by Greene as an example of inconstancy: Mamillia argues with herself, "shal thy staied life be now compared to the Camaeleon that turneth himselfe into the likenes of every object" (1 Mamillia 2:24); and Pharacles

calls himself "more variable in thought than the Camellion in hue" (1 Mamillia 2:120).

59.7-8 bite the lippe] i.e., to show vexation or repress emotion (OED "lip" I 2) or in order to restrain the expression of anger or mirth (OED "bite" II 16), as when, in The Faerie Queene, Hatred, joined to Love by Concord, "bit his lip for felonous despight" (4.10.33); and Scorn laughs to see Mirabella "sore lament, and bite her tender lip" (6.7.44).

59.20 insinuated himself] Befriending a servant of the lady was a common ploy for would-be suitors because, as Castiglione says,

if by happe [the lady] talketh with one of her waiting women about her, she (being alreadie corrupted with money) hath straight way in readiness some pretie token, a letter, a rime, or some such matter, to present in her lovers behalfe and here entring to purpose, maketh her to understand how this seely soule burneth, how he setteth litle by his owne life, to doe her service, and how hee seeketh nothing of her but honestie, and that onely his desire is to speake with her. (The Courtier 232)

In Greene's Planetomachia Rodento employs Pasilla's servant Clarissa to promote his suit to her (5:67).

60.7-61.20 Let others...unto me!] In this ode to Valeria's birthday, which echoes Petrarch's sonnet, "Blesed be the day

and the month and the year" ("Benedetto sia 'l giorno e 'l mese et l'anno" 61.1), Arthemio proposes to reset the calendar in honour of their relationship.

61.4 Hyperions light] sunshine. Hyperion "governeth the course of the planetes, and therefore is named father of the Sunne, the moone, and the morowe. Sometime it is putte for Phoebus" (Cooper; see Smith 2:540).

61.12 saint] Valeria. The religious imagery is common.

61.13 thou] the day.

62.2 oversoothing humor] temperament was overly susceptible to flattery (not in OED, but see "soothing" 1 and "humour" II 4).

62.5-6 secretarie ... directour] the Gossip.

62.9 dotage] excessive love or fondness (OED 2). Proverbially, the cuckold is "the last that knows it" (Tilley C877), and Giraldo's "vaile of dotage" is eventually lifted by "Time, the father of truth" (68). A similar situation occurs in Greene's Planetomachia, when the old king Psamnetichus falls in love with the "infamous strumpet

called Rhodope," only to discover that she is having an affair with his son (5:121-35).

62.24-25 highest flood ... ebbe] Tilley F381; Dent 378.

62.25-63.1 hottest Sommer ... winter] Not in Tilley.

63.2-3 shame sinnes guerdon] i.e., shame, sin's guerdon (or reward).

63.4 fardest] farthest.

63.5 the fish Remora] A sucking fish that attaches itself to sharks and other fish, and which was believed from ancient times to be able, by attaching itself, to stop ships (OED 1). Called mora (delay) by "some Roman authorities," the fish is six inches long and resembles "a large slug," and is credited with stopping Antony's flagship at the battle of Actium (Pliny 32.1.2-6 and notes: repeated in Bateman 13:199r-v). Cf. Alciati emblem 83 "In facile à virtute desciscentes"

63.6 the Crocodile] "belongs to the Nile; it is a curse on four legs, and equally pernicious on land and in the river" (Pliny 8.37.89).

63.9 accidentes] incidents or events (OED 1a).

63.15 Yockie] It is implied that he is silly or foolish because he was born in the North of England; in other words, he is a rustic dolt.

64.10-11 armed for the head] horned, that is, made a cuckold. Capricorn, the goat in the zodiac, is his appropriate sign.

64.19-20 the guerdon of his tongues lavishnes] the reward for his speaking out (about Valeria's infidelity).

64.22-23 women ... constant] Tilley W651. Cf. Lyly's Euphues: "I have hearde that women eyther love entirely or hate deadly" (1:238).

65.8 sinne ... secrecie] As J.D. explains, "sinnes desteny" is "to bee as openly discovered, as it was before closely covered" (74). Interestingly enough, the converse became the well-known proverb, "A sin unseen is half-pardoned" (Tilley S472) used by Greene: "That sin which is secretly committed is alwaies halfe pardoned" (Mirror of Modesty 3:19); and "Sins unseene are halfe pardoned" (Never Too Late 8:87).

65.9 Tender twigges ... bowed] Proverbial; Tilley T632, as in Lyly: "Young twigges are sooner bent then olde trees" (Euphues and His England 2:88).

65.15 overpeaze] outweigh or give preponderant weight to (OED "overpoise": cited).

66.16-20 jealousye] In this allegorical portrait, jealousy works on Giraldo's "intangled wits as on an anvill, hatching in his brains unwonted horrors" (66-67).

67.7 Linceus] One of the Argonauts celebrated for his sharp sight (OED); "who (as Varro wryteth) coulde see shippes on the sea, an hundred and thyrtie myles from him, and dyd numbre them. Some wryte that he coulde see thorough a walle: and therefore, they that have verye sharpe syghtes, be sayde to have Lynceos oculos, the eyes of Lynceus" (Cooper "Lynceus").

67.8 Punique] Carthaginian.

67.13 Aetnas wombe] the core of the volcano. It would be impossible, because unnatural, for Giraldo to suppress his feelings. The comparison to Etna is appropriate because it

may have evoked the image of the hot-tempered Italian character from popular prose fictions.

67.15-16 world-encircling Ocean] "the broade sea, called the Ocean sea, whiche compasseth the worlde, and addeth to his name, the name of the countreys, by which it passeth" (Cooper). The idea is that the waters have to have release or their pent-up power will cause a second Flood to overwhelm the world.

68.12 Trothles] faithless, false, or untrustworthy (OED 2).

68.17 Iris] goddess of the rainbow (Smith 2:621).

68.18-19 Proteus] shape-changing god of the sea, son of Oceanus and Lethys, who "toured himselfe into sundry fygures, sometye beyng like a flame of fire, sometye lyke a bull, an other tyme lyke a terrible serpente ... of him came this proverbe, Proteo mutabilior, more chaungeable then Proteus, applyed to him that in his actes or wordes is unstable" (Cooper; in the Odyssey 4:516-22).

68.23-24 substance ... shadow] Proverbial; Tilley S951.

68.24 Time the father of truth] Proverbial; Tilley T329a and T580 ("Truth is time's daughter").

69.24-25 Teares ... Crocodill] Tilley C831; Erasmus Adagia II.iv.lx (LB 2:543A) "crocodili lachryme." Arthemio's mistresses "having Sirens tongues and Crocodiles teares, thereby entic'd him to intangle him, and prevailed" (89); and in Lyly Lucilla warns Euphues that "the Crocodile shrowdeth greatest treason under most pitiful teares: in a kissing mouth there lyeth a gallyng minde" (Euphues 1:220).

70.25 redound] rebound after impact, recoil or spring back (OED 4b).

71.22 hir tongue] Proverbial; Tilley W675: "A woman's weapon is her tongue." J.D. calls it "the hearts herald, womens chiefe instrument of revenge and ease" (92) and applauds Arthemio's abuse of Valeria as "an instance prooving it not wholly impossible to over-master for the time the miraculous volubilitie of a woman's tongue" (96).

72.8-9 barbarous Getes] Getae, a Thracian tribe (Hendricks 228). "People whiche some suppose to bee those, whiche are in Norwaie and Gothia. Some saye that they be more in the northeast in Scythia pertayninge to Europa: some thinke that

it is the people of the countreyes Valachia and Transylvania" (Cooper). Perhaps used figuratively for uncultured people, as in the second part of Greene's Morando "the good Emperor bannisht Ovid amongst the barbarous Getes of his wantonnesse" (3:163); and again in his A Notable Discovery of Coosenage "Poore Ovid that amorously writ in his youth the art of love, complained in his exile amongst the Getes of his wanton follies" (10:5).

72.11 amated] dismayed, overwhelmed, confounded (OED).

72.13 bowells] interior passion, womb, heart; also used to refer to children (OED 2c; 5).

72.23 Tyrannesse] female tyrant. Cf. Spenser's Faerie Queene, "They were by law of that proud Tyrannesse [Dame Pride] ... Condemned to that Dongeon mercilesse" (1.5.46: cited in OED; also 5.6.11).

73.7 Caucasus] "an hyll, one of the hyghest in all Asia, scituate above Iberia and Albania, on the North part, as is a part of the mountaine Taurus. One of the partes of this hill, deviding India and Media, stretcheth towards the Red sea" (Bateman 14:204r; Cooper). It is meant to represent a far-off untravelled place (the range is not "waylesse,"

since Pliny remarks on the "Gates of the Caucasus" or "the pass of Dariel, nearly in the centre of the Caucasus range"; Pliny 6.12.30 note a).

73.8 sinfrozen] totally frozen, preserved, hardened by sin.

73.13 ship-swallowing Sirtes] Syrtis Major and Minor (Hendricks 228), are inhospitable (or "guestlesse": cited in OED) for they are "quicke sandes or shelves in the water made by the drifte of sande or gravell: they bee properly places in the borders of Afrie towarde Aegypt" (Cooper).

73.12 Libique rocks] rocks off the coast of Libya.

73.18 Circes potions] shape-transforming drugs which turned Odysseus' men into swine. Although Circe "restored [Odysseus' men] to their pristinate fourme, more beautifull and yonge in syght, than they weare before" (Cooper; Odyssey 10.393-6; see note 25.21-22), in other versions the men were better suited to and preferred their prior form. The passage probably refers to a retelling of Plutarch's dialogue Gryllus (from "grullos": hog, a type of lechery), one of Odysseus' men who refused to be changed from a pig back to human shape; Acrasia's prisoners in the Bowre of Bliss are equally degenerate: "being men [they] did unmanly

look ! And stared ghastly" for "shame" and "wrath" (Faerie Queene 2.12.86 and Hamilton's note), and Gryll is the character who refuses to be "remetamorphosed." The "moralized" interpretation of the episode offered here (74) might well be traceable to an actual Homeric commentary.

74.14 the Aspicks] "Asps kill those they strike by torpor and coma, inflicting of all serpents the most incurable bites. ... I should hesitate to put forward a remedy obtained from these creatures, had not Marcus Varro, in the seventy-third year of his life, recorded that a sovereign remedy for asp bites is for the victim to drink his own urine" (Pliny 29.18.65).

75.5 troope of trulles] company of prostitutes (OED); cf. also 89.12.

75.7 fleshly synods] carnal, lascivious, or sensual (OED A I 1a) assemblies or councils (2) with religious sense, and hence blasphemous.

75.11 suted in mens attyre] The biblical precedent against this may come from Deuteronomy 22:5: "The woman shal not weare that which pertaineth unto the man, nether shal a man put on womans raiment: for all that do so, are abomination

unto the Lord thy God." The Geneva gloss adds "For that were to alter the ordre of nature, and to despite God."

75.19 curled heare] wigs.

75.19 salving] overcoming, harmonizing or reconciling (OED 2).

75.21 buskes] corsets (OED sb¹); or other attire (OED sb³).

75.21-22 bumme] bum-roll or stuffed cushions worn by women about the hips (OED: bum 4). J.D. calls it a "vaile of lechery" presumably because the continental fashion (i.e., "of Paris") effectively conceals "bigge bellies" and ill-timed pregnancies.

76.12 the prince] here, a female sovereign (OED 1b), since Valeria stands "then before hir" (77). Svob incorrectly assumes it is a male (124). Elizabeth I habitually referred to herself as prince, especially in the later years of her reign, while the equivalent term, "princess," was "a term of disparagement applied to discredited female monarchs like Mary, Queen of Scots" (Marcus 141). Valeria's humiliation is legitimized because her actions are censored by another woman.

77.1 forceably unmaskt] stripped of their clothing. Elizabethan sex offenders would be publicly shamed by being made to stand in a white sheet holding a white wand either in the town marketplace on market day, or before the congregation in church (Stone 633). In The Faerie Queene, Duessa is stripped by the Red Cross Knight (although at Una's command), and flees to the hills in her shame (1.8.46-50). The revellers here are also forcibly and publicly stripped of their gender-confusing costumes, but the punishment is ineffective: they stood "as stony Images, not blushing ought at this bewraying of their lewdnes, though enviroind [surrounded by people stationed around like guards: OED "environ" 2], and like monsters gazd on by many eyes, nor making any shewe of sorrowe, for their soveraigns sharpe rebukes" (77).

77.12 unison] the single unvaried tone of his funeral knell; the sexton was responsible for ringing the bells and digging graves (OED 2).

77.16-7 he thus bespake] Giraldo's prophetic advice to Valeria can be summarized as follows: remain a widow, for no one will marry you for love; and if you sell the house (and leave town), you will never recover your good name.

78.2 Augustus] Augustus Caesar. According to Seutonius, when anyone referred to his children, the two Julias and Agrippa, Augustus "would sigh deeply," and sometimes quote a line from the Iliad (3.40): "Would that I ne'er had wedded and would I had died without offspring," referring to them as "three boils" or "three ulcers" ("Divus Augustus" 65 in Lives).

79.16 honny of Colchos] honey from the country of Medea (Cooper: colchi), dangerous because "the flourishing buds of the bees in the Ile of Colchos [are known] for their poyson" (Greene 2 Mamillia 2:280).

80.7 seaventh Angels sounde] the final revelation: "And the seventh Angel blew the trumpet and there were great voyces in heaven, saying, The kingdomes of this worlde are our Lords, and his Christs, and he shal reigne for evermore" (Revelation 11:15).

80.8-9 impartial Tribunal of the devine majesty] In Revelation "the dead, bothe great and smal stand before God" to be judged

of those things, which were written in the bokes, according to their workes. ... And whosoever was not founde written in the boke of life, was cast into the lake of fyre (20:12-15).

Theodoro also refers "the issue" of Valeria's punishment "to heavens execution" (86).

80.23 yealded the ghost] a common expression, as in Matthew 27:50 (cf. Whiting G39).

80.26 turned to his shiftes] brought to extremity (OED III 5e), as in the proverb "he was put to his shifts" (Dent S337). Valeria's children "not accompanying their carefull mother, shifted for themselves" (104) (provided for their own safety and livelihood: OED "shift" vb 7a; Dent S334.1); and "Arthemio no longer able to continue his shifting (fraudulent practices: OED "shift" vb 6), sith he had thereby indangered his life, made this his last shifte (pun on "resource"?: OED III 5d), closely to shifte him selfe away" (108-09).

81.9-12 His corpses ... observations] There is a similar parallel in the Ragionamenti when a wife, having poisoned the husband, buries him in all ceremony:

she ordered the most solemn funeral rites ever witnessed. The Knight's coat of arms was drawn on the church walls; a shaggy golden brocade pall was spread over his corpse and carried by six citizens, followed by nearly the whole town, and conveyed to the church. She, being dressed all in black, with two hundred women to wail behind her, moaned so much and in so tender a voice that she caused everyone to sob. The funeral oration was delivered from the pulpit; the Knight's

virtues and lofty exploits were recalled to the memory of the faithful. (Aretino 84)

81.14 lustie widow] A cliché: even Giraldo admits that "widows are wily and wilful" (28). If they remarried, widows threatened the inheritance of the dead husband's legitimate heirs (Giraldo cautions Valeria to be careful of her "childrens hinderance by an unadvised match": 78). For example, around the same time as he printed Greene in Conceipt, Richard Bradocke married the widow of another printer, Robert Robinson, and "succeeded to the latter's printing material" (STC 3:28). Widows in literature (for example Gertrude in Hamlet) are portrayed as especially lewd when they struggle either for power or inheritance (Woodbridge 178). Although the financially independent widow in the Ragionamenti "could rove about without being afraid of anybody, leaving her servants at home" she "kept close to her Knight's successor ... [and] resolved to take him for her husband, before her relatives should trouble her about wanting to give her another" (85). Because she remarries, she was "despised not only by her own family, but also by the whole town" (Aretino 86). Valeria is similarly enamoured of Arthemio so that she willingly exchanges her economic independence for remarriage, and accepts the censures of Theodoro and society at large.

81.17 quintessence of his bagges] his money.

81.22 now time and occasion] Cf. Tilley W338: "Marry a widow before she leaves mourning."

82.7 chantries] priests endowed to sing daily mass for the souls of founders (OED 3).

82.19 gratulate] express joy or offer congratulations (OED 3a and b).

82.22 Clitie] a jealous nymph, who caused another nymph, Leucothoe, to be killed by her father. (Ironically, Arthemio is similarly responsible for Giraldo's death.) As a result, Clitie was rejected by Apollo whom she loved, and was transformed into the saffron-coloured heliotrope (Ovid Metamorphoses 4.265-70).

83.6 derogate from my deserts] deprive me of my rightful reward (OED "derogate" 3).

83.10 Valeria ... dissemble] There is a similar situation in the Shepheardes Complaint, when the "Shepheardesse glad to heare her swaine in this pleasant mooue, could not dissemble her discovered affection, nor conceale that which

she had already opened" (B4v). Lyly's narrator comments "truely I know not whether it bee peculyar to that sex to dissemble with those, whome they most desire, or whether by craft they have learned outwardely to loath that, which inwardely they most love" (Euphues 1:219).

84.8 pollicie] prudent expedient or advantageous procedure; prudent or politic course of action; a crafty device, strategm or trick (OED 4a).

84.8 strike when the iron was hote] Proverbial; Tilley I94.

84.11 made themselves sure] betrothed themselves to each other. Clandestine marriage was an important issue during the reformation, and was attacked by the puritans as improper and invalid, particularly where parental consent was not given (Gottlieb 53).

84.15 Cipher] naught, or zero (OED 1). Proverbial; Tilley 391. The "cipher" or zero merely fills a place in a number, but has no value in itself. See note 21.9.

84.18 a bell without a clapper] i.e., no preaching had been done from the "leaning Pulpit" of this church for some time. If, proverbially, "a bell is known by its sound" (Tilley

B273), then a silent bell might represent something as yet untested or ambiguous.

84.21 Catastrophe] turning point, or denouement (OED 1), used in the limited technical sense of drama. Valeria believes "her comedies Catastrophe" is the turning point from bad to good: ironically, Arthemio makes her life much worse.

85.24 Hircanian tygresse] ferocious female tiger from the Caspian sea. "Hyrcania and India produce the tiger, an animal of terrific speed, which is most noticable when the whole of its litter, which is always numerous, is being captured ... when the mother tiger finds the lair empty (for the males do not look after their young) she rushes off at headlong speed, tracking them by scent" (Pliny 8.25.66).

86.1 Pholoe] "mountayne in Arcadia, full of wodde" (Cooper); so, a wild or uncivilized place.

86.2 Lioness] probably "lioness" (in keeping with the immediately preceding "Hircanian Tygresse": 85) although it could equally be read "lions."

86.4-6 Vipers dig ... males] "Vipera hath that name, for she bringeth forth broode by strength: for when hir wombe draweth to the time of whelping, the whelpes abideth not covenable time nor kinde passing, but gnaweth and fretteth the sides of their dam, and they come so into this world with strength, and with the death of the breeder. It is said, that the male doeth his mouth into the mouth of the female, and spetteth the semen, and she wexeth woode in lyking of increase, biteth off the head of the male, and so both male and female are slaine, for the male dieth in gendring, and the female dyeth in whelping" (Bateman 18:386r).

86.22 Cumaeen writings] inspired writings of the Cumaeen sibyl, written on leaves, and blown about by the wind (Aeneid 6:74-75).

87.5 speedy amendment or speedy end] In a similar scene in Euphues, Lucilla's father also hopes she will become "eyther better minded, or soone buryed" (1:24').

87.13 subscription] a piece of writing at the end of a document, or the concluding clause or formula of a letter with the writer's signature (OED 1). Giraldo's "feeble

hand" is guided by "another" -- either the friend to whom he dictated the letter (85), or God.

87.16 enfranchised] set free; or released (OED 1 and 2).

88.14-15 graffe hornes] graft horns, or cuckold (cf. Henke: "grafts my forehead"). In Jonson's Eastward Ho, Security asks of Bramble, "What is he? Is't one that grafts my forehead now I am in prison, and comes to see how the Hornes shoote up, and prosper?" (4:5.3.8-10; cited in Henke).

88.21 mewde up] shut up; confined (OED "mewed") in a mew (cage for hawks or fowls; figurative for a place of confinement: OED 2;3b).

88.21 loose-taild] unchaste; incontinent (OED "loose" A 10 d).

88.23 arch-queane] chief whore, harlot. Abusive term for a woman (OED "quean" 1).

88.25 yonkers] fashionable young men (OED "yunker" 2)

89.9 Argus ... Io] Argus, the thousand-eyed, was set to watch Io, whom Juno (in a fit of jealousy) had transformed

into a cow (Cooper: Ovid's Metamorphoses 1:622 ff.). Cf. the personified Jealousy who besieges Giraldo, and has "never closed eies in number infinite" (66).

89.13-14 Riches ... gone] Proverbial: "Riches are gotten with pain, kept with care, and lost with grief" (Tilley R108); "soonest gotten soonest spent" (Tilley G91); and "Lightly come lightly go" (Tilley C533).

89.22-23 Sirens tongues ... Crocodiles teares] See notes 40.6 and 69.24-25.

89.24 Hemlocke of Attica] Contrary to J.D.'s claim, the strongest form of hemlock in Greece is from Megara, "after which comes that of Attica" (Pliny 25.95.154), but Athenian hemlock is more quickly recognized because the Athenians "made it their instrument of capital punishment" (Pliny 25.95.151).

91.7 Alphabet] a long or complete series (OED 4). It is implied that she is being justly punished for the "tempest of rough tearmes" (70) she gave Giraldo while they were married.

91.7 amaze] stun, stupify; or terrify, alarm (OED 1; 3).

}

91.9 martyring with blowes] As her husband, Arthemio is legally entitled to beat his wife (Stone 197), which he does vigorously. He amuses himself by "daring her to impatience, that thereon he might coine some seeming cause to tyrannize with his fist" (92). When she attacks his mistress, he "interrupted her words with blows ... [and] fell againe to blowes, nor ceast he from beating, till shee had ceast from shrewish answering" (95).

92.24 womens chiefe instrument] See note 71.22.

93.8-94.8 Wave-tossing windes ... saveth none] The poem is meant to enrage Valeria, rather than impress or "content" his favorite mistress. In it, he claims that waves cannot extinguish the flame of desire which burns the winds, and admits that to reform his thoughts would be like an unguided boat sailing between Scylla and Charybdis.

93.8 characterizing] inscribing, writing, or engraving (OED 1-2).

93.11 welkin floods] heaven, sky, celestial regions (OED 2), as when "night ... had drawne hir sable curtaines over the welkin" (104); or in Dickenson's Shepheardes Complaint the "striving winds doth rough the welkin tosse:" (Blr), and

"sea-bred Dolphins, and misform'd waterie Monsters, | Shall
in the welkin sport them" (B2v).

93.14 gyring] revolving, gyrating, encircling (OED "gyre"
2).

93.15 Centers] earth's (OED).

93.15 maine] physical strength, force, power (OED 1).

93.17 finnie regents] Possibly Neptune, god of the sea, and
hence ruler of fish (OED "finny" 3b).

93.23 Pinnace] small light two-masted vessel; also
figurative for a woman, specifically a mistress or
prostitute (OED 1; 3).

94.2 Scillas rock ... Charibdis] Proverbial; Tilley S169;
cf. Erasmus Adagia I.v.iv (LB 2:183a) "Evitata Charybdi in
Scyllam incidi" ("having escaped Charybdis I fell into
Scylla" CWE 31:387). In fear of Charybdis, Ulysses sailed
too close to Scylla and lost six of his crew (Odyssey
12:235-46).

94.3 weaker ... yeild] Proverbial; Tilley W185: "The weakest goes to the wall."

94.8 irrelenting] not relenting, unrelenting (OED).

94.12 amaine] at full speed (OED 2) or exceedingly, greatly (OED 3).

94.14 vant if you list] boast if you wish (OED "vaunt" 2).

95.6 justice] Arthemio justifies his behaviour by posing as a scourge of God. Theodoro also identifies him as an instrument of divine justice: "heavens execution, whose justice, in making him [Arthemio] the instrument of thy wo, whom thy selfe hast made the subject of thy lust, is now imminent and will fall with greater force, then had it been before inflicted" (86-87).

95.13 shrewish] the unexpected word seems to suggest she deserves the blows.

96.5 on her shoulders] see note 64.19-20.

96.16 O Valeria, ...] Valeria, addressing herself, reassesses her life in a sort of elegy, and concluded that she was led astray by her senses.

97.3 baited] harassed, or tormented (OED 1). Lady Julian observes in Castiglione's The Courtier, "Howe many seely poore women shoulde have a juste cause to aske leave to dye, for abidinge, I will not say the ill wordes, but the most evill deedes of their husbandes? For I know some my selfe, that in this world suffer the paynes which are sayd to bee in hell ... [and] not for love, yet for feare are obedient to their husbandes" (207).

97.17 each-sicknesse] particular disease or utter disgust, weariness (OED "sickness" 2;4).

98.2-6 Hadst thou ... entended] As Eliphaz counsils Job, "Beholde, blessed is the man whom God correcteth: therefore refuse not thou the chastising of the Almightye. For he maketh the wounde, and bindeth it up" (Job 5.17-18).

98.10 Tantalus] See note 41.1.

98.20 her passions periode] the end of her passionate outburst (OED "passion" 6d).

99.1-100.9 Having long ... decaye] Having contemplated her sin, Valeria blames her eyes and ears, and then concludes that accusations of blame are fruitless.

99.15 Reaving] Bereaving, as in 104.9.

99.20 Isthmus] narrow passage which separates a body of land, as in the isthmus of Corinth; throat (OED 1;2).

100.15 an India of wealth] Cooper calls India "a great ryche countrey," and Bateman writes, "among all Countries and landes of the world, Inde is greatest, most rich, most mightie, and most full of people" (15.228v).

100.19 brokeing] lending of money upon pawns or pledges; dishonest or fraudulent dealing (OED 2).

101.2 as hee lefte Job] as Satan left Job who, in his affliction, cries out "Naked came I out of my mothers wombe, and naked shal I returne thether" (1:21).

101.4 hee] Satan. The usurers having taken everything, Satan can then tempt the man to suicide, or to "unlawfull shiftes."

101.11-12 some to the beame, some to the water] some hang themselves, others drown themselves.

101.13-14 incombred through melancholly] weighed down with suicidal tendencies because of melancholy (Bateman 4:33r).

101.15-16 maugre] in spite of (OED B1).

101.22 courages] inclinations or lust (OED 3e).

101.25-102.3 his house ... traine] i.e., they were evicted.

102.21 looking glasse] Although the particular prominence of the speculum or mirror motif has been recognized in mediaeval and early Renaissance Latin literature, Grabes argues that similar references occur with equal frequency in the titles of English Elizabethan works (3-4).

102.25 Orpheus] "An auncient poete and harper moste excellent" was said to move inanimate objects with the music from his lyre, and "dyd with his musike delyte wylde beastes and infernall spirites" (Cooper; Smith 3:60-61).

103.1 devine conceipt] fancy or imagination (OED III 7b).

103.2 Helicon] "A mountayne in Beotia, dedicate to the muses" (Cooper). By the sixteenth century, writers confused the mountain with its sacred fountains of Aganippe and Hippocrene, and used allusively in reference to poetic inspiration (OED 1).

103.7-8 Thracian Hebrus] a "ryver in Thrace, into the whiche Orpheus head was cast ... now called Mariza." In one legend, Orpheus was "torne in peeces by women, because that for the sorow of his wyfe Eurydice, he did not onely himselfe refuse the love of many women, and lyved a sole lyfe, but also disswaded other[s] from the company of women" (Cooper). His head was thrown into the Hebrus, eventually floated to Lesbos and was interred (with his lyre) at Antissa. According to Virgil, "the bare voice and death-cold tongue, with fleeting breath, called Eurydice--ah, hapless Eurydice!" (Virgil Georgics 4.525-26; Smith 3:61).

103.9 Haemus and Rhodope] Rhodope is the nymph of a Thracian well, wife of Haemus, and mother of Hebrus (Smith 3:652). Haemus and Rhodope presumed to take on the names of Zeus and Hera, and they were transformed into mountains (Ovid Metamorphoses 6.87).

103.13 brain-sicke beldames] mad, frantic (OED 1), raging women or viragos (OED 3).

103.15 sillie] innocent or foolish (OED).

104.21 victualling house] eating-house, i.e., an inn or tavern (OED "victual" 5).

108.21-22 tapster] one who tapped or drew ale or other liquor for sale in an inn (by 1650, the keeper of a tavern: OED 1 and 2). In Greenes Farewell to Folly, Maesia becomes a servant after her father is imprisoned, and explains to Vadislaus how to be poor without pride (9:283-4).

109.12 descant] comment or criticise.

110.4 Belgia] The Low Countries were the scene of protracted struggles between the Protestants and Spanish Catholics all through the late 16th century.

110.7 halter] noose (OED 2).

110.18 before his hast gaspe] Even though he is dead, Dickenson cannot resist giving him a final death speech.

110.21-25 My bones ake, ... delaies?] The passage is reminiscent of Job (7.5 and 16).

111.8 cruel through immoderate kindnes] Valeria brought her sons up "to revile their silly father" (71) and (the narrator implies) in "check-free licentiousness" (112).

112.8-9 sweet Lorde deliver me] Echo of the litany in the Book of Common Prayer (ed. Booty 68-69).

112.12 dolorous discourse] distressful, doleful or dismal (OED 1) narration or tale (4). Dickenson's story of The Shepheardes Complaint is "plainely discovered in this following discourse, the sad record of a mournful Shepheards laments" (A4v). In The Faerie Queene, Sir Guyon buries Sir Mordant and Amavia "with due rites and dolorous lament" (2.2.1).

112.21 check-free] unrebuked, uncontrolled (OED vb 11).

113.6-8 Dimmi ... fai] Italian proverb. "Tell me with whom you go, and I shall know what you do" (Jones 416: cited in Hendricks).

113.7-8 Ictus piscator sapit] Proverbial; Tilley F332 "The fisher stricken will be wise" from Erasmus' Adagia I.i.xxix (LB 2:38B in CWE 31:77). Another English equivalent is "once struck, twice shy," or as the text puts it, he "being once hurt, doth shunne a second hazard" (113). The proverb is cited in Greene's Francescos Fortunes (8:138): when Infida tries to seduce Francesco a second time, he rejects her advances with this conventional wisdom.

113.16 ornament] Fleuron ornament, Plomer #93. Appears around 1596, on the title-page of Dickenson's The Shepheardes Complaint (printed in London for William Blackewall); at the end of Greene in Conceipt; and used by E. Alde in his 1603 edition of James I's Basilikon Doron (cited in Plomer).

WORKS CITED

- Abbott's Illustrated Counties: Dorsetshire 1896. Southampton: Guide Printing and Publishing, 1896.
- Alciati, Andrea. Emblemata cum commentariis. Padua, 1621.
Garland Series: The Renaissance and the Gods 25. New York and London: Garland Publishing, 1976.
- Arber, Edward. A Transcript of the Registers of the Company of Stationers in London: 1554-1640. 5 vols. London: privately published, 1875-94. New York: Peter Smith, 1950.
- Aretino, Pietro. The Ragionamenti: The Lives of Nuns; The Lives of Married Women; The Lives of Courtesans. Trans. Peter Stafford. London: Odyssey Press, 1970.
- Austern, Linda. "Sing Againe Syren: Female Musicians and Sexual Enchantment in Elizabethan Life and Literature."
Renaissance Quarterly. 42 (1989): 420-48.
- Bald, R.C. John Donne: A Life. Oxford: Clarendon P, 1970.
- Bede. Opera Historica. Trans. J.E. King. 2 vols. Loeb Classical Library. London: William Heinemann; Cambridge, MA: Harvard UP, 1954.
- Baldwin, William. Beware the Cat and the Funerals of King Edward the Sixth. Ed. William P. Holden. New Canaan, CT: Connecticut College, 1963.
- Baldwin, William, et al. The Mirror for Magistrates. Ed. Lily B. Campbell. Cambridge UP, 1938. New York: Barnes and Noble, 1960.
- Barbarus, Apuleius. Herbarium Apulei: 1481; Herbolario Volgare: 1522. Ed. Erminio Caprotti and W.T. Stearn. Milan: Edizioni il Polifilo, 1979.
- Barker, W.W. "Rhetorical Romance: The 'Frivolous Toyes' of Robert Greene." Unfolded Tales: Essays on Renaissance Romance. Ed. George M. Logan and Gordon Teskey. Ithaca and London: Cornell UP, 1989. 74-97.
- Bateman, Stephen. Batman uppon Bartholome: His Booke De Proprietatibus Rerum 1582. Anglistica & Americana 161. New York and Hildesheim: Georg Olms Verlag, 1976.

- Bible. The Geneva Bible: A Facsimile of the 1560 Edition. Ed. Lloyd E. Berry. Madison: U of Wisconsin P, 1969.
- Binns, J.W. Intellectual Culture in Elizabethan and Jacobean England: The Latin Writings of The Age. ARCA Classical and Medieval texts, Papers and Monographs 24. Leeds: Francis Cairns, 1990.
- Boethius. De consolazione Philosophiae. Trans. John Walton. Ed. Mark Science. London: Oxford UP, 1927.
- Bolgar, R.R. The Classical Heritage and its Beneficiaries. Cambridge: Cambridge UP, 1954.
- Bradner, Leicester. Musae Anglicanae: A History of Anglo-Latin Poetry 1500-1925. MLA General Series 10. New York: MLA; London: Oxford UP, 1940.
- Burton, Robert. The Anatomy of Melancholy. Ed. Thomas C. Faulkner, et al. 2 vols. to date. Oxford: Clarendon P, 1989.
- Calvin, Jean. The Institution of Christian Religion. Trans. Thomas Norton. London: Reinolde Wolfe and Richarde Harison, 1561. STC 4415.
- Castiglione, Baldassare. The Book of the Courtier. Trans. Sir Thomas Hoby. Ed. H.J. Whitfield. London: J.M. Dent and Sons; New York: E.P. Dutton, 1974.
- Cato. Catonis moralia. Ed. Desiderius Erasmus. London: W. de Worde, 1532.
- Chaucer, Geoffrey. The Works of Geoffrey Chaucer. Ed. F.N. Robinson. 2nd ed. London: Oxford UP, 1957.
- Chettle, Henry. Kind-Harts Dreame: Conteyning Five Apparitions, with their Invetives against Abuses Rainging. London: [J. Wolfe and J. Danter] for W. Wright, 1593. STC 5123.
- Cicero. Tusculan Disputations. Ed. and trans. J.E. King. Loeb Classical Library. 1927. London: William Heinemann; Cambridge MA: Harvard UP, 1950.
- Cooper, Thomas. "Dictionarium" appended to Thesaurus Linguae Romanae et Britannicae. London: H. Wykes, 1565. STC 5686.
- Daniel, Samuel. Delia: Contayning Certayne Sonnets. With the Complaint of Rosamond. London: J. Charlewood for S. Waterson, 1592. STC 6243.2

- Dante Alighieri. The Divine Comedy. Trans. and ed. Charles S. Singleton. 6 vols. Bollingen Series 80. Princeton, NJ: Princeton UP, 1970-75.
- Davis, Walter R. Idea and Act in Elizabethan Fiction. Princeton: Princeton UP, 1969.
- De Ricci, Seymour and W.J. Wilson, eds. Census of Medieval and Renaissance Manuscripts in the United States and Canada. 3 vols. Bibliographical Society of America, 1935-1940. New York: Kraus Reprint, 1961.
- Deloney, Thomas. The Works. Ed. Francis Oscar Mann. Oxford: Clarendon P, 1912.
- Dent, R.W. Shakespeare's Proverbial Language: An Index. Berkeley: U of California P, 1981.
- Dickenson, John. Arisbas, Euphues Amidst his Slumbers: or Cupid's Journey to Hell. London: T. Creede for T. Woodcocke, 1594. STC 6817.
- , Deorum consessus, sive Apollinis ac Minervae querela summa legentibus voluptatem nec minorem utilitatem praebens. London: E. Alde, 1591. STC 6818. (Trans. Michael J. Svob. Svob 200-310.)
- , Greene in Concept, New Raised from his Grave to Write the Tragique Historie of Faire Valeria of London. London: Richard Bradocke for William Jones, 1598. STC 6819.
- , The Shepheardes Complaint: A Passionate Eclogue, Written in English Hexameters. London: [E. Alde] for William Blackewall, [1596?]. STC 6820.
- , The Works of John Dickenson. Ed. A.B. Grosart. Manchester: G.E. Simms, 1873.
- Diodorus Siculus. The Library of History. Trans. Charles L. Sherman. 12 vols. Loeb Classical Library. London: William Heinemann; Cambridge, MA: Harvard UP, 1952.
- Diogenes Laertius. Lives of Eminent Philosophers. Trans. R.D. Hicks. Loeb Classical Library. London: William Heinmann; New York: G.P. Putnam's Sons, 1925.
- Dioscorides. The Greek Herbal of Dioscorides ... Englished by John Goodyer A.D. 1655. Ed. Robert T. Gunther. New York: Hafner Publishing, 1959.

Dizionario biografico degli Italiani. Rome: Società Grafica Romana, 1960- .

DNR = Dictionary of National Biography. Ed. Leslie Stephen and Sidney Lee. 22 vols. 1885-1900. London: Oxford UP, 1921-22.

Dyce, Rev. Alexander. The Dramatic and Poetical Works of Robert Greene and George Peele: With Memoirs of the Authors and Notes. London and New York: Routledge, Warne and Routledge, 1861.

Erasmus, Desiderius. Adagia. Vol. 2 of Opera omnia. Ed. J. Leclerc. 10 vols in 11. Leiden: P. vander Aa, 1703-6; rpt. Belgium: The Gregg Press, 1962.

Erasmus, Desiderius. Adages. Trans. Margaret Mann Phillips and R.A.B. Mynors, annotated by R.A.B. Mynors. Vols. 31-32 of Collected Works of Erasmus. Toronto: U of Toronto P, 1982-.

Ferguson, Margaret W., et al., eds. Rewriting the Renaissance: The Discourses of Sexual Difference in Early Modern Europe. Women in Culture and Society. Chicago: U of Chicago P, 1986.

Florio, John. Queen Anna's New World of Words. London: Melch. Bradwood for Edw. Blount and William Barret, 1611. Menston: Scholar Press, 1968. STC 11099.

Forster, Leonard. The Icy Fire: Five Studies in European Petrarchism. Cambridge: University Press, 1969.

Gascoigne, George. The Poesies. Ed. John W. Cunliffe. Cambridge: at the University Press, 1907. Rpt. Grosse Pointe, Michigan: Scholarly P, 1969.

Geoffrey of Monmouth. The "Historia Regum Britanniae" of Geoffrey of Monmouth. Ed. Acton Griscom. Trans. Robert Ellis Jones. London: Longmans, Green, 1929.

Goody, J., J. Thirsk, and E.P. Thompson, eds. Family and Inheritance: Rural Society in Western Europe 1200-1800. Cambridge: Cambridge UP, 1976.

Gottlieb, Beatrice. "The Meaning of Clandestine Marriages." Family and Sexuality in French History. Ed. R. Wheaton and T.K. Hareven. Pennsylvania: U of Pennsylvania P, 1980.

- Graves, Herbert. The Mutable Glass: Mirror-imagery in Titles and Texts of the Middle Ages and English Renaissance. Trans. Gordon Collier. Cambridge: Cambridge UP, 1982.
- Grande dizionario della lingua Italiana. Ed. Salvatore Battaglia. 14 vols to date. Turin: Unione Tipografica -- Editrice Torinese, 1967- .
- Greene, Robert. The Complete Works. Ed. Rev. A.B. Grosart. 15 vols. Privately printed, 1881-6. Rpt. New York: Russell and Russell, 1964.
- Greene, Robert. Peremides the Blacksmith and Pandosto by Robert Greene: A Critical Edition. Ed. Stanley Wells. New York and London: Garland Publishing, 1988.
- Greg, W.W. A Companion to Arber. Oxford: Clarendon P, 1967.
- Hamilton, A.C. "Elizabethan Prose Fiction and Some Trends in Recent Criticism." Renaissance Quarterly 37 (1984): 21-33.
- , "Elizabethan Romance: The Example of Prose Fiction." ELH: English Literary History. 49 (1982): 289-99.
- Harner, James, ed. English Renaissance Prose Fiction, 1500-1660: An Annotated Bibliography. Boston: Hall, 1978.
- Harvey, Gabriel. Four Letters and Certain Sonnets, Especially Touching Robert Greene and Other Parties by Him Abused: 1592. Ed. G. B. Harrison. Bodley Head Quartos. London: The Bodley Head, 1922-26. Edinburgh: at the University Press, 1966.
- Helgerson, Richard. The Elizabethan Prodigals. Berkeley: U of California P, 1976.
- Hendricks, Walter T. "John Dickenson: The Man and His Works." Diss. Northwestern University, 1941.
- Henderson, K.U., and B.F. McManus. Contexts and Texts of the Controversy about Women in England 1540-1640. Urbana and Chicago: U of Illinois P, 1985.
- Henke, James T. Courtezans and Cuckolds: A Glossary of Renaissance Dramatic Bawdy. New York and London: Garland Publishing, 1979.
- Henkel, Arthur, and Albrecht Schöne. Emblemata: Handbuch zur Sinnbildkunst des XVI. und XVII. Jahrhunderts. Stuttgart: J.B. Metzlersche Verlagsbuchhandlung, 1967.

- Hickes, Francis. Certain Select Dialogues of Lucian. Oxford: W. Turner, 1634. STC 16893.
- Homer. The Iliad. Ed. A.T. Murray. 2 vols. Loeb Classical Library. 1919. Cambridge, MA: Harvard UP; London: Wm. Heineman, 1945.
- , The Odyssey. Ed. A.T. Murray. 2 vols. Loeb Classical Library. London: William Heinemann; New York: G.P. Putnam's Sons, 1924-25.
- Hull, Suzanne W. Chaste, Silent, and Obedient: English Books for Women 1475-1640. San Marino: Huntington Library, 1982.
- Jardine, Lisa. Still Harping on Daughters: Women and Drama in the Age of Shakespeare. Brighton, 1983.
- Jonson, Ben. [The Works.] Ed. C.H. Herford and Percy Simpson. 11 vols. Oxford: Clarendon P, 1925-52.
- Kelso, Ruth. Doctrine for the Lady of the Renaissance. 1956. Urbana: U of Illinois P, 1978.
- Kendall, Thomas. Flowers of Epigrammes. London: John Sheppard, 1577. Spenser Society, 1874. New York: Burt Franklin, 1967.
- King, John N. "The Godly Woman in Elizabethan Iconography." Renaissance Quarterly. 38 (1985): 41-84.
- Kinney, Arthur F. Humanist Poetics: Thought, Rhetoric and Fiction in Sixteenth-Century England. Amherst: U of Massachusetts P, 1986.
- Lamb, Mary Ellen. "The Countess of Pembroke and the Art of Dying." Rose, 207-26.
- Lewis, C.S. English Literature in the Sixteenth Century Excluding Drama. Oxford: Clarendon P, 1954.
- Lewis, C.T., and C. Short. A Latin Dictionary. 1879. Oxford: Clarendon P, 1955.
- Liddell, H.G., and R. Scott. A Greek-English Lexicon. 2 vols. Rev. ed. H.J. Jones and R. McKenzie. 1925. Oxford: Clarendon P, 1940.
- Lloyd, Rachel. Dorset Elizabethans: At Home and Abroad. London: John Murray, 1967.

- Lucian. The Works. Ed. A.M. Harman. 8 vols. Loeb Classical Library. 1913-67. Cambridge, MA: Harvard UP, 1969.
- Lyly, John. The Complete Works. Ed. R. Warwick Bond. 3 vols. Oxford: at the Clarendon P, 1902.
- Macfarlane, Alan. Marriage and Love in England: Modes of Reproduction 1300-1840. Oxford: Basil Blackwell, 1986.
- Marcus, Leah S. "Shakespeare's Comic Heroines, Elizabeth I, and the Political Uses of Androgeny." Rose, 135-53.
- McKerrow, R.B. An Introduction to Bibliography. Corrected reprint. 1927. Oxford: Clarendon Press, 1951.
- McKerrow, R.B. A Dictionary of Printers and Booksellers in England, Scotland, Ireland and of Foreign Printers of English Books 1557-1640. 1910. Oxford: Bibliographical Society, 1968.
- McKerrow, R. B. Printers' and Publishers' Devices in England and Scotland 1485-1640. Great Britain: Chiswick P, 1913. London: Bibliographical Society, 1949.
- McManaway, James G., et al., eds. Joseph Quincy Adams Memorial Studies. Washington D.C.: The Folger Shakespeare Library, 1948.
- Milton, John. Complete Poems and Major Prose. Ed. Merritt Y. Hughes. 1957. Indianapolis: Bobbs-Merrill Educational Publishing, 1983.
- Montrose, Louis Adrian. "Shaping Fantasies: Figuration of Gender and Power in Elizabethan Culture." Representations 1 (1983): 61-94.
- Moxon, Joseph. Mechanick Exercises on the Whole Art of Printing, 1683-4. Ed. Herbert Davis and Harry Carter. 2nd ed. 1958. London: Oxford UP, 1962.
- Nashe, Thomas. The Works. Ed. R.B. McKerrow. 5 vols. 1904-10. Rev. ed. F.P. Wilson. Oxford: Basil Blackwell, 1958.
- ODEP = Oxford Dictionary of English Proverbs. 3rd ed. Ed. F.P. Wilson. Oxford: Clarendon P, 1970.
- OED = Oxford English Dictionary. 2nd ed. Ed. J.A. Simpson and E.S.C. Weiner. 20 Vols. Oxford: Clarendon P, 1989.

- Osgood, Charles G. A Concordance to the Poems of Edmund Spenser. Washington, D.C.: Carnegie Institution, 1915.
- Ovid. Metamorphoses. Ed. and trans. Frank Justus Miller. 2 vols. Loeb Classical Library. 1916. Cambridge, MA: Harvard UP; London: William Heinemann, 1951-66.
- Ovid. Heroides and Amores. Ed. and trans. Grant Showerman. Loeb Classical Library. 1921. London: William Heinemann, 1947.
- Ovid. Fasti. Ed. and trans. Sir James George Frazer. Loeb Classical Library. 1931. Rev. ed. G.P. Gould. Cambridge, MA: Harvard UP; London: William Heinemann, 1989.
- Palliser, D.M. The Age of Elizabeth: England under the Later Tudors 1574-1603. London and New York: Longman, 1983.
- Partridge, A.C. The Language of Renaissance Poetry: Spenser, Shakespeare, Donne, Milton. London: André Deutsch, 1971.
- Payne, F. Anne. Chaucer and Menippean Satire. Wisconsin: U of Wisconsin P, 1981.
- Petrarca, Francesco. Petrarch's Lyric Poems: The Rime sparse and Other Lyrics. Ed. and trans. Robert M. Durling. Cambridge, MA: Harvard UP, 1976.
- Pettie, George. A Petite Pallace of Pettie His Pleasure: Conteyning Many Pretie Histories. London: [R. Watkins, 1576]. STC 19819.
- Pliny. Natural History. Ed. H. Rackham, et al. 10 vols. Loeb Classical Library. London: William Heinemann; Cambridge, MA: Harvard UP, 1938-62.
- Prior, Mary, ed. Women in English Society, 1500-1800. London: Methuen, 1985.
- Publilius Syrus. See Cato.
- Rich, Barnaby. Greenes Newes Both from Heaven and Hell. London: [Widow Charlewood], 1593. STC 12259.
- Ricks, Christopher, ed. English Poetry and Prose 1540-1674. Sphere History of Literature 2. 1970. Rev. ed. London: Sphere Books, 1986.

- Rider, John. Bibliotheca Scholastica: A Double Dictionary. London: Jos. Barnes, 1589. Menston: Scolar Press, 1970. STC 21031.5.
- Rollins, Hyder Edward, ed. England's Helicon 1600, 1614. 2 vols. Cambridge, MA: Harvard UP, 1935.
- Rose, Mary Beth, ed. Women in the Middle Ages and the Renaissance: Literary and Historical Perspectives. Syracuse: Syracuse UP, 1986.
- , "Women in Men's Clothing: Apparel and Social Stability in The Roaring Girl." English Literary Renaissance. 14 (1984): 367-91.
- Rowlands, Samuel. Greene's Ghost Haunting Conie-catchers. London: [P. Short] for R. Jackson and J. North, 1602. STC 12243.
- Salzman, Paul, ed. An Anthology of Elizabethan Prose Fiction. World's Classics Paperback. Oxford: Oxford UP, 1987.
- Shakespeare, William. The Riverside Shakespeare. Boston: Houghton Mifflin, 1974.
- Sheavyn, Phoebe. The Literary Profession in the Elizabethan Age. Ed. J.W. Saunders. 2nd ed. 1909. Manchester: Manchester UP; New York: Barnes and Noble, 1967.
- Sidney, Philip. The Countess of Pembroke's Arcadia. Ed. Victor Skretkowicz. Oxford: Clarendon P, 1987.
- Simpson, Percy. Proof-Reading in the Sixteenth Seventeenth and Eighteenth Centuries. London: Oxford UP, 1935. Norwood Editions, 1976.
- Smith, Charles G. Spenser's Proverb Lore. Cambridge, MA: Harvard UP, 1970.
- Smith, William. Dictionary of Greek and Roman Biography and Mythology. 3 vols. Boston: Little, Brown, 1859.
- Spenser, Edmund. The Faerie Queene. Ed. A.C. Hamilton. Annotated English Poets Series. London and New York: Longman, 1977.
- , Poetical Works. Ed. J.C. Smith and E. de Selincourt. 1912. Oxford: Oxford UP, 1985.

- Starnes, DeWitt T, and E W. Talbert. Classical Myth and Legend in Renaissance Dictionaries. 1955. Westport, CT: Greenwood P, 1973.
- STC = A Short-Title Catalogue of Books Printed in England, Scotland, and Ireland, and of English Books Printed Abroad, 1475-1640. Com. A.W. Pollard and G.R. Redgrave. Rev. ed. Katharine F. Pantzer, et al. 3 vols. London: The Bibliographical Society, 1986-91.
- Stone, Lawrence. The Family, Sex, and Marriage in England 1500-1800. London: Weidenfeld and Nicolson, 1977.
- Stow, John. A Survey of London [1603]. Ed. C.L. Kingsford. 2 vols. Clarendon P, 1908. Oxford: University P, 1971.
- Suetonius, Gaius. Works. Trans. and ed. J.C. Rolfe. 2 vols. Loeb Classical Library. 1913-14. Cambridge, MA: Harvard UP; London: William Heinemann, 1970.
- Svob, Michael J. "The Scholar's Aliquid of John Dickenson." Diss. U of Illinois, 1966.
- Tasso, Torquato. Godfrey of Bulloigne: A Critical Edition of Edward Fairfax's Translation of Tasso's "Gerusalemme Liberata" together with Fairfax's Original Poems. Trans. Edward Fairfax. Ed. Kathleen M. Lea and T.M. Gang. Oxford: Clarendon P, 1981.
- Terence. "The Eunuch." in Works. Trans. John Sargeaunt. 2 vols. 1912. London: William Heinemann; Cambridge, MA: Harvard UP, 1931.
- Tilley, Morris Palmer. A Dictionary of the Proverbs in England in the Sixteenth and Seventeenth Centuries. Ann Arbor: U of Michigan P, 1950.
- Virgil. Works. Ed. and trans. H. Rushton Fairclough. 2 vols. Loeb Classical Library. 1916. London: William Heinemann; Cambridge, MA: Harvard UP, 1953.
- Wharton, Thomas. History of English Poetry from the Twelfth to the Close of the Sixteenth Century. Ed. W. Carew Hazlitt. 1871. 4 vols. Anglistica & Americana 18. Hildesheim: Georg Olms Verlagsbuchhandlung, 1968.
- Whiting, Bartlett Jere. Modern Proverbs and Proverbial Sayings. Cambridge, MA, and London: Harvard UP, 1989.

- Wimsatt, James I. Chaucer and the French Love Poets: The Literary Background of the Book of the Duchess. Chapel Hill: U of North Carolina P, 1968. New York: Johnson Reprints, 1972.
- Woodbridge, Linda. Women and the English Renaissance: Literature and the Nature of Womanhood 1540-1620. Brighton: Harvester Press, 1984.
- Wright, Louis B. Middle-Class Culture in Elizabethan England. The Folger Shakespeare Library. New York: Cornell UP, 1935.
- Xenophon. Scripta Minora. Trans. E. C. Marchant. Loeb Classical Library. 1925. London: William Heinmann and Cambridge, MA: Harvard UP, 1956.



