AN EDITION OF
"GREEN'S GROATS WORTH OF WIT"

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Approved

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PREFACE

This edition has been undertaken in the knowledge that no thoroughly annotated edition of Green's Groatsworth of Wit has heretofore been prepared. Though the work, as it now stands, is essentially incomplete, a beginning has been made which the writer hopes to enlarge upon in the future. As the study has progressed new fields of thought have opened up, and a new interest in Greene, his work, and his period has been stimulated. The early Elizabethan age is rich in materials for study like any other formative and transitional period. In language, style, and subject matter new types may be seen to grow out of confusion and chaos. The study of such a period, or of any part of it, not only increases one's knowledge along any particular line of study, but adds to one's sense of that literary interdependence which plays such a large part in the growth of any literature, or literatures. This study has indeed proved fruitful in just this particular. The writer feels that the early Elizabethan age presents evidences of literary interdependence which have not in the past been so ex-
tensively investigated as have those evidences in other literary periods. This is probably due to the fact that the Elizabethan era has been considered primarily as an age of drama. However, it must be borne in mind that the novel is greatly indebted to this period. The loosely knit frame structure of these early Elizabethan Romances was being gradually moulded into the plot story; new methods of characterization were slowly but surely discovered; while a suitable language and a flexible style were being developed for the great literary creations of later centuries. The original and versatile genius of Robert Greene played no small part in this experimentation and development, and for this reason any study relating to him or his works must prove interesting. Much remains to be done in this particular field, since with the exception of his plays and poems, and possibly an occasional romance, none of Greene's works have been thoroughly edited.

The writer is especially indebted to Professor S. L. Whitcomb for his invaluable assistance in the preparation of this work, and to Dr. W. S. Johnson for his generous and practical suggestions in matters of interpretation and in problems of editing. I wish to thank the remaining members of the Committee on Graduate Work for their careful and helpful criticisms of manuscripts, and also Miss Carrie Watson, University Librarian, and her assistants for courtesies extended in securing necessary books. Acknowledgements are
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PREFATORY NOTE

In all Notes and Footnotes to the Introduction and Text of this work, names of authorities have been given in full, with the following exceptions. The letter G. signifies the Grosart edition of Greene's Complete Works; Ing. the Ingleby text of Green's Groatsworth of Wit, and Sa. the Saintsbury text. In the Index, Green's Groatsworth of Wit is abbreviated to G. G. W., for the sake of brevity.
INTRODUCTION

TO

"GREEN'S GROATSWORTH OF WIT"

I. HISTORY OF THE TEXTS OF "GREEN'S GROATSWORTH OF WIT"

The earliest extant edition of "Green's Groat'sworth of Wit" is the 1596 quarto, a copy of which is in the Library of Mr. Henry Huth. The Grosart Text, which is made the basis of this present work, and also the Ingleby Text, which is collated with it, are based upon the Huth Library copy. The following record of the 1596 Edition is found in Arber's Reprint of the Stationers' Register, Vol. III, p. 72:--

"20 Octobris 1596.
Thomas Creede, Entred for Richard Oliffes Copie
Richard Olif GREENES groates worth of witt printed
by John Danter. And Thomas Creede from tyme to tyme to print this book for Richard Oliff.......vjd."

There was, however, an earlier quarto edition of this pamphlet, edited by Henry Chettle, and printed by one "master Watkins" for William Wright in 1592. Compare again Arber's Reprint of the Stationers' Register, Vol. III:--
"22 Die Septembris 1592

William Wrighte Entred for his copie under master Watkins
hande/ upon the perill of Henrye Chettle/
a book intituled/ GREE NES Groatsworth of
wyt bought with a million of Repentance...vjd."

Since it was the custom with literary men at this time to publish their works under the name of some distinguished personage, or some popular writer, for the sake of insuring their ready sale, the authorship of this work was by some accredited to Thomas Nashe, and by others to Henry Chettle, the editor. Nashe, however, repudiated such assignment in "A private Epistle of the Author to the Printer" prefaced to his Pierce Penilease:--

"Other newes I am advertized of, that a scald triviall lying Pamphlet, called Greens groats-worth of wit is given out to be of my doing. God never have care of my soul, but utterly renounce me, if the least word or syllable in it proceeded from my penne, or if I were any way privie to the writing or printing of it." 1

Chettle, furthermore, fixes the authorship upon Robert Greene in his epistle "To the Gentlemen Readers" prefaced to his Kind-Harts Dreame":--

"About three moneths since died Mr. Robert Greene, leaving many papers in sundry Booke sellers hands, among other his Groatsworth of wit, in which a letter written to divers play-makers, is offensively by one or two of them taken; and because on the dead they cannot be

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avenged, they wilfully forge in their conceites a living Author: and after tossing it two and fro, no remedy, but it must light on me. How I have all the time of my conversing in printing hindred the bitter inveying against schollers, it hath been very well knowne; and how in that I dealt, I can sufficiently proove. With neither of them that take offence was I acquainted, and with one of them I care not if I never be: The other, whome at that time I did not so much spare, as since I wish I had, for that as I have moderated the heate of living writers, and might have usde my owne discretion (especially in such a case) the Author beeing dead, that I did not, I am as sory as if the originall fault had beeene my fault, because my selfe have seene his demeanor no lesse civill, than he excelent in the qualitie he professes: Besides, divers of worship have reported his uprightness of dealing, which argues his honesty, and his facetious grace in writing, that aprooves his Art. For the first, whose learning I reverence, and at the perusing of Greenes Booke, stroke out what then in conscience I thought he in some displeasure writ: or had it beeene true, yet to publish it, was intollerable: him I would wish to use me no worse than I deserve. I had onely in the copy this share: it was il written, as sometime Greenes hand was none of the best; licened it must be, ere it could bee printed, which could never be if it might not be read. To be breife, I writ it over; and as neare as I could, followed the copy; onely in that letter I put something out, but in the whole booke not a worde in; for I protest it was all Greenes, not mine nor
Maister Nashes, as some univestly have affirmed. Neither was he the writer of an Epistle to the second part of Gerileon, though by the workemans error T. N. were set to the end: that I confesse to be mine, and repent it not.

"Thus Gentlemen, having noted the private causes that made me nominate my selfe in print; being as well to purge Master Nashe of that he did not, as to justifie what I did, and withall to confirme what M. Greene did: I beseech yee accept the publike cause, which is both the desire of your delight, and common benefite: for though the toye bee shadowed under the Title of Kind-hearts Dreame, it discovers the false hearts of divers that wake to commit mischiefe. Had not the former reasons been, it had come forth without a father: and then shuld I have had no cause to feare offending, or reason to sue for favour. Now am I in doubt of the one, though I hope of the other; which if I obtaine, you shall bind me hereafter to bee silent, till I can present yee with some thing more acceptable." 2

The history of this pamphlet subsequent to the Edition of 1596 may be given briefly. It was reprinted in 1600. During the years 1616-1617 another quarto appeared edited by Jasper Heywood. 3 New Editions were published in 1620, 1621, 1629, and 1637, all quartos. The British Museum Catalog of Printed Books gives us the following

3. See the British Museum Catalog of Printed Books.
INTRODUCTION

bit of information concerning the 1621 Edition:—"The title page is slightly mutilated, the word 'Greene's' being cut off."

It is interesting to note that no editions or reprints appear in the 18th century. However, in 1813 Sir Egerton Brydges, who was interested in making accessible rare and expensive works, made privately at the Lee Priory Press a quarto reprint of "Green's Groats-worth of Wit", with a critical and biographical preface.

A copy of the edition of 1617 is in the British Museum Library, and the Bodleian Library, Oxford, has copies of the 1617 and 1629 Editions. Mr. Ingleby, in his introduction to Part I of the Shakspere Allusion Books, calls our attention to a press error in the Bodleian copy of the 1617 edition which renders "'Tygers (or Tygres) heart' 'Tygres head'" in the "Shake-scene" passage.

The later and more easily accessible reprints are found in Alexander Grosart's edition of Greene's entire works from the Huth Library, Vol. XII, 1881-1886; in the Shakspere Allusion Books, Part I, 1889; in the Bookworm's Garner, No. VI, 1871; and in Miscellanea Antiqua Anglicana by C. Hindley.

Mr. Saintsbury published the "Groatsworth of Wit" in his Elizabethan and Jacobean Pamphlets, 1892, with practically no notes. A comparison of his edition with the Grosart Text indicates that Mr. Saintsbury has made use of the latter, since with very few exceptions 4.

it is an exact copy of Mr. Grosart's edition.

In preparing this edition we have had access to the Grosart, the Ingleby, and the Saintsbury texts, and have indicated their variations in a manner already explained in the Preface.

II. A BRIEF ACCOUNT OF THE LIFE AND WORKS OF ROBERT GREENE

The known chronological facts concerning the life of Robert Greene are few. The Register of St. George, Tombland, gives July 11, 1558, as the date of his baptism at Norwich. Greene himself tells us in his Repentance:--"I Neede not make long discourse of my parentes, who for their gravitie and honest life were well knowne and esteemed amongst their neighbors; namely, in the Cittie of Norwicke, where I was bred and borne". Moreover, his Epistle Dedicatory to Lodge's Euphues his Shadow is signed "Rob. Greene Norfolciensis". The Epistle Dedicatory to his Maiden's Dreame bears the signature "Nordovicensis".

We have no additional information concerning Greene until he en-

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5. See G., Vol. XII, p. 171.

6. See Lodge's Complete Works, Printed for the Hunterian Club, 1883, Vol. II.

TERS THE UNIVERSITY OF CAMBRIDGE. HE WAS ENTERED AT ST. JOHN'S CAMBRIDGE, AS A SIZAR, NOVEMBER 26, 1575, ACCORDING TO THE UNIVERSITY REGISTER. HE OBTAINED HIS DEGREE FROM THAT COLLEGE IN 1578. AFTER THIS HE TRAVELED IN ITALY, AND ON HIS RETURN WENT TO OXFORD WHERE HE PREPARED FOR THE DEGREE OF MASTER OF ARTS. THIS DEGREE WAS CONFERRED IN JULY, 1588. WHILE AT OXFORD HE WROTE HIS FIRST ROMANCE, MAMILLIA. GREENE TELLS US IN HIS REPENTANCE THAT HE WENT TO LONDON IMMEDIATELY AFTER HE RECEIVED THIS LAST DEGREE:—

"BUT AFTER I HAD BY DEGREES PROCEEDED MAISTER OF ARTS, I LEFT THE UNIVERSITIE AND AWAY TO LONDON, WHERE (AFTER I HAD CONTINUED SOME SHORT TIME, & DRIVEN MY SELF OUT OF CREDIT WITH SUNDRY OF MY FREENDS) I BECAME AN AUTHOR OF PLAYES, AND A PENNER OF LOVE PAMPHLETS, SO THAT I SOONE GREW FAMOUS IN THAT QUALITIE, THAT WHO FOR THAT TRADE GROWN SO ORDINARY ABOUT LONDON AS ROBIN GREENE."9

Greene lived but thirty-four years, dying in London, September 3, 1592. He was buried in the New Churchyard, near Bedlam. Beyond the dates on the title pages of his works and the Stationers' Registers' records of their publication we know little more of Greene than he has told us in his autobiographical pamphlets. His contemporaries, Nashe, Harvey, Chettle, and his publisher, Cuthbert Burbie,


have left us some valuable information also. All of this information will be given at a later point in this introduction. 10

We know from the number of works that Greene has left us that he was a very prolific writer. He had the spirit of the journalist. We find him exploiting every literary fad and fashion which he thought would pay well. This is not to be taken as an inference that Greene gave voice to opinions which he did not believe. He could have been governed by a commercial interest and still not have been guilty of this offence. The problem involved here is too intricate and too impossible of solution to be discussed at this point. However, one thing seems very evident. When "Euphues" was most popular Greene wrote euphuistically; he wrote pastorals when pastorals were in demand; and he appropriated the prodigal-son tradition as soon as it became popular in England. Greene tells us in his Vision:—"Many things have I wrote to get money". 11 Nashe said of his surprising industry:—"In a night & a day would he have yarkt up a pamphlet as well as in seaven yeare, and glad was that Printer that might bee so blest to paye him deare for the very dregs of his wit." 12 As a result of this versatility and industry, we have from his pen twenty-nine non-dramatic works, five plays, and near ninety lyrics, a surprising record

10. See p. 45,ff.
11. See G. XII, 195.
for so brief a time. All of the lyrics, with one exception, a lost ballad, are found scattered through his prose works. The non-dramatic works consist of love pamphlets, or romances; the prodigal-son stories; the repentance works; the six Conny-catching Pamphlets, a set of realistic attempts purporting to reveal the evil haunts and designs of London rogues; and a social pamphlet, The Quip for an Upstart Courtier. Twelve of these are modeled after the frame tale plan which is discussed on another page of this introduction. 13

Greene's experiments in the drama were another attempt at following the fashion. Marlowe was reaping a great success with his Tamburlaine, and Greene soon brought out his Alphonsus in imitation of it. Alphonsus was, however, a failure because it lacked unity, and showed insufficient characterization. Then followed his Orlando Furioso, which some think is a parody on Kydd's Spanish Tragedy. However this may be, it met with a fate similar to that of Alphonsus. Friar Bacon, which appeared next, was written in imitation of Marlowe's Dr. Faustus. This drama, and also his last one, James IV, were failures so far as the technique was concerned, but both plays possess great charm in the manner in which the story is related, in their idyllic pictures of country life, and in the wholesome and delicate freshness of their spirit and style. A chronological list of all of Greene's works will be found listed in the appendix.

13. See p. 17, ff.
III. INFLUENCES APPARENT IN "GREEN'S GROATS WORTH OF WIT"

Greene possessed a very convenient faculty of appropriating to his own uses everything that happened to be the fashion in literature. In the writings of such a man we naturally find manifold influences at work. Mr. Wolff, in his article, "Robert Greene and the Italian Renaissance", in English Studien, Vol. 37, has grouped the chief of these as Renaissance tendencies, and has shown wherein the writings of Greene embody the spirit of that movement. He points out the fact also that many of these tendencies, although primarily Renaissance in spirit and genesis, had lost much of their original quality, and had degenerated into the fashions of the day when Greene came under their influence. Moreover, several of these influences discussed by Mr. Wolff appear in other works of Greene, and will therefore not be noted in this particular study.

Greene's critical theory of literature, judging from his writings, was a dual one. Either because of the inherent duality of his nature, arising from the puritanical and imaginative elements therein, a combination which Mr. Wolff characterizes as the "dissidence of dissent", or perhaps in part because of the Renaissance emphasis upon both the useful and the aesthetic, he adopts these two aims as his literary creed. Hence, at various times, he places one or the other of the following mottoes upon his title pages:--"Omne tulit punctum qui miscuit utile dulci", "Sero sed serio", and "Nascimur pro patria." Greene would mingle the useful and the sweet. He
would serve his country by preaching, but he would entertain his fel-
loows at the same time with a story.

1. THE PRODIGAL-SON TRADITION—The utilitarian phase of Greene's
literary code, combined with his mercenary, or, to put it more mildly,
his commercial tendency to write what he could sell easily, led him
to launch forth a series of prodigal-son stories, of which Never too
Late, 1590, was the first, and the Groatsworth of Wit, 1592, was the
last. He describes the inauguration of this series in the opening
lines of his Vision: 14

"After I was burdened with the penning of the Cobbler of Canter-
bury, I waxed passing melancholy, as grieving that either I shold be
wrong with envy, or wronged with suspicion...and so in a discontented
humor I sat me down upon my bed-side, and began to call to remembrance
what fond and wanton lines had past my pen, how I had bent my course
to a wrong shore, as beating my brains about such vanities as were
little profitable, sowing my seed in the sand and so reaping nothing
but thornes and thistles."

Later, in the same work, after he has been censured in his
dreams by Gower, he awakes and continues:—"I resolved peremptorilie
to leave all thoughts of love, and to applye my wits as neere as I
could, to seeke after wisdome so highly commended by Salomon: but
howsoever the direction of my studies shall be limited me, as you

had the blossomes of my wanton fancies, so you shall have the fruites of my better labours."

Probably, however, the direct reason for this change in the tone quality and the purpose of his writings is to be found in the popularity of a certain type of prodigal-son comedy which had lately entered England from Italy through Protestant Germany. Greene saw in this situation an excellent commercial opportunity to put a good seller on the market, and seizing upon the plot and spirit of this literary type, he embodied them in this group of writings. Since the prodigal-son element plays an important part in the Groatsworth of Wit a brief history of this tradition as it figured in Elizabethan literature will be appropriate.

As previously indicated, the movement originated primarily in Italy in a recasting of Terentian comedy to satisfy the demands of Christian teaching. Now, the would-be imitators of Terence were forced to introduce the Christian element into their comedies because of the Reformation opposition to pagan literature. The natural result was a combination of Terentian dissipation and debauchery on the part of the wayward son, with the plot of the prodigal-son story of the Bible. The emphasis was, however, placed upon the Terentian incidents rather than upon the moral instruction which the Bible story had emphasized, for in these incidents the dramatists found free scope and play for their literary imagination. Chief of these plays was Acolastus, by Gneaphus. This play was soon intro-
duced into Protestant Germany, where it immediately took deep root, and was a little later translated into English, 1529. School-dramas, after the same plot model, with slight variations for the sake of adaptation, were soon written, the most important among them being the Studentes of Stymnbelius, and the Rebelles of Macropedius. The emphasis placed upon this tradition by the German Reformation, and the abundant use of it in the German School-drama made it very popular in England, where Protestantism was rapidly growing. Gascoigne, in his Glasae of Government, was the first English writer to make use of the prodigal-son type, and Greene early appropriated it. A synopsis of the play, Acolastus, seems opportune at this point by way of indicating the use these writers made of the tradition.

Acolastus, the son of king Pelargus, wishes to set out to see the world. Upon the advice of Eubulus, who is symbolic of foresight, the father consents, gives his son his share of the inheritance, a Bible, and a body of wise instruction. Philaustus, the friend of Acolastus, who has been the instigator of the desire on the part of his friend to see the world, advises him to leave the Bible. Acolastus does so, and proceeds upon his travels, when he is soon led into evil company. Lais, a courtezan, prepares a banquet for him, and makes him drunk with wine and feasting, whereupon she cheats him of his inheritance, and turns him out of doors. At last he happens upon

15. See C. H. Herford's The Literary Relations of England and Germany in the Sixteenth Century, Chap. III.
a farmer who allows him to feed his swine for a living. Finally, in
the midst of his misfortunes, he recalls his father's instructions,
repents, and returns to the king, who forgives him gladly.

Some variations in the handling of the tradition had arisen when
Greene appropriated the theme. For instance, instead of the device
of dividing the inheritance, that of the death of a father leaving an
unequally divided inheritance was substituted, as in the Groatsworth
of Wit, and in Lyly's Euphues and his England. Moreover, the pro-
digal-son story was easily transferred to the truant student who had
fallen into mischief through disobedience, the father with his cu-
tomary advice giving way to the schoolmaster. An instance of such em-
ployment of the prodigal-son idea occurs in Nice Wanton, a medieval
morality, in which a brother and sister play truant from school, con-
trary to the wise counsel of the master and elder brother. They fall
into vice, and their utter downfall is the result, but in the end
they are forgiven by their brother. Likewise, it became common to
introduce the "Scholler" as one of the brothers in the tale. For in-
stance, in Francescós Fortuné we find Francesco keeping school;
Lyly's Euphues was a scholar; and in Barnabe Riche's tale "Of two
Brethren and their Wives" there is an instance closely paralleling
that in the Groatsworth of Wit. In Riche's tale an old man had two
sons, the elder of which possessed the lands while the other was

brought up as a scholar.

With these various modifications in mind, we may readily trace the use of this tradition in the Groatsworth of Wit. The death of the father, who leaves the entire inheritance to the younger son, with the exception of an "olde Groate wherewith to buy a groatsworth of wit", is here substituted for the usual incident. Nevertheless, the father is present with his customary body of counsel against spendthriftiness, and the wiles of the courtezan. Although the advice smacks somewhat less of virtue than in other works of this kind, the plan is the same. The fact that the father is a usurer presents another seeming deviation, but we are reminded that in Lyly's Euphues and his England, Cassander in Callimachus' Tale was also a usurer. 17

Up to this point our story corresponds quite well to the first part of the Bible narrative. Next follows the account of dissipation on the part of Lucanio, and herein we discover more marked deviations from the original. The device of revenge by the injured brother is introduced as a substitute for the travel incident. Here again we are reminded of the scene in Euphues and his England, in which Callimachus, discovering that his only inheritance was some words of counsel, sealed up in a chest, fell into "an extreame rage, renting his clothes and tearing his haire". 18 The motif of revenge works out through a plot which Roberto arranges with Lamilia, the courtezan,

18. Ibid., p. 17.
whereby Lucanio is to be cozened of his inheritance, and the spoils are to be shared equally by Roberto and Lamilia. These incidents and those which follow present some changes in the original prodigal-son story in that Lucanio, being duped by the courtezan, is at first the prodigal-son, while immediately a shift is effected whereby Roberto becomes the prodigal, for Lamilia breaks her contract to share the spoils with Roberto, whereupon he is turned out of doors penniless.

Thus ends the second part of the story. With one exception the last part of the narrative corresponds remarkably well with the original Bible tale. Roberto falls into vice, becomes poverty stricken, remembers his legacy, "an olde Groate", and repents. The exception is the substitution of the scene with the player for the customary swine feeding. This device is unique with Greene, and we conclude by this and other evidence produced elsewhere in this introduction that this incident is experiential in his case.19 There is another deviation from the Bible narrative in the introduction of the wife's anxiety for Roberto, but Greene had used this idea before in Francesco's Fortunes, nor was the device unique with him, for his predecessor, Warner, had employed it in his story of Opheltes.20 Thus it seems perfectly clear, in spite of these variations, that the Groatsworth of Wit is planned along the lines of the prodigal-son story.

19. See p. 49.

2. THE FRAME TALE—Aside from his utilitarian and moralizing tendencies Greene loved to tell a tale for its own sake. This formed the other half of his literary creed. He was incapable of creating or handling a sustained plot, but of the single incident he was a master. Again we find material ready for him in the frame work tale, just at that time very much in vogue. Boccaccio is frequently thought of as the source of this literary fashion, and although Greene was probably directly influenced to use this method of construction by Boccaccio and by Chaucer, the real source of the frame tale is found many years prior to both of these authors. The origin was probably in the eastern "Book of Sindibad", a book which relates the stories forming the frame work of our western "Seven Sages", of which there are at least forty different versions. The plan of the original is given thus by Killis Campbell, in the introduction to his edition of The Seven Sages of Rome:—

"A young prince is tempted by his stepmother, the queen. She being rebuffed by him, accuses him of attempting to violate her, and he is condemned to death. His life is saved by seven wise men who secure a stay of execution of the royal decree by entertaining the king through seven days with tales showing the wickedness of woman, the queen meantime recounting stories to offset those of the sages. On the eighth day the prince, who has remained silent up to that time, speaks in his own defense, and the queen is put to death."

The Seven Sages of Rome, and the French version, Dolopathos,
are probably contemporary, both appearing before 1150. The presence of striking resemblances and differences in these two versions point to a common source, which was in all probability this book of the east. Soon afterward versions appeared rapidly in various countries. Boccaccio made them extremely popular through the literary excellence of his Decameron which followed a similar plot model, and numerous imitators sprang up, among whom was Robert Greene, whose remarkable versatility and adaptability inclined him to speculate in all the latest vogues in literary fashion.

Although Boccaccio used the frame tale plan in his Decameron, the sources of the tales themselves are the Cento Novelle Antiche, a collection of the earliest extant prose fiction of the Italians, and the French fabliaux of the Middle Ages. The latter source is responsible for the vulgar theme of some of his tales, and likewise some of Greene's. 21

Perhaps another instance of the use of the frame plan should be noted here, that of an eastern collection of fables, the Hitopadesa, which was the probable source of Aesop's collection and of all later fables. The Hitopadesa was itself but a collection of earlier fables, in which there was a very loose attempt to hang the fables upon a common narrative structure. These fables were curiously linked to one another by the occasional appearance of the same speaker, but no

tale had any connection with the frame proper except at the beginning and close of the series of tales. This collection is interesting, not so much for its influence upon Greene's choice of method, as for its possible indirect influence in Greene's employment of the fable type of tale. It had become quite widely known by this time in various countries through the medium of the Greeks. However, we have no proof that Greene knew of it, and it is probable that he was acquainted only with the fables of Aesop, since he mentions him quite frequently.

In the employment of the frame work structure, Boccaccio and Chaucer had subordinated the interest in the frame to an interest in the stories themselves. Greene modeled twelve of his works upon the frame work plan, placing the emphasis at times upon the tales, and at other times upon the frame. In Perimedes the Blacksmith, and in Orpharion there is only the semblance of a frame story, the chief interest being in the included stories. But Greene usually directs his chief attention to the frame tale, as he does in the Groatsworth of Wit. This tendency on his part is a step in the direction of a real novel, and Greene's influence here should not be underestimated.

We have seen that the included tales may be incidentally introduced for purposes of entertainment or instruction, or that they may be integrally connected with the frame story. The two tales introduced into the Groatsworth of Wit probably function in both ways. They are not irrelevant to the course of the narrative, since they
are reciprocally told by Lamilia and Roberto by way of warning for fair play on both sides. Yet their chief interest for the reader lies in their content, and in the manner in which they are related. Mr. S. L. Wolff suggests that: "this reciprocal telling of tales to convey a covert warning probably was suggested by the scene in Achilles Tatius' Clitophon and Leucippe where Conops and Satyrus exchange fables with a like purpose." This conclusion is probably warranted since Achilles Tatius exerted considerable influence upon Greene in the development of his romances.

Not only in the use of the frame plan itself is Greene influenced by the Renaissance, but also in the style of the narrative. As we shall see later, while the Renaissance writers were conscious stylists, the true Renaissance spirit allowed no obscurity of content to arise through artificiality of style. Directness of narration was the result. In the tale of the Farmer Bridegroom this directness is especially evident. Here Greene has discarded his euphuistic striving after metaphorical ornamentation, and has given free rein to his imagination. Wolff classifies this narrative triumph as Greene's "declaration of the independence of the imagination".

We come next to speak of the content, or the motif, of Roberto's tale of the Farmer Bridegroom, which gives further evidence of the Italian influence upon Greene, and again Mr. Wolff says:--"The em-

employment of illicit sexual relations as subject of jest, the *qui pro quo*, the *burla*, the fact that it is a husband who is made the victim, the flippant and cynical view of marriage implied in such a pairing off at the end, the evident sympathy of the writer with the heartless perpetrator of the trick (Greene nowhere calls him anything but 'the young gentleman'); the utter and simple immorality of the whole thing—are as Italian as can be. If the Decameron were open for additions, this would make a worthy 101st novella."

Another Renaissance characteristic of Greene evident in this work is the introduction of the lengthy monolog and soliloquy. He seemed to realize some need for characterization, and to satisfy the demand, he made his individuals speak long drawn out monologs, and engage in extended soliloquies, in which they gave to the reader some revelation of their character. This practice, in itself, was not common with Renaissance writers, but the spirit behind it was clearly Renaissance. With regard to this point, Mr. Wolff says:—

"Yet Greene, even in the domain of character, is not without minor traits that claim him for the Renaissance. His over-indulgence in soliloquy, for example, is not merely a Euphuistic mannerism; it indicates a genuine movement toward analysis of character, and consideration of the springs of action. It turns the eye inward for a while, as Petrarch turned it, and attempts, at least, to deal with motive and state of mind. Certainly the method is crude, faltering

and monotonous; yet it marks a step in the progress of the 'modern spirit' of inquiry into the life of the soul. It plays in much Elizabethan fiction, the part that 'psychology' plays in the modern novel. And without the Renaissance it would have been impossible."

3. FASHIONS OF THE DAY---Certain influences traceable in the Groatsworth of Wit remain, which, though primarily related to the Renaissance, had been variously embodied in the works of the early Elizabethan writers until as they appear in Greene they could be more properly treated under the caption "fashions of the day". First, under this type of influence we might speak of the "Machiavelli Tradition" of which Greene has much to say in this work. Greene follows the lead of his age when he refers to Machiavelli's teaching as that "pestilent Machivilian policie". Mr. Edward Meyer has made a particular study of the Machiavelli Tradition as it appears in Elizabethan Drama, and incidentally in other Elizabethan literature, and has published the results of this study in a very interesting book, entitled "Machiavelli and the Elizabethan Drama". The reason for classifying the use of this tradition under the "fashions of the day" will be obvious upon a reading of this book, for in it Mr. Meyer points out the fact that the Elizabethan conception of Machiavelli was very erroneous. In the preparation of his work Mr. Meyer discovered 395 references to Machiavelli in Elizabethan literature, which

25. See S. L. Wolff, Robert Greene etc., p. 358.
fact indicates the extent and influence of the tradition in Elizabethan England. He shows us how a warped conception of Machiavelli had originated in the work of the Frenchman, Gentillet, who published a book entitled Contre-Machiavel in France, 1576. This work was translated into English in 1577. Gentillet's book pictured Machiavelli not only as an atheist, but as a despicable character, constantly engaged in cruelty, perfidy, cheats, and vices of every kind. This, then is the conception taken over into Elizabethan literature. Scarcely a writer failed to mention Machiavelli. Lodge, Heywood, Webster, Marlowe, Jonson, Shakespeare, Greene, Kydd, Nashe, and later, Cowley and Butler (Hudibras) used the tradition until it was exceedingly trite before any of Machiavelli's works, with the exception of The Prince, were known in England. By 1640, the tradition had lost much of its original significance, Post-Restoration literature often picturing Machiavelli as a conceited, and would-be shrewd person. The earliest extant edition of The Prince in England is dated 1640, but the students at the Universities seem to have had access to one previous to this time. Marlowe gives to Barabas, in his Jew of Malta, many traditional Machiavellian traits. Shakespeare's Richard III is a traditional Machiavelli, and Kydd gives to Lorenzo, in his Spanish Tragedy the same characteristics. In addition to these striking instances, he is mentioned in innumerable plays, never as a brave Machiavelli who had a political system in which he believed conscientiously, but always as a cruel instigator of crimes and deceptions. It is
as an atheist that he is condemned here by Greene. Mr. Meyer says of this:— "How utterly false this accusation was, readers of Machiavelli know; he was anything but an atheist, though he dared to compare heathenism with Christianity". 26

Lord Byron's note upon the line, "Here Machiavelli's earth returned to whence it rose", is interesting in this connection. 27 He says:— "The fact is, that Machiavelli, as is usual with those against whom no crime can be proved, was suspected of and charged with atheism." 28

Next in order under the fashions of the day comes Greene's employment of euphuistic phraseology. Even this might be claimed in part as a characteristic of the Renaissance, since its writers were conscious stylists. However, the real Renaissance spirit never permitted figurative profuseness to result in the obscurity of meaning which we find in much of the work of Lyly and Greene. Probably the true source of Euphuistic style is to be found in the rhetoricians of the Middle Ages. They had worked out and systematized many word schemes, for the sake of ornamentation. It is a mistake to think of Euphuism as originating with Lyly. He had merely popularized the practice at a time when his age called for it. For a schol-

27. See Childe Harold, Canto IV. 54.
28. See Discorsi I, 11.
arly treatment of the probable sources of Euphuism see Croll’s intro-duction to his late edition of Lyly’s Euphuas. Greene’s use of euphuistic style was just another instance of his subscribing to the latest fashion, out of commercial reasons. Court life became a prominent factor in social England with the reign of Elizabeth. This created a demand for a court language. Lyly supplied it, and Greene adopted it in an exaggerated form. By the time the Groatsworth of Wit was written Euphuism was out of fashion, and Greene had discard-ed its methods to a great degree. However, some remnants of the style remained with him even at this late date, and make their appearance in this work. The most prominent remnant of the euphuistic tendency is to be found in his employment of alliteration. The following examples will serve to illustrate, though striking examples might be drawn from almost any portion, with the exception of the Farmer Bridegroom’s tale:—“there was sometime a Citie situated”29, and “a sixpeny reward in signe of my superficiaall liberality”30.

Three practices of Euphuism, ordinary alliteration, the repetition of an introductory word, and an indulgence in metaphor, are il-lustrated in the following passage:—“The Sea hath scarce so [many] ioperdies, as populous Citties have deceiving Syrens, whose eies are Adamants, whose wares are witchcrafts, whose doores lead downe to death”.31

30. Ibid., p. 106:3.
The following triadic sentence, with its repetition of word endings presents a euphuistic characteristic:— "But death is relentless, and will not be intreated: witlesse, and knowes not what good my gold might do him: senselesse, & hath no pleasure in the delightfull places/ I would offer him". 32

Greene makes frequent use of the rhetorical question. 33 We find an occasional antithetical sentence, though they are comparatively rare in this particular work. One clear illustration is found in the phrase:— "if I finde thee firme, Lamilia will be faithful: if fleeting, she must of necessitie be infortune that having never seene any whome before shee could affect, shee shoulde bee of him iniuriously forsaken." 34

Another euphuistic trait of Greene's which appears in this work is his indulgence in references and allusions of that "unnatural natural history" type, to which Mr. Jusserand devotes a chapter of his book, The Elizabethan Novel in the Time of Shakespeare. Instances of this occur in Greene's reference to the "camelion" as an animal which fed upon air, and to the "Basiliske" whose "eyes their venim do disperse". 35 The use of such similes is probably due to the influence of the "exempla" of the Medieval sermon. The falsity of the similes

33. Ibid, p. 115.
34. Ibid, p. 119.
35. Ibid, p. 130.
employed was probably owing to several causes. The Elizabethan period was an age of adventure, and the tales of travelers, often none too true to begin with, suffered dreadful exaggeration under constant repetition. Many of the false similes had their genesis in the fabulous descriptions of plants and animals then in print. The Anglo Saxon bestiary\(36\), and the later thirteenth century bestiary\(37\) furnished many marvellous stories of animals from which both the Medieval preacher, and the Elizabethan writers drew their similes, and metaphors. That these beliefs were still prevalent in Elizabethan England is shown by the publication in 1607 and 1608 of two folio volumes, written by Topsell, and purporting to be a compendium of the knowledge of the day concerning the nature of the beasts, and serpents of the world.\(38\) Moreover, Pliny's Natural History had only recently made its appearance in England, and the Elizabethan writers reveled in the wisdom it contained, while their imagination, constantly adding to its data, gave rise to the most amazing of tales.

The mythological allusions, and the free use of classical Latin throughout this work are in part an echo of the euphuistic school. Those who delighted in reading the euphuistic novel were pleased

\(36\). Fragments of this are to be found in the Codex Exoniensis, edited by Thorpe, London, 1842.

\(37\). Le Bestiaire d’Amour, of Richard Fournival, was written in the 13th. century. Edited by Hippeau, Paris 1840.

\(38\). The one, "The historie of Foure-footed beastes, describing the true and lively figure of every beast", the other, "The Historie of Serpents, or the second book of living creatures".
with such classical references because they sounded learned, and gave to their readers an air of superior learning as they pored over these romances. A more exact classification would group these last named influences on Greene as classical. They are after all a part of the Renaissance, for this new interest in classical knowledge was born of Renaissance discoveries in the field of classical literature, and the consequent translations of classic masterpieces. By actual count we find scattered through the pages of the Groatsworth of Wit eleven allusions to mythological characters, nineteen passages of classical Latin, and references to two classical writers, "Tullie", and "Juvenall".

Of all the classical writers whose influence was felt in early Elizabethan literature, Ovid was probably chief. His Metamorphoses afforded an inexhaustible supply of mythological knowledge, while his love poems were rich treasuries for these Elizabethan dealers in sentiment. The sources of these Latin passages will be given in the Notes whenever such sources can be found. There are two direct quotations from Ovid's Heroides, one from Virgil's Aeneid, one from Bortonius, and one from Juvenal. The other Latin passages are probably chiefly proverbs which had developed gradually through an acquaintance with and a study of Latin in the Universities. Greene, himself, was especially fond of proverbs. They occur repeatedly in all of his writings. Moreover, one of his works, the Royal Exchange, purports to be a translation of Italian proverbs, though in reality,
it is only a collection of proverbial lore arranged in such a manner that there are four proverbs for each subject.

One more characteristic feature of the Groatsworth of Wit bears the mark of his age upon it. This is his use of the lyric within his prose narrative. Here, again, Greene was following a fashion. In Italy, Sannazaro had preceded him. In England, Painter, Gascoigne, and Fenton had adopted it, while Greene's contemporaries, Sidney, and Lodge made constant use of the lyric in their prose works. Frequently these lyric poems had no essential connection with the narrative in which they were imbedded. They were often used for purposes of ornamentation. Some were merely incidental "sonnets" on the subjects of love, beauty, and like themes. Still others were intended to reveal the various moods of love, melancholy, sorrow, and repentance. In general, the motifs of the Elizabethan sonnet writers became the motifs of these imbedded poems, and those of Greene are no exception. In all of his romances there are included ninety lyric poems. Four of these are found in the Groatsworth of Wit. The one in which he declaims against courtesans is not typically Elizabethan, except in that it adopts a metrical mould common in Elizabethan lyrics, the six line iambic pentameter stanza. Lamilia's poem, especially the "lightly tripping refrain",

"Fie fie on blind fancie,
It hinders youths ioy:
Faire virgins learne by me,
To count love a toy."

is characteristically Elizabethan in its movement and spirit.
The two repentance poems, also might be said to follow a conventional tendency of Greene's day, but there is more than this to be said for them. These two lyrics possess a note of sincerity which saves them from being totally conventional. They are as sincere as the prose in which they are imbedded, and the few facts that we know concerning the circumstances of Greene's final illness cause us to believe that these lines spring from real sorrow, and from a genuine feeling of repentance.

In conclusion, then, what can be said of Greene as a distinct literary figure? When we find him governed in his literary pursuits to such an extent by foreign influences, we are inclined to consider him a sort of literary ape who donned the literary dress of his time, and carried off the prize. If this be true, we must concede that it required a deal of genius and versatility to be able to wear the various garbs so well. Nevertheless, in spite of all this imitation, Greene did possess originality in no mean proportion, and made a decided contribution to literature in the force, strength, and simplicity of his narrative. He wore the tinsel until its cheapness was apparent, when stripping himself free from its glitter and show, he revealed by means of his own imagination the true, unadorned Renaissance spirit.
IV. THE STRUCTURAL ANALYSIS OF "GREEN'S GROATSWORTH OF WIT"

I--The Story Proper---pp. 1-34

1--Setting---probably London.

2--Characters
   Gorinius, a usurer.
   Roberto, the oldest son of Gorinius, and a scholar.
   Lucanio, the youngest son of Gorinius, and a dupe.
   Lamilia, the courtezan.
   The Player.

3--Plot---Follows more or less closely the prodigal-son tradition:
   The father dies--Lucanio inherits wealth--Roberto is willed an old groat with which to buy wit--Roberto agrees with Lamilia to cozen Lucanio of his money--Lucanio is duped--Lamilia breaks agreement with Roberto--Roberto meets with Player--writes plays--falls into vice--remembers legacy--repents.

4--Interpolations in the Story Proper

   a---Lamilia's Song---p. 11

   b---Lamilia's Tale---p. 18
   Characters
   The Fox.
   The Badger.
   The Ewe.
   The Shepherd.
   The Shepherd's Dog.
   Incidents---The fox entraps the badger--spoils the ewe--escapes--leaves the badger to the mercy of the dog.

   c---Roberto's Tale---pp. 19-24
   Characters
   The Squire.
   The Bride, his daughter.
   The Farmer Bridegroom.
   Young Gentleman, a former suitor.
   Mother Gunby.
   Marian, her daughter.
c---Roberto's Tale, continued
Incidents---Marriage of the farmer's son and the
squire's daughter--Young Gentleman forms
plot to cheat the bridegroom of his bride,
in which plot the other characters assist.

d---Roberto's Poem---p. 27

II--Revelation of the Autobiographical Intent, and the Repentance of
the Author---pp. 35-39

Divisions according to content:--
1--A Repentance Poem---pp. 35-36.
2--A Prose Lament---pp. 36-37.

III--An Epistolary Address to his Friends---pp. 39-44.

IV--A Farewell Warning to All Men in the Fable of the Ant and the
Grasshopper---pp. 44-46.
V. THE GENERAL CHARACTER OF "GREEN'S GROATSWORTH OF WIT"

We have only to glance at the foregoing analysis of the Groatsworth of Wit to appreciate the difficulties which arise upon an attempt to classify this work satisfactorily as a literary type. Its four chief structural divisions are clearly perceived, but when we come to analyze the work minutely we find it to contain many poems, fables and frame tales. These various divisions and subdivisions present an interesting study from different points of view. Some possess a narrative and structural interest for us, others are historically important because of the light they throw upon the author and his contemporaries, while each part presents a study in its language, and in the spirit of its content.

Let us bear in mind that the criticism and discussion contained in the following pages of this introduction are concerned primarily with the Groatsworth of Wit, and are therefore not to be taken as an adequate standard by which to judge of Greene's work in general. That we may not be brought by an analysis of this work to under estimate or overestimate his place in the field of letters, a word might well be inserted here with regard to his general importance. Greene performed a distinct function in the development of both the romance and the drama, and that service should not be forgotten.

Greene wrote at a period in English literature when both language and letters were in a transitional and experimental state. Writers were trying out new methods, under the influences of new and foreign
standards. The language had been suddenly confused by the inpouring of many foreign words and terms, and as a result, adjustments had to be made. Thus we find Greene, with many other writers of his day, experimenting with the new forces, and evolving new principles in the literary realm. By stripping the Renaissance potentialities of their claptrap and superficialities, these writers opened the way for Shakespeare's wonderful creations, and for later advances in the art of novel writing.

1. ITS STRUCTURAL AND NARRATIVE QUALITIES—Returning to the work in question, we direct our attention first to the story proper, whose chief interest for us is in its narrative and structural qualities. When we consider that Greene devotes thirty-four out of the entire forty-six pages of this pamphlet to the story proper, with its interpolated tales and lyrics, we conclude quite naturally that his primary aim must have been to give to his age another story. Any critical study of this work, then, must aim at a discovery of his methods in the narrative, and at an estimate of the success which he attained in using them.

The element of setting is practically negligible. It is given entire in the few opening lines:—"In an Island bound with the Ocean, there was sometime a City situated, made rich by Marchandize and populous by long space: the name is not mentioned in the Antiquary, or else wore out by times Antiquitie: what it was it greatly skilles not: but therein thus it happened."
Greene is deficient in the power of creating a setting for his stories. The creation of landscape or other descriptive settings is essentially foreign to his powers, or at least to his interests. He endeavors at times to make up for this deficiency by substituting the names of places and of individuals, together with stray references to the land of his story, but on the whole he neglects this element because of his love for the narrative, itself.

Greene follows this brief and indefinite setting with the exposition, in which he introduces and describes his first group of characters, Gorinius, with his two sons, the younger, Lucanio, and the elder, Roberto, the "Scholler". This group, with the attendant story concerning them, forms the first part of the traditional prodigal-son plot, with the exception of some variations already noted. The two devices, the division of the inheritance, and the issuance of wise counsel by the father, are retained.

Greene's characters are not well drawn. He gives an extended description of Gorinius, and makes him speak long drawn out monologues, supposedly to reveal to us his character, but when Greene is through with him he is only a type. We know he was a usurer of the shrewd and "respectable" type, not of the class who bought up cracked angels at nine shillings apiece and, soldering them, resold them at an advantage. Compare the statement, "his Angels being double winged flew cleane from before him". And still Gorinius does not in himself

39. See ante, 12-17.
appear to be different from any other London usurer.

The other characters of the group are likewise indistinct as individuals. Lucanio "was of condition simple, shamefast, and flexible to any counsaile"40; but there are scores of such people. Later in the story he is made to appear unbelievably ridiculous as he dances before Lamilia, "corvetting like a steede of Signor Roccosa teaching"41 and far from becoming more distinctly an individual he becomes more and more an unreality. Moreover, Roberto not only fails to impress us as being a real character, but because of insufficient motivation back of his actions, he appears exceedingly inconsistent. At the opening of the narrative he is described as a puritanical prig, who would scorn a desire for wealth, and especially for wealth acquired through usury. Yet, immediately upon his father's death we find him possessed of envy which turns "the sweetnesse of his studie to the sharpe thirst of revenge".42 Later, Greene drags him through despair, prosperity, and roguery, into poverty and repentance, but still he fails to stand out either as a type or as an individual.

Like observations might be made of the other two characters, who are later introduced into the plot. Lamilia is a courtesan, in no respects different from the ordinary type of courtesan so common in the literature of the period. This type of character was the inseparable instrument of the prodigal-son story, for according to the tra-

41. Ibid., p. 118:16.
42. Ibid., p. 110:25.
dition as it existed then in literature, the prodigal, having received his inheritance, fell a prey to the wiles of such a woman, who feasted and made merry with him until she had secured his money, when she turned him out penniless. He was then on the high road to swine-feeding, and ultimate repentance. In Francesco's Fortunes Greene creates another courtesan, Infida, to whom Lamilia is an exact counterpart, the only distinction being a difference in name.43

Greene makes no attempt to characterize the player. As we have previously indicated he is a substitute both here and in Francesco's Fortunes for the swine-feeding element of the prodigal-son plot. This plot device is uniquely Greene's and probably grows out of his own personal experience.

So much then for Greene's specific characters. With regard to his powers of characterization in general it may be observed that he generally fails to produce any character development. If he wishes a change to occur in the dispositions or moral bent of his characters, Greene tells us about it instead of having his characters reveal this change by their own thoughts, words, and actions. Thus he says of Roberto:— "which Roberto perceiving, and pondering how little was left to him, grew into an inward contempt of his fathers unequall legacie, and determinate resolution to worke incauto al possible injurie: Here upon thus converting the sweetnesse of his studie, to the sharpe thirst of revenge, he (as Envie is seldom idle) sought

43. See the review of Acolastus, ante p. 13.
out fit companions to effect his unbrotherly resolution. Now a novelist of character would make much of the process by which this change was brought about in Roberto, a process which Greene passes over with a word. In fact he tells us about Roberto all along. This illustrates again a characteristic quality of Greene as a writer. His chief interest seemed to be in the narrative, and because of this interest, he fails to make of his characters real, living, growing individuals.

Turning from a discussion of Greene's characters to the plot of the story, we find that it is modeled upon a variation of the prodigal-son tale, a model which had been used earlier by Greene, as well as by his predecessors and contemporaries. Thus we see that his materials and plot devices were already prepared for him. His merit will lie in the use he makes of them. Greene's primary talent lay in the narrative. This statement should be modified, however, for he was not an expert with the sustained plot, though he was master of a single situation such as appears in the tale of the Farmer Bridegroom. Probably none of his works illustrate this distinction so well as does the Groat'sworth of Wit, for while his narrative powers are shown at a disadvantage in the story proper, this included tale is one of his best. In the frame story Greene attempts to moralize, introducing euphuistic phrasing, and classical references in great numbers. Moreover, he delays the action by the long drawn out

44. See G., Vol. XII, p. 110.
monologs and soliloquies which Gorinius speaks. We find that by exact count the three longest speeches contain 394, 342, and 237 words respectively. The serve as a vehicle for moralizing, and while they contain the traditional words of wisdom of the prodigal-son tale, and serve to a slight extent for a revelation of character, their introduction is unpardonable when an audience is waiting for a story.

In addition to these monologs, Greene impedes the movement of the narrative by the intrusion of his own puritanical observations. For instance, he cannot forego using such a good opportunity for comment on the transitoriness of things as the death of Gorinius presents, and introduces the following melancholy observation:—"But as all mortall things are momentarie, and no certaintie can bee founde in this uncertaine world," etc. 45 It is interesting to note that this is the cry of so many of the later Elizabethan sonnets, especially those of Shakespeare.

Again, he indulges in moralizing, and at the same time gratifies his euphuistic love of alliteration and metaphor in this interesting passage:—"Neither in such a case is ill companie farre to seeke, for the Sea hath scarce so [many] ioperdies, as populous Citties have deceiving Syrena, whose eies are Adamants, whose doores leade downe to death." 46 These are but a few of the many examples that might be given. However, it might be remarked that our more

45. See G., Vol. XII, p. 104.
46. Ibid, p. 111.
modern novelists have been found as guilty as Greene in this point of intrusion, a fact, however, which does not alter the seriousness of the effect in the least.

We have remarked that Greene could not handle a sustained plot. It might be added, neither could he master an intricate one. Numerous complications of wills would have enmeshed him in difficulties from which he could never have extricated himself. It is interesting to note in this connection that he uses his characters in groups of two and three, and that he disposes of one group before he brings in fresh plot complications. Gorinius dies, and the scene with Lamilia is introduced. Not until this scene is concluded is the player introduced into the story. This is not a contention that skill in plot handling depends upon the introduction of numerous characters and manifold plot intricacies. On the contrary, many novelists, of whom Thomas Hardy is a good example, have since manifested good judgment by confining their attention to a limited number of characters, thus centering the reader's attention upon some particular point of character development, or upon the movement of the story. Nevertheless, evidence points to the fact that Greene resorted to a limited number from necessity, because he could not manage the situations arising from the introduction of many characters. Even with only three characters the story halts at certain points, while Greene goes back to explain a situation or marshall the facts of the story together. Such an instance occurs at the following point:—"Heare
by the way Gentlemen must I digress to show the reason of Gorinius speech: 47 Following this digression the narrative is resumed and carried on. Again, after he has formally dismissed the story of Lucanio, and Lamilia, he reintroduces them at a point where the account of Roberto should not have been interrupted. 48

Finally we come to speak of the frame tales imbedded in this narrative. We have already indicated the relative importance which Greene attaches to the included tale and the story proper, and have pointed out some examples from his works by way of illustration. In the work under discussion by far the greater interest is centered in the story proper, the tales being introduced as "caveats" or warnings. Lamilia's tale is a warning to Roberto to beware lest his fate be the same as that of the tricked badger, while Roberto reciprocates with the following threat:- "Multa cadunt inter calicem supremaq. labe," intimating that Lamilia had better carry out her part of the agreement, or he will fail her. 49 Thus we may truly say that these tales have a legitimate place in the story proper, and yet are not inherent in, but wholly incidental to the narrative. 50

The origin of the frame-tale structure, and of the fable in

47. See G., Vol. XII, p. 106.

48. Ibid., p. 133.

49. Ibid., p. 119.

50. For the probable origin of the reciprocal telling of tales by way of warning, see ante, p. 20.
narrative have already been discussed. However, something should be said here of the importance of the tales in themselves, for it is just in this field of the single incident that we find Greene at his best. Here he is unhampered by the unwieldy machinery of the sustained plot, and is left free to tell his story, naturally, simply, and directly. The included tale of the Farmer Bridegroom is ranked with that of Tompkins the Wheelwright as the best of his tales. In it Greene lays aside all paradoxical and antithetical phraseology, all euphuistical alliteration, all moralizing and soliloquizing, with the exception of an occasional warning to Lamilla, and proceeds naturally and rapidly with his story. In fact, his interest in the tale, and his consequent haste lead him occasionally into carelessness. At one time, for instance, he says, "Anone came Marian", without having first informed us that Marian and Mother Gunby's daughter are one and the same. As a consequence we leave the narrative for a moment to assure ourselves of having met Marian before. However, few such instances occur, and on the whole the story is exceptionally well and entertainingly told. The following passage will illustrate well the strikingly rapid movement of the narrative:—

"Well, Supper past, dauncing ended, all the guests would home, and the Bridegroom pretending to bring some friend of his home, got

51. See ante, p. 17 ff.
52. See Greene's Vision, G. Vol. XII.
53. See G. Vol. XII, p. 105.
his horse, and to the Parke side he rode, and stayed with the horse-
men that attended the Gentleman.

"Anone came Marian like mistris Bride, and mounted behind the
gentleman, away they post, fetch their compasse, & at last alight
at an olde wives house, where sodenly she is convoyed to her chamber,
& the bridegrome sent to kepe her company:"

In these passages the narrative literally races along, in strik-
ing contrast to its slow progress in the story proper, weighted down
as it is there by extended monologs and moralizations. It is of
Greene's narrative power exhibited in this tale that Mr. Wolff says:-
"The sheer narrative talent exhibited here, if applied to a worthy
theme, would have served to make a great story. The rubbish of Euphu-
ism, of allusion and jargon and all faddishness, has dropped off; the
imagination has its way in the end. And this progress seems typical
of the general function of the Renaissance in maturing English liter-
ature. Even so, in the rising scale of Shakespeare's plays, even so,
in the whole great course of Elizabethan letters, the Renaissance
vanishes more and more in the consummation of its own perfect work.
It emancipates the writer from its own jingle and glitter, the jin-
gle and the glitter of chains; and gives him to himself at last in
the freedom of power fulfilled."

Before we leave the story proper, something should be said of

54. See G. Vol. XII, p. 124.
55. See S. L. Wolff, Robert Greene, etc., p. 373.
the imbedded lyrics. The general use of the lyric in this way, and the prevalence of certain lyric motifs which Greene makes use of, have been discussed elsewhere in this introduction. It is necessary, therefore, at this point to consider merely the relation which these poems bear to the main story. The first of these, Lamialia's song, has a direct and purposeful connection with the narrative from the fact that she sings for the express purpose of alluring Lucanio. There is in Francesco's Fortunes a companion song by Infida, with a similar purpose.

The functional relation of the second lyric, Roberto's declamation against courtezans, is not so evident. The use of verse seems to result chiefly from a desire on the part of Greene to follow a fashion. We feel certain, however, that prose would have been a much more effective instrument in the hands of Greene here, and the verses in themselves have little or no merit.

Before concluding the treatment of the structural and narrative qualities of the Groatsworth of Wit, we should consider briefly the two remaining lyrics included in the other divisions of the pamphlet. The first repentance poem, and likewise that one included in the fable of the Ant and the Grasshopper, carry with them a note of sincere feeling. They clearly express a mood, and the fulfilment of this function is a reason for their use. However, beyond this they serve

56. See ante, p. 29.

57. See Francesco's Fortunes, G. Vol. VIII, p. 75.
little purpose and in a sense destroy the unity of the structure. They, too, seem to represent a catering to fashion, and are not the result of an impulse to express a mood which could be satisfied in no other way.

2. THE AUTOBIOGRAPHICAL INTENT---So far as the narrative quality enters into the three remaining divisions of the work, the points already made will apply to them also. However, in connection with the remainder of the pamphlet, the problems of autobiographical intent, and sincerity are more obviously important.

The first of these problems, that of autobiographical intent, reverts back to the story proper, from the very beginning. Greene says by way of introducing the second division of the work: "Here (Gentlemen) brake I off Robertos speech; whose life in most parts agreeing with mine, found one selfe punishment as I have doone. Heereafter suppose me the said Roberto, and I will goe on with that hee promised: Greene will send you now his groatsworth of wit, that never shewed a mitesworth in his life: and though no man now be by, to doe me good, yet ere I die, I will by my repentance indevor to doe all men good." 58

The expression "most parts" gives us legitimate reason for making a distinction between the autobiographical and non-autobiographical elements of the story. The dearth of facts concerning Greene's life gives rise to difficulties in making this distinction. There

58. See G. Vol. XII, p. 137.
are three sources from which the few facts we have are obtained. First, Cooper's Athenae Cantabrigienses, and the Registers of the Stationers' Company, which latter source, by the way, is not always reliable, owing to the failure on the part of clerks to register many writings. The second source is in the works of Greene's contemporaries, Nashe, Harvey, and Chettle. These men made frequent reference to Greene, especially Nashe and Harvey in the course of their famous quarrel, which was closely connected with Greene. Finally, probably the chief store of information is that found in Greene's supposedly autobiographical works, Fracancesco Fortunes, the Groat'sworth of Wit, and the Repentance. This source is valuable, but must be used with judgment. Greene talked much about himself, but of course we cannot be absolutely sure at all times as to his sincerity and exact truthfulness. More will be said later of this point.

With the first step in the direction of selecting autobiographical facts, we are confronted with the question of Greene's parentage. Was Gorinius Greene's father? The only evidence we can produce in answer to this question is from the second part of his Repentance:

"I Neede not make long discourse of my parentes, who for their gravitie and honest life [were] well knowne and esteemed amongst their neighbors; namely, in the Cittie of Norwicht, where I was bred and borne. But as out of one selfe same clod of clay there sprouts both stinking seeds and delightfull flowers: so from honest parentes of-

59. See G. Vol. XII, p. 171.
ten grow most dishonest children; for my Father had care to have mee in my Non-age brought up at schoole, that I might through the studie of good letters grow to be a frend to my self, a profitable member to the common-welth, and a comfort to him in his age."

This desire on the part of Greene's father that his son should be educated would scarcely admit of the following remark of Greene's if his own father was intended by the character, Gorinius: "The other was a Scholler, and married to a proper Gentlewoman, and therefore least regarded, for tis an olde said saw: To learning and law, ther's no greater foe, then they that nothing know." 60

When we consider that this second part of the Repentance purports to be a sane, unimpassioned account of Greene's life, we have no other alternative than to accept it as a true statement of facts, and hence must discard much of the Groatsworth story as not autobiographical. If Greene had a younger brother, Lucanio, whom he duped into being cozened by a courtezan, we have no evidence of it. Consequently, this element of the narrative must be discarded for want of proof.

Next, the character of Roberto, himself, raises a question in our minds. Was Greene a puritanical "Scholler" when he returned from the University? The Repentance again produces evidence to the contrary: --"But as early pricks the tree that will prove a thorne: so even in my first yeares I began to followe the filthines of mine

60. See G. Vol. XII, p. 103.
owne desires, and neyther to listen to the wholesome advertisements of my parentes, nor bee milde by the carefull correction of my Maister. For being at the Universitie of Cambridge, I/ light amongst wags as lewd as my selfe, with whome I consumed the flower of my youth, who drew mee to travell into Italy, and Spaine, in which places I sawe and practizde such villainie as is abominable to declare....At my return into England, I ruffled out in my silks, in the habit of Malcontent, and seemed so discontent, that no place would please me to abide in, nor no vocation cause mee to stay my selfe in:"\textsuperscript{61}

The next apparently autobiographical element appears when Lamia calls Roberto a "poore pennilesse Poet", and a little farther on refers to him as "Faithlesse Roberto, that hast attempted to betray thy brother, irreligiously forsaken thy wife, deservedly beene in thy fathers sie an abiect:"\textsuperscript{62} These inferences are also substantiated by the following from the Repentance:--

"Nevertheless seone after I married a Gentlemans daughter of good account, with whom I lived for a while: but for as much as she would perswade me from my wilful wickednes, after I had a child by her, I cast her off, having spent up the marriage money which I obtained by her.

"Then left I her at six or seven, who went into Lincolneshire, and I to London: where in short space I fell into favor with such

\textsuperscript{61} See G. Vol. XII, pp. 171-172.

\textsuperscript{62} Ibid., p. 123.
as were of honorable and good calling. Thus my misdemeanors (too many to be recited) caused the most part of those so much to despise me, that in the end I became friendles, except it were in a fewe Alehouses, who commonly for my inordinate expences would make much of me, until I were on the score, for more than ever I meant to pay by twenty nobles thick. 63

The scene with the player is in all probability true and experimental in the main. For we find the following account in the Repentance:—"but after I had by degrees proceeded Maister of Arts, I left the Universitie and away to London, where (after I had continued some short time, & driven my self out of credit with sundry of my frends) I became an Author of Playes, and a penner of Love Pamphlets, so that I soone grew famous in that qualitie, that who for that trade growne so ordinary about London as Robin Greene." 64

With regard to the time when Greene first began to write plays nothing definite can be said. Mr. Churton Collins, in his late edition of Greene's plays, says that he wrote none prior to 1691. However, his arguments do not seem convincing in the light of those advanced by Grosart, Storozhenko, Dickinson, and Fleay for an earlier date. These latter arguments are reasserted by Mr. Gregg in his review of Mr. Collins' edition. 65 The reproduction of these dis-

63. See G., Vol. XII, p. 177.
64. Ibid., p. 172.
cussions would require too much space here. Suffice it to say that they are sufficiently convincing to throw the probability of truth upon the incident of the player, and Greene's subsequent writing of plays.

The ensuing account of Roberto's debauchery, his friendlessness, and his abject poverty are also substantiated by some of Greene's statements in his Repentance:—"Yong yet in yeares, though olde in wickednes, I began to resolve that there was nothing bad that was profitable: whereupon I grew so rooted in all mischiefe, that I had as great delight in wickednesse, as sundrie hath in godlinesse: and as much felicitie I tooke in villainy, as others had in honestie..... From whordome I grew to drunkennees, from drunkennees to swearing and blaspheming the name of God, hereof grew quarrels, frayes, and continual controversies, which are now as wormes in my conscience gnawing me incessantly......Thus my misdemeanors (too many to bee recited) caused the most part of those so much to despise me, that in the end I became friendles," 66

So far we have produced evidence from the Repentance alone. The chronological facts concerning Greene's life produced in a foregoing division of this introduction agree on the whole with the Repentance account. 67 Moreover, the quotations last cited concerning his life of alternating prosperity, wickedness and debauchery are

66. See G. Vol. XII, pp. 173, 174, and 177.
67. See ante, pp. 6, ff.
corroborated to a certain degree by both Harvey and Nashe. Harvey's statement, as well as Greene's deprecatory account, should probably be taken "cum grano" for we must remember that Harvey was an enemy of Greene's because of the insults he felt were offered to his family in a former work of Greene's, A Quip for an Upstart Courtier. In the second of his celebrated "Four Letters", written as a retort to Greene's supposed insults, Harvey says:

"I was altogether unacquainted with the man, & never once saluted him by name: but who in London hath not heard of his dissolute, and licentious living; his fonde disguisinge of Master of Arte with muffianly haire, unseemelye apparell, and more unseemelye Company; his vaineglorious and Thra sonicall bravinge: his piperly Extemporizing, and Tarletonizing; his apish counterfeiting of every ridiculous, and absurd toy: his fine coosening of Juglers, and finer juggling with cooseners: hys villainous cooging and foisting; his monstrous swearinge, and horrible forsaying, his impious profaning of sacred Textes: his other scandalous and blasphemous ravinge: his riotous and outrageous surfeitinge; his continuall shifting of lodgings: his plausible masteringe, and banquetinge of roysterly acquaintance at his first comminge; his beggarly departing in every hostisses debt; his infamous resorting to the Banokside, Shorditch, Southwarke, and other filthy hauntes: his obscure lurkinge in basest corners: his pawning of his sword, cloake, and what not, when money came short; his impudent pamphletting, phantasticall interluding, and desperate libelling,
when other coozening shifts failed.\(^{68}\)

Nashe’s reply to this statement of Harvey’s is probably nearer the truth, since it is less bitter and impassioned:—“Hee inherited more vertues than vices: 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 pendant.

"Why should art answer for the infirmities of manners? Hee had his faultes, and thou thy follyes.

"Debt and deadly sinne, who is not subject to? With/ any notorious crime I never knew him tainted.

"A good fellowe hee was, and would have drunke with thee for more angels then the Lord thou libeldst on gave thee in Christa College......his onely care was to have a spel in his purse to conjure up a good cup of wine with at all times.\(^{69}\)

Greene, then, was probably much like all the other literary scribblers in Bohemian London, with possibly a strain of puritanism which gave him some few more pangs of conscience than his fellows.

However completely this story may have been autobiographical, we have no evidence that it was initially intended to be so. We do have evidence that the division included in the first thirty-four pages, the prodigal-son part, was but a part of a literary venture, the launching of which he has described in the Vision. After he is vis-


ited in his dreams by Chaucer and Gower, the latter of whom censures him for his continued writing of love pamphlets, he says:—"whereupon, as in my dreame so awooke, I resolved peremptorilie to leave all thoughts of love, and to applye my wits as neere as I could, to seeke after wisdome so highly commended by Salomon: but howsoever the di-
rection of my studies shall be limited me, as you had the blossomes of my wanton fancies, so you shall have the fruites of my better la-
bours."70

Greene was an excellent advertizer of his literary wares. He gives to his readers a hint of this prodigal-son adventure at the close of his Orphaeion, his earliest novel for 1590:—"I found that either I had lost love, or love lost me: for my passions were eased: I left Erecimus and hasted away as fast as I could, glad that one dreame had rid me of fancy, which so long had fettred me, yet could I not hie so fast, but ere I could get home, I was overtaken with repentance."71 This is probably an announcement of what is to follow, for soon in the same year he brought out his Mourning Garment, Never too Late, and Francesco's Fortunes. The first part of the Groatsworth of Wit is easily a part of the series, for although it was written later than the others of the series, Greene shows clearly that he is more interested in the story than in the autobiographical elements.

The prodigal-son tradition naturally suited Greene as a character,

70. See G. Vol. XII, p. 281.

71. Ibid., p. 94.
and this explains why he should have embodied much of the experien-
tial data of his life therein. We conclude, then, that although the
story told in the Groatsworth of Wit was probably never intended pri-
marily as autobiography, but as a prodigal-son tale, it was quite
natural that Greene's own life experience should enter into the story
since his was largely such a life of dissipation as that of the prod-
gal-son. For this reason, and because of the fact that his Repen-
tance, which was evidently autobiographical in intent, does not bear
us out in accepting the Groatsworth of Wit as pure autobiography, we
should exercise care in sifting out the autobiographical from the non-
autobiographical facts. Exclusive of some of the details, however,
which do not tally with the facts of Greene's life which we have from
him and from his contemporaries, the central facts of the story may
be quite exactly duplicated from the life of Robert Greene.

3. THE SINCERITY OF GREENE'S REPENTANCE—The preceding discussion
leads quite naturally to the second question involved in this section
of the work. Was Greene's repentance sincere? I think most author-
ities agree that in these last pages of the Groatsworth of Wit, and
in the ensuing Repentance, he was sincere. We have indicated that
these repentant prodigal-son stories were probably a part of a com-
mmercial scheme. However, when we consider that the last pages of the
Groatsworth of Wit, and The Repentance were written when he was near
death, and when we compare their general tone, and directness of
style with that found in the first division of this pamphlet, they
show plainly the marks of sincerity. But the repentance is, in all probability, born as much of fear as of remorse. The change in tone at the close of the first thirty-four pages was no doubt due to a more serious attack of his disease. Thereupon, fear and remorse plunged him into a morbid harangue of himself and of his works. Although we cannot doubt his intended sincerity, yet it seems that Greene's representation of his faults as being so much blacker than those of others is a result of an exaggerated conception of his depravity. He attaches entirely too great a stigma to his works when he expresses the wish, "that those works with me together might be interd," He continues by saying, "But sith they cannot, let this my last worke witness against them with me, how I detest them. Blacke is the remembrance of my blacke works, blacker then night, blacker/ then death, blacker then hell."72

A comparison of his writings with those of his contemporaries show them to be as pure in language and spirit, and in many cases purer then some others. Mr. Grosart says relative to this point:—"To his undying honour, Robert Greene, equally with James Thomson, left scarce a line that dying he need have wished 'to blot'. I can't understand the nature of anyone who can think hardly of Greene in the light of his ultimate penitence and absolute confession. It is (if the comparison be not over-bold) as though one had taunted

72. See G. Vol. XII, p. 135.
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David with his sin after the fifty-first Psalm." 73

Mr. Jusserand says:—"His better self kept his writings free
from vice, but was powerless to control his conduct." 74 And Mr. Wolff
observes in this connection:—"Justice demands the acknowledgment that
Greene's imagination is entire and undefiled: in all these tales I
cannot recall a single sneaking allusion or prurient image or lasciv-
ious detail." 75

Concerning these laudatory opinions, Mr. John Clark Jordan ob-
serves:—"Such statements are common among Greene's critics. Without
depreciating the purity of Greene's writings, I think we have been
inclined to underestimate that of some other writers of fiction. I
fail to see that Greene stands out in striking distinction to Lyly,
Lodge, Sidney, or several others that might be mentioned." 76

The consensus of opinion seems to be that Greene's writings
were pure and wholesome when viewed in the light of his age. There-
fore we conclude that Greene's condemnatory remarks concerning them
were born of a morbid conscience. This, however, does not detract
from the sincerity of his remarks, but only from the essential truth
which they convey to the reader. He was facing death, after having
led a life of dissipation which had wasted him physically, and there

75. Robert Greene, etc., p. 350.
76. See Jordan's Robert Greene, p. 75, n.
can be little doubt that the puritanical element which crops out in so many of his writings had now led him into desperate straights of fear and remorse.

Finally, with regard to the sincerity of Greene's repentance the words of Cuthbert Burbie prefacing the Repentance, which was written but a short time after the Groat'sworth of Wit, should bear some weight here. Authorities are pretty generally agreed that the writing of the Repentance took place but a little later than the writing of the final pages of this pamphlet, and therefore the sincerity in the one would probably indicate a like sincerity in another of much the same tone, spirit, and content. Mr. Burbie, the publisher of the Repentance says:

"Gentlemen, I know you are not unacquainted with the death of Robert Greene, whose pen in his lifetime pleased you as well on the Stage, as in the Stationers shops: And to speak truth, although his loose life was odious to God and offensive to men, yet forasmuch as at his last end he found it most grievous to himselfe (as appeareth by this his repentant discourse) I doubt not but he shall for the same deserve favour both of God and man." 77

Furthermore, Cuthbert Burbie appends to the publication the following supposedly accurate description of "The manner of the death and last end of Robert Greene Master of Artes":

"After that he had pend the former discourse (then lying sore

77. See G. Vol. XII, p. 156.
sicke of a surfet which hee had taken with drinking) hee continued most patient and penitent; yea he did with teares forsake the world, renounced swearing, and desired forgivenes of God and the worlde for all his offences: so that during all the time of his sicknesse (which was about a moneths space) hee was never heard to swerae, rave, or blaspheme the name of God as he was accustomed to do before that time, which greatly comforted his wel willers, to see how mighty the grace of God did worke in him......

"During the whole time of his sicknesse, hee continually called upon God, and recited these sentences following:

'O Lord forgive me my manifold offences.
O Lord have mercie upon me,
O Lord forgive me my secret sinnes, and in thy mercie (Lord) pardon them all,
Thy mercie (O Lord) is above thy works.'

"And with such like godly sentences hee passed the time, even till he gave up the Ghost." 78

This account of Mr. Burbie's would carry more weight if he had not already given us in his preface the following puritanical purpose which led him to publish the Repentance:—"To conclude, forasmuch as I found this discourse very passionate, and of woonderfull effect to withdraw the wicked from their ungodly waies, I thought good to publish the same: and the rather, for that by his repentance they may as in a glasse see their owne follie, and thereby in time resolve, that it is better to die repentant, than to live dishonest." 79

78. See G. Vol. XII, pp. 184-185.
79. Ibid., p. 156
The evidence thus far cited relative to the sincerity of Greene's repentance seems to bear out the conclusion that the repentance note so strong in the Groatsworth of Wit and the Repentance, is sincere. Though the prodigal-son element, in the main story, and the repentance idea were probably only a part of a literary scheme, the fact that the last pages of the Groatsworth of Wit were written when he was near death precludes any great degree of skepticism concerning their sincerity. An allowance must be made in our own minds, however, for the very probable exaggeration of the causes for his repentance, as well as for the fact that it was not of the deep and vital type, but a repentance born of fear and remorse.

4. THE SATIRICAL QUALITY---We shall now undertake to discuss Greene's epistle "To those Gentlemen his Quondam acquaintance, that spend their wits in making Plaies". Little need be said concerning the form, since it is written like any exhortatory epistle. This letter is the best known portion of the pamphlet, because of the discussions it has elicited concerning the identity of the three friends addressed, and because of the famous "Shake-scene" passage therein contained. These questions have been treated elsewhere, and therefore, the only point for consideration here is the satirical quality of the epistle.80

Satirical writing was common among the Elizabethan pamphlet-

80. See Appendix and Notes for the identity of the friends, and the last division of this Introduction for the "Shake-scene passage".
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ers. Nashe was probably chief among these satirists, which fact accounts for his being called "young Juvenall" by Greene. Gabriel Harvey also wrote satire, chiefly of a rabid and bitter type.  

Although Greene wrote some satire, we find comparatively little in his stories. Much that we do find there is better classified as light irony. Again, in the treatment of this element we must revert to the story proper, for although the epistle, and especially the "Shake-scene" passage, is the most strikingly satirical part of the work, there are light touches of irony scattered throughout the whole of the pamphlet. The first use of irony occurs in the words of Gorinius as he divides the inheritance:—"onely I reserve for Roberto thy well red brother, an olde Groate wherewith I wish him to buy a groatsworth of wit."  

Again it occurs in the observations of Roberto concerning the simpleness of his brother, who is so easily duped by the courtezan. Moreover, many parenthetical passages inserted by the author throughout the work are either irony or satire.

Perhaps the first instance of real satire is in the passage in which Roberto, referring to Lamilia's house, says:-

"For of such places it may be said as of hell./

'Noctes atque dies patet atri ianua ditis'

"So their doores are ever open to entice youth to destruction."  

82. See G. Vol. XII, p. 106.
83. Ibid., p. 115.
Again, the second lyric contained in the story proper is a satirical outcry against deceiving courtesans. However, it is in the epistle that we find satire in abundance. When the author comes to speak of Shakespeare and his free use of the plays of the "University Wits" he gives us a species of satire born of revenge. In this passage is expressed real feeling direct from the heart of an injured and disappointed man. It represents the resentment of a "University Wit", who can boast of the title of Master of Arts, against a "country" author who "supposes he is as well able to bum-bast out a blanke verse as the best of you." To this feeling of resentment is added an element of personal chagrin on the part of Greene at seeing his reputation, once at the high tide of popularity, fading away under the rising star of a new genius. This is more than a pamphleteer's quarrel. The satire proceeds from the heart of a man embittered by envy. In the light of this fact, then, the language is remarkable for its purity. This very purity, on the other hand, makes for forcefulness in the satire. We have but to compare Greene's satire at this point with the preceding quotations from Harvey's "Foure Letters" and with the type of satire in Nash's Strange Newes to realize the striking difference between the usual pamphleteering style and this clean cut, sincere satire of Greene's. The former is of the blustering, lambasting type which finds satisfaction in the mere marshalling of an army of biting, cutting words, while the latter is a cry uttered from the heart.
We may well regret that Greene, on his death bed, should have felt such anger against a man like Shakespeare, but it should be borne in mind that Shakespeare had not yet produced the greatest of his works, and might have been at this time considered by Greene as a successful rival. In this connection, Mr. Felix Schelling says of Greene's claims as a genius:—"But there was another side, Greene was a genuine poet, an able playwright, a successful pamphleteer, all this despite his reckless life and wasted time. Such a man must have known of possibilities within which we cannot reconstruct from the broken remains of his work. Infinitely above the painstaking achievements of mediocrity is the comparative failure of an irregular genius such as Greene's." 54

5. PECULIARITIES IN ENGLISH---In conclusion, something should be said in a general way concerning the English used in this pamphlet. This is one of the most difficult questions to handle in a study of this kind, since our viewpoint changes so materially on such a question with the lapse of time. A usage which may seem peculiar to us now did not seem so the the sixteenth century, and may in reality have been more natural than ours. Moreover, since this paper does not purport to be a philological study, the causes for and the logical history of these changes cannot be considered. Yet, since there is a difference between the English used by Greene in this pamphlet, and that employed in present day literature, something

54. English Literature During the Lifetime of Shakespeare, p. 92.
should be said briefly by way of explaining that difference. A comparison of Greene's usage in the Groatsworth of Wit with that of his contemporaries reveals little peculiar to Greene, himself. The characteristics of his syntax are more or less characteristic of all the writers of the period. The Elizabethan tendency toward brevity, and the consequent disregard of grammatical rules on the part of the writers of the period, gave to their prose a certain nervous energy, a direct and running element which has been lost in our later striving after a polished and balanced style. A paragraph from Mr. Shepherd's History of the English Language will be sufficient to make clear the general linguistic tendencies in Elizabethan Literature:—"Clearness was preferred to grammatical correctness, and brevity both to correctness and clearness. Hence, it was common to arrange words in the order in which they came into the mind, with but slight attention to syntactical order, and the result was an energetic and perfectly clear sentence, though an ungrammatical one;......While we have gained much in precision, elegance, and delicacy of expression, since the days of Elizabeth, we have sacrificed much of the ancient melody, the bounding rhythm, the nervous energy of our earlier writers." Anyone who reads the Groatsworth of Wit with this generalization in mind will find it exemplified in the linguistic spirit of the pamphlet.

Any usage or construction found in this work which results in

85. History of the English Language, p. 172.
obscurity of meaning will be explained if possible in the Notes, or Glossary. A paragraph should be inserted at this point, however, on the function of prepositions in the Elizabethan period to avoid needless repetition in the Notes. Mr. Abbot has summarized the differences in function of the prepositions in Elizabeth's day, and those of our own time in the following paragraph: "One general rule may be laid down, that the meanings of the prepositions are more restricted now than in the Elizabethan authors: partly because some of the prepositions have been pressed into the ranks of the conjunctions, e.g. 'for', 'but', 'after'; partly because, as the language has developed, new prepositional ideas having sprung up and requiring new prepositional words to express them, the number of prepositions has increased, while the scope of each has decreased. Thus many of the meanings of 'by' have been divided among 'near', 'in accordance with', 'by reason of', 'owing to'; 'but' has divided some of its provinces among 'unless', 'except'; 'for' has been in many cases supplanted by 'because of', 'as regards'; 'in' by 'during'."

A word should be added concerning Elizabethan orthography. Absolute standards of spelling did not exist at that time. One word might be spelled in numerous ways on the same page, for which we have plenty of evidence in this particular work. Final "e", so characteristic of Middle English, was often retained in the six-

86. See Shakespearian Grammar, p. 94.
teenth century; "i" was quite regularly used where we use "j". Likewise, the character, "v", served as initial "u", while "u" was regularly substituted for "v". Moreover, the doubling of consonants was a matter of choice. On the whole, enough regularity prevailed in spelling to render a fairly convenient reading of published works possible.

VI. THE "SHAKE-SCENE" PASSAGE

The Groatsworth of Wit is known to many only through the famous and much debated "Shake-scene" passage. Yet, though this passage has been so thoroughly considered in the past, a critical edition of the Groatsworth of Wit would scarcely be complete without a summary of the discussion on this matter. Many of the chief Shakespearean scholars have left us their views concerning this passage. Among these scholars is Professor J. M. Brown of Canterbury College, Christchurch, New Zealand. Professor Brown published in the New Zealand Magazine for April 1, 1877 an interesting and extensive article entitled An Early Rival of Shakespeare, which begins by quoting the "Shake-scene" passage:

"There is an upstart Crow beautified with our feathers, that with his 'Tygers heart wrapt in a players hide', supposes he is as well able to bumbast cut a blanke verse as the best of you: and being an absolute Johannes factotum, is in his owne conceit the onely Shake-scene in a countrie."
Although students of Shakespeare agree that these words refer to the great playwright, there is considerable disagreement as to the exact reason for this censure on the part of Greene. A little later on in his article Mr. Brown states that "A tacit code of honour seems to have held amongst them,[Elizabethan Playwrights] and of this one of the chief articles was, that however much those wreckers the 'brachygraphy men' might pirate their unpublished dramas, no dramatist should remodel or put upon the stage another's work without due acknowledgment. Shakespeare's name is almost the only one of the well-known playwrights which is not found with some other on the title-page of any extant play that has his hand clearly in it; and it is acknowledged on all sides, that at first he did little else than tinker the plays of others, and more than one of his dramas are reproductions of old plays which still exist. The conclusion is obvious, that Shakespeare violated this unwritten law, whether from modesty, or from the calm audacity of genius, or from the very natural feeling of pique which he must have felt at the condescension of those who spread their University feathers towards this 'upstart crow' from Stratford. It is to this code that Greene appeals in his last indignant repudiation of 'those puppets that speak from our mouths, those anticks garnish in our colours'; it is this which lends virtuous gall to his death-bed reflections, and affords a certain plea for epithets like 'apes,' 'rude grooms,' 'buckram gentlemen,' 'peasants,' 'painted monsters.' Shakespeare did all his best
work after Greene's death, and had excellent reason for refusing acknowledgment of any co-operation in his work: 'Henry VI.' and 'The Taming of the Shrew' are the only ones of his \textit{rifacimenti} which contain recognisable features of the old originals; all the rest were so perfected by revision and re-revision as to make the models from which they started unreadable by comparison". 87

Thus we see that Professor Brown charges Shakespeare with re-writing old plays which bear evidences of having been written by one or more of the following, Greene, Peele, Kyd, and Marlowe. Furthermore, he interprets the expression, "there is an upstart Crow beautified with our feathers", to mean that Shakespeare violated this "tacit code of honour" in so doing. Malone, Dyce, and Ingleby concur with Professor Brown in attributing The True Tragedie of Richard Duke of York, and The First Part of the Contention, which are later worked over by Shakespeare into his Henry VI, Parts II, & III, to the collaboration of these earlier dramatists.

Mr. Simpson, however, in an article on the Greene-Shakespeare quarrel, in the "Academy" for April 4, 1874, demurs from this interpretation of the expression. He suggests that Greene, in calling Shakespeare 'an upstart Crow beautified with our feathers' probably did not mean to accuse Shakspere of stealing, but simply to call him an actor who had gained applause by spouting the lines of Greene,

Marlowe, and Peele". The possibility that this one portion of the passage could refer solely to a player is shown by some quotations brought forth by Mr. Simpson in his article, in substantiation of this view. The first is from Greene's Never too Late:

"Why art thou proud with Aesop's Crow, being pranked with the glory of other's feathers?"

Another is from Nashe's Preface to Greene's Menaphon:—"Sundry other sweet gentlemen I do know [besides Greene and Peele] that have vaunted their pens in private devices, and tricked up a company of taffata fools with their feathers, whose beauty, if our poets had not decked [them] with the supply of their periwigs, they might have anticked it until this time up and down the country with the King of Fairies, and dined every day at the pease-porridge ordinary with Delfragus." 88

Finally, Mr. Simpson reminds us that these two Plays referred to by Nashe are mentioned by the actor to Roberto in the Groatworth of Wit, and continues, "Just in this way, when the degree of LL.D. was offered to the young son of the Duke of Suffolk at Cambridge, in Edward VI's reign, he said, 'who was he to appear among the doctors, and to plume himself, like Aesop's crow, in alien feathers?'

However, by these quotations Mr. Simpson only proves what this single phrase might have meant, and fails to take cognizance of the

remainder of the "Shake-scene" Passage. Mr. Ingleby says relative to this point:—"But certainly the expressions 'tumbast out a blanke verse' meant writing it; and the very gist of the nick-name 'Johannes fac-totum' is that the person assailed was a Jack of all trades—one who not only put pieces on the boards, and acted in them himself, but essayed to write plays for his own house, and thus intruded on the author's privileged department." 90

Mr. Ingleby then proceeds with his own solution of the problem. With reference to Greene's parody on "Tygers hart wrapt in a woman's hide!":—"We hold that Marlowe was author, or joint author with Greene, of the older plays, republished as the First Part of the Contention, and The True Tragedie. If so, a special point might be felt in Greene's parody of the line in question, that possibly being one of those which were written by Marlowe or Greene and formed part of the older plays: and we should then see in the phrase 'an upstart crow beautified with our feathers', not merely a player using the work of another man for representation, but a playwright appropriating another man's work, and incorporating it with his own. But the phrase, as we shall shortly see, admits of a less offensive interpretation.......But the entire passage in Green's Groatsworth of Wit means a great deal more than Mr. Simpson appears to find in it. It is difficult (as we have said) to realise at this day the excessive

90. See Shaksper Allusion Books, Part I., x.

odium attaching to the theatrical profession, an odium shared by the playwrights who supplied them with dramatical pieces. But if we do this, we shall be able to understand somewhat of the indignation which the regular staff of playwrights must have felt when they found a common player aspiring to the dignity of a playwright, and thus threatening to bring the dramatist's vocation into tenfold discredit, and to defraud the regulars of their pay. Surely it was not in human nature for the ruined and dying Greene to hold his peace, when he found the great shadow of this New Reputation cast on the field occupied by himself, Marlowe, Peele, and some others: keeping these considerations in view, Greene's language will seem quite natural and unrestrained, without resorting to the hypothesis that Shakspere's conduct was, in his view, more than constructively dishonest. 92

Just how much borrowing Shakespeare did we will probably never know, since in some instances plays were not published for some time after they had been acted. Moreover, we do not know how many plays were staged which never came into print. Then, too, much of his offense was not committed until after Greene's death. It is evident that Shakespeare made a very generous use of Greene's Pandosto for the plot and characters of his Winter's Tale. Moreover, Greene's Orlando Furioso and Kydd's Spanish Tragedy were very probably the

source in part of Lear and Hamlet. Furthermore, Shakespeare makes his braggart, Pistol, speak the conventional stage phrases of Marlowe, Kydd, Greene, and Peele; he burlesques the early dramatists in his Love's Labours Lost, and ridicules them through the amateur players of his Midsummer Night's Dream. It is true that Shakespeare's satire is more gracefully introduced than that of Greene in his retaliatory passage, a fact which does not mollify the sting in the least, however. We agree with Professor Brown, "It would take the meekest man to bear with patience such benignant ridicule, produced with weapons filched from himself, by a rival who is rising at his own expense into the throne of dramatic art." 93

Greene's importance in the development of the drama and prose narrative in general was indeed great, as I have already indicated. However, the "Shake-scene" passage seems to carry with it indignation and envy arising from the appearance of a successful rival, a rival whose powers Greene may have surmised to some extent, and whose fame was already eclipsing anything yet produced in the field of the drama. There was more of envy than of righteous indignation in the passage, but few would have manifested less bitterness than Greene did, even if no blame could have been attached to Shakespeare. For to realize at the close of a strikingly successful and popular literary career, such as Greene's, that his reputation must inevi-

93. See p. 102.
tably be eclipsed and forgotten in the merited popularity of a new figure who was benefiting by his own discoveries must have been exasperating to Greene or to any other man.

Shakespeare needs no defense from us. He benefited not only himself but all future play-goers and readers by giving life, vitality, and great literary value to what otherwise was essentially mediocre. Dramatic productions were still in their crude, formative, and experimental stages. Therefore, if Shakespeare could vitalize characters, otherwise lifeless individuals, and give beautiful literary form to what was lacking in aesthetic qualities he was certainly pardonable in so doing. Perhaps, out of justice to his contemporaries, he should have recognized his sources when he resorted to outright borrowing. Professor Brown, and Mr. Storojenko make much of the fact that the fairy element, first used by Greene in his plays, was appropriated by Shakespeare. They likewise attribute much of the perfection of Shakespeare's style to the influence of Greene's easy narrative. No doubt these influences played their part in the development of Shakespeare's art. This is no more than happens in the process of perfecting any type of literature. Advantageous discoveries are made by one group of writers, appropriated by another, and so on until the type is brought to the greatest possible state of perfection. Literary borrowings were and always have been quite common. Greene, himself, borrowed innumerable phrases from Lyly and Primaudaye. His euphuistic style was
not original with him, and he never hesitated to lift whole phrases from the works of other writers when "his own pockets were empty". Mr. H. C. Hart has given an extensive, though not an exhaustive, list of Greene's borrowings from Lyly, in his articles on Robert Greene's Prose Works, in Notes and Queries. The number of these borrowings is surprising. In this connection, Mr. Hart says:-

"I should be inclined to classify Greene's qualities as follows; an incomparable songster (Menaphon', 'Perimedes', 'Farewell to Fol- lie', e.g.); an unblushing plagiarist, an endless reiterator; an ex-aggerated euphuist, and excellent scholar; an adroit Latinist; an adept story-teller (e.g. 'Roxander', and 'Perimedes' where non-euphuistic); and a versatile genius."

Greene borrowed the whole plan and much of the matter of his Quip for an Upstart Courtier from an earlier poem, The Debate Between Pride and Lowliness, by one F. T. Although this plagiarism was pardonable in view of the fact that Greene made this dry and unreadable poem into very interesting prose, it was plagiarism none the less. These facts, then, indicate quite conclusively that although Greene's wrath toward Shakespeare may have been quite natural and quite human, it was generated rather by envy and chagrin than by any rank dishonesty on the part of Shakespeare.

94. See Notes and Queries, Vol. IV., Series 10.

95. Thought once to be Francis Thynne, but this conclusion has been disproved by Furnivall, Chaucer Society, 1876, p. cxxviii.
TEXT

OF

GREEN'S GROATS WORTH OF WIT
GREENS,

GROATS-WORTH OF WIT,

bought with a Million of Repentance.

Describing the follie of youth, the falsehoode of makeshift flatterers, the miserie of the negligent, and mischieves of deceiuing Courtezans.

Written before his death, and published at his dying request.

Faeticem fuisse infaustum.

Vir esset vulnere veritas.

LONDON,

Printed by Thomas Creede, for Richard Oliue dwelling in long Lane, and are there to be solde. 1596.
THE PRINTER TO
the Gentle Readers.

I have published here Gentlemen for your mirth and benefit, Greene's groatesworth\(^a\) of wit. With sundry of his pleasant discourses, ye have beene before delighted: But now hath death giuen a period to his pen: onely this happened into my hands, which I have published for your pleasures: Accept it favorably because it was his last birth, and not least worth, in my poore opinion. But I will cease to praise that which is above my conceit, and leave it selfe to speake for it selfe: and so abide your learned censuring.

Yours, W. W./

\(^a\) groateswurth, (Ing.)
Gentlemen. The Swan sings melodiously before death, that in all his life time seeth but a jarring sound. Greene though able enough to write, yet deepelyr searched with sickenesse then euery heretofore, sends you his Swanne-like song, for that he feares he shal neuer againe discouer to you youths pleasures. However yet sickenesse, riot, incontinence, haue at once shown their extremitie, yet if I recouer, you shall all see more fresh springs, then euery sprang from me, directing you how to liue, yet not disswading you from loue. This is the last I haue writ, and I feare me the last I shall write. And how euery I haue beene censured for some of my former bookes, yet Gentlemen/ I protest they were as I had speciall information. But passing them, I commend this to your fauorable censures, and like an Embrion without shape, I feare me will bee thrust into the world. If I liue to ende it, it shall be otherwise: if not, yet will I commend it to your courtesies, that you may as wel be acquainted with my repentant death, as you haue lamented my

a. TO THE GENTLEMEN READERS

b. disswading,
careless course of life. But as Nemo ante obitum felix, so Acta Exitus probat: Beseeching therefore to bee deemed hereof as I deserv, I leave the worke to your likings, and leave you to your delightes.\

a. so (Sa.)

b. orig Exitus. (Ing.)
GREENES
Groatsworth of wit.

In an Island bound with the Ocean, there was sometime a City situated, made rich by Marchandize and populous by long space: the name is not mentioned in the Antiquary, or else worn out by times Antiquitie: what it was it greatly skilles not: but therein thus it happened. An old new made Gentleman herein dwelt, of no small credit, exceeding wealth, and large conscience: he had gathered from many to bestowe vpon one, for though he had two sonnes, he esteem'd but one, that being as himselfe, brought vp to be golde bondman, was therefore held heire apparent of his ill gathered goods.

The other was a Scholler, and maried to a proper Gentlewoman, and therefore least regarded, for tis an olde said saw: To learning and law, ther's no greater foe, then they that nothing know: yet was not the father altogether vnlettered, for he had good experience in a Nouerint, and by the vniuersall tearmes therein contained, had driven many gentlewomen to seeke vknownen countries: wise he was, for he boare office in his/ parish, and sate as formally in his fox-furd gowne, as if he had beeene a very vpright dealing Burges: he was religious too, neuer without a booke at his belt, and a bolt in his

a. least regarded; (Ing.)
mouth, ready to shoote through his sinfull neighbor.

And Latin he had somewhere learned, which though it were but little, yet was it profitable, for he had this Philosophie written in a ring, *Tu tibi cura*, which precept he curiously observed, being in selfekoe so religious, as he held it no point of charitie to part with any thing, of which he living might make use.

But as all mortall things are momentarie, and no certaintie can bee founde in this vncertaine world, so Corinius (for that shall be this Usurers name) after many a goutie pang that had pincht his exterior parts, many a curse of the people that mounted into heauens presence, was at last with his last summons, by a deadly disease arrested, where-against when hee had long contended, and was by Phisitions giuen ouer, hee calld his two sonnes before him: and willing to performe the olde proverbe, *Qualis vita finis Ita*, hee thus prepared himselfe, and admonished them. My sonnes, (for so your mother saide ye were) and so I assure my selfe one of you is, and of the other I wil make no doubt.

You see the time is come, which I thought would neuer haue approached, and we must now be seperated, I feare neuer to meete a-gaine. This sixteene yeares daily haue I liued vexed with disease: and might I liue sixteene more, how euer miserably, I should thinke it happie. But death is relentlessse, and will not be intreated:

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a. *Qualis vita, finis Ita*, (Ing.)

b. Paragraph begins with "My sonnes," (Ing.)
witlesse, and knowes not what good my gold might do him: senselesse, & hath no pleasure in the delightfull places/ I would offer him. In breefe, I thinke he hath with this foole my eldest sonne beene brought vp in the universitie, and therefore accounts that in riches is no vertue. But you my sonne, (laying then his hand on the yongers head) haue thou another spirit: for without wealth life is a death: what is gentry if wealth be wanting, but base seniile beggerie? Some comfort yet it is vnto me, to see how many gallants sprung of noble parents haue croucht to Gorinius to haue sight of his gold: O hold, desired golde, admired golde! and haue lost their patrimonies to Gorinius, because they haue not returned by their day that adored creature! How many schollers haue written rimes in Gorinius praise, and receiued (after long capping and reuerence) a six-peny reward in signe of my superficial liberalitie. Breefely my yong Lucanio, how I haue bin reuerenst thou seest, when honester men I confesse, haue beene set farre off: for to be rich is to be any thing, wise, honest, worshipfull, or what not? I tell thee my sonne: when I came first to this Cittie, my whole wardrop was onely a sute of white sheepe skins, my wealth an olde Groate, my wooing, the wide world. At this instant (O griefe to part with it) I haue in readie coyne threescore thousand pound, in plate and Jewels, xv. thousand, in bonds and specialties as much, in land nine hundred pound by the yeere: all which, Lucanio I bequeath to thee, onely I

a. will not be intreated witlesse: and knowes not (Ing.)
reserve for Roberto thy well red brother, an olde Groate (being the stocke I first began with) wherewith I wish him to buy a groatsworth of wit: for he in my life hath reprooued my maner of life, and therefore at my death, shall not be contaminated with corrupt gaine.

Heere by the way Gentlemen must I disgresse to shew the reason of Gorinius present speech: Roberto being/ come from the Academie, to visit his father, there was a great feast providde: where for table talke, Roberto knowing his father and most of the companie to be execrable vaurers, imuayed mightily against that abhorred vice, insomuch that he vrged teares from divers of their eyes, and compunction in some of their hearts. Dinner being past, hee comes to his father, requesting him to take no offence at his liberall speech, seeing what he had vtttered was truth. Angrie, sonne (saide he) no by my honesty, (& that is somwhat I may say to you) but vse it still, and if thou canst perswade any of my neighbours from lending vppon vaurie, I should haue the more customers: to which when Roberto would haue replied, he shut himselfe into his studie, and fell to telling ouer his money.

This was Robertos offence: nowe returne we to seeke Gorinius, who after he had thus unequally distributed his goods and possessions, began to aske his sons how they liked his bequestes: either seemed agreed, and Roberto vrged him with nothing more, then re-

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a. Paragraph begins "Heere by the way", (Ing.)

b. sicke (Ing.)
pentance of his sin: loke to thine owne, said he, fond boy, and come my Lucanio, let me give thee good counsel before my death: as for you sir, your books are your counsellors, and therefore to them I bequeath you. Ah Lucanio, my onely comfort, because I hope thou wilt as thy father be a gatherer, let me blesse thee before I die. Multiply in wealth my sonne by any means thou maist; onely flie Alchymie, for therein are more deceites then her beggerly Artistes haue wordes; and yet are the wretches more talkative then women. But my meaning is, thou shouldest not stand on conscience in causes of profite, but heape treasure upon treasure, for the time of neede: yet seeme to be devout, else shalt thou be held vile: frequent holy exercises, graue companie, and aboue all, use the conversation of yong Gentlemen, who are so wedded to prodigality, that once in a quarter necessity knocks at their chamber doores: profer them kindness to relieue their wants, but be sure of good assurance: use faire words till dayes of payment come, and then use my course, spare none: what though they tell of conscience (as a number will talke) looke but into the dealings of the world, & thou shalt see it is but idle words. Seest thou not many perish in the streetes,

a. "with nothing more then repentance of his sin: loke to thine owne, said he," (Ing.)

"with nothing more, then repentance of his sin: Loke to thine owne, said he," (Sa.)

b. "maist;" (Ing.)
and fall to theft for need; whom small succor would relieve, then where is conscience, and why art thou bound to use it more than other men? Seest thou not daily forgeries, perjuries, oppressions, rackings of the poor, raising of rents, inhauncing of duties, even by them that should be all conscience, if they meant as they speak: but Lucanio if thou reade well this booke, and with that hee reacht him Machiauels works at large) thou shalt see what it is to be foole-holy, as to make scruple of conscience, where profit presents it selfe.

Besides, thou hast an instance by thy threed-bare brother heers, who willing to do no wrong, hath lost his childs right: for who would wish any thing to him, that knowes not how to use it?

So much Lucanio for conscience: and yet I knowe not what's the reason, but somewhat stings mee inwardly when I speake of it. I, father, said Roberto, it is the worme of conscience, that urges you at the last houre to remember your life, that eternall life may follow your repentance. Out foole (said this miserable father) I feele it now, it was onely a stitch. I will forward with my exhoration to Lucanio. As I saide my sonne, make spoyle of yong gallants by insinuating thy selfe amongst them, and be not muced to

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a. "neede whom small succor would relieve: then", (Ing.)

b. "to be so foole-holy", (Ing.)
to think their Auncestors were famous, but consider thine were obscure, and that thy father was the first Gentleman of the name:

Lucanio thou art yet a Bachelor, and so keepest thee, till thou meetest with one that is thy equall, I means in wealth: regard not beautie, it is but a baite to entice thine neighbors ene: and the most faire are commonly most fond: use not too many familiars, for few prove friends, and as easie it is to weigh the wind, as to diue into the thoughts of worldly glosers. I tell thee Lucanio, I have seen four score winters besides the odd seaven, yet saw I never him, that I esteemed as my friend but gold, that desired creature, whom I have deereely loued, and found so faire a friend, as nothing to me having it, hath beene wanting. No man but may thinke deereely of a true friend, and so doe I of it, laying it under sure locks, and lodging my heart therewith.

But now (Ah my Lucanio) now must I leave it, and to thee I leave it with this lesson, love none but thy selfe, if thou wilt live esteemed. So turning him to his study, where his chiefe treasure lay, he loud cried out in the wise mans words, O mora quam amara, O death how bitter is thy memorie to him that hath all pleasures in this life, and so with two or three lamentable groanes he left his life: and to make short worke, was by Lucanio his sonne enterd, as the custome is with some solemnitie: But leauing him that hath left the world, to him ye censureth of euery worldly man, passe we to his

a. hat heene (Ing.)
sons: and see how his long laid up store is by Lucanio looked into.

The youth was of 

condition simple, shamefast, and flexible to any counsaile, which Roberto perceiving, and pondering how little was left to him, grew into an inward contempt of his fathers unequall legacie, and determinate resolution to worke Lucanio al possible injurie: here upon thus converting the sweetnesse of his studie, to the sharpe thirst of revenge, he (as Enemie is seldom idle) sought out fit companions to effect his unbrotherly resolution. Neither in such a case is ill companie farre to seeke, for the Sea hath scarce so ioperdies, as populous Citties haue deceiving Syrens, whose eies are Adamants, whose wares are witchcrafts, whose doores leade downe to death. With one of these female Serpents Roberto consorts, and they conclude, what ever they compassed, equally to share to their contentes. This match made, Lucanio was by his brother brought to the bush, where he had scarce pruned his wings, but hee was fast limed, and Roberto had what he expected. But that we may keepe forme, you shall heare how it fortuned.

Lucanio being on a time very pensiue, his brother brake with him in these tearmes. I wonder Lucanio why you are so disconsolate, that want not any thing in the world that may worke your content.

If wealth may delight a man, you are with that sufficiently furnish:

a. by (Ing.)

b. condition '(Ing.)

c. wor[nd]es (Ing.)
if credit may procure a man any comfort, your word I knowe well, is
as well accepted as any mans obligation: in this Citie are faire
buildings and pleasant gardens, and cause of solace: of them I am
assured you haue your choyse. Consider brother you are yong, then
plod not altogether in meditating on our fathers precepts: which
howsoever they sauciured of profit, were most unsauerly to one of
your yeeres applied. You must not thinke but certaine Marchants
of this Citie a expect your company, sundry Gentlemen desire your/
familiarity, and by comersing with such, you will be accounted
a Gentleman: otherwise a pesant, if ye liue thus obscurely. Be-
sides, which I had almost forgot, and then had all the rest beene
nothing, you are a man by nature furnished with all exquisite pro-
portion, worthy the loue of any courtly Ladie, be she neuer so am-
orous: you haue wealth to maintaine her, of women not little longed
for: wordes to court her you shall not want, for my selfe will be
your secretary. Brieflie, why stande I to distinguish abilitie in
particularities, when in one word it may be sayde, which no man can
gainsay, Lucanio lacketh nothing to delight a wife, nor any thing
but a wife to delight him? My young maister beeing thus clawde,
and put vp with his owne prayse, made no longer delay, but hauing
on his holyday hose, he tricked himselfe vp, and like a fellows that
meant good sooth, hee clapped his Brother on the Shoulder, and sayde.
Faith Brother Roberto, and yee say the wordes, lets go seake a wife

a. "of this Citie expect", (Ing., and Sa.)
while it is hote, both of vs togither. Ile pay well, and I dare turne you lose to say as well as anye of them all: well Ile doe my best, said Roberto, and since ye are so forward, lets goe nowe and trie our good fortune. 

With this foorth they walke, and Roberto went directlie towards the house where Lamilia (for so wee call the Curtezan) kept her Hospital, which was in the Suburbes of the Citye, pleasuntly seated, and made more delectable by a pleasaut Garden, wherein it was scituate. No sooner come they within ken, but Mistresse Lamilia like a cunning angler made readie her chaunge of baytes, that shee might effect Lucanios bane: and to begin, shee discovered from her window her beauteous inticing face, and taking a lute in her hand a that she might the rather allure, she sung this Sonnet with a delicious voice.

Lamilias Song.

Fie fie on blind fancie,
It hinderes youths joy:
Faire virgins learne by me,
To count loue a toy.

When Loue learned first the A B C of delight,
And knew no figures, nor conceited phrase:
He simplie gave to due desert her right,

a. hand (Ing.)
He led not louers in darke winding wayes:

He plainly wild to loue, or flatly answered no,

But now who lists to proue, shall find it nothing so:

Fie fie then on fancie,

It hinders youths ioy,

Faire virgins learne by me,

To count loue a toy.

For since he learnt to use the Poets pen,

He learnt likewise with smoothing words to faine,

Witching chast eares with trothlesse tounge of men,

And wrayed faith with falshood and disdaine.

He giues a promise now, anon he sweareth no,

Who listeth for to proue, shall find his changings so:

Fie fie then on fancie

It hinders youth a ioy,

Faire virgins learn by me,

To count loue a toy.

While this painted sepulchre was shadowing her corrupting
guilt, Hiena-like alluring to destruction, Roberto and Lucanio under
the windowe, kept euen pace with every stop of her instrument, but
especially my yong Ruffler, (that before time like a bird in a cage,

a. wronged (Ing.)
b. lifteth (Sa.)
c. yong (Ing.)
had beene prentise for three liues or one and twentie yeares at least, to esteame\textsuperscript{a} Auricce his deceased father) O twas a world to see how he sometime simperd it, striuing to set a countenance on his turnd face, that it might seeme of wainscot provee, to beholde her face without blushing: anone he would stroake his bow-bent-leg, as though he went to shoote loue arrows from his shins: then wipte his chin (for his beard was not yet grown) with a gold wrought handkercher, whence of purpose he let fall a handfull of angels. This golden shoure was no sooner rained, but Lamil\textsuperscript{i}a, ceast her song, and Roberto (assuring himselfe the foole was caught) came to Lucanio (that stooe now as one that had starde Medusa in the face) and a-waked him from his amazement with these words. What in a traunce brother? whence springs these dumps? are yee amazed at this obiect? or long ye to become loues subject? Is there not difference betweene this delectable life, and the imprisonment you haue all your life hitherto endured? If the sight and hearing of this harmonious beautie work in you effects of wonder, what will the possession of so diuine an essence, wherein beautie and Art dwell in their perfect excellencie. Brother said Lucanio, lets vse few words, and she be no more then a woman, I trust youle helps mee to her? and if you doe, well, I say no more, but I am yours till death vs depart, and what is mine shal be yours, world without end, Amen.

a. extreame (Ing.)

b. ye (Sa.)
Roberto smiling at his simplicities, helped him to gather up his dropped gold, and without any more circumstance led him to Lamilia's house: for of such places it may be said as of hell./

Noctes atque dies patet atri iamua ditis.

So their dores are ever open to entice youth to destruction. They were no sooner entred, but Lamilia her selfe, like a second Helen, court like begins to salute Roberto, yet did her wandering eie glance often at Lucanio: the effect of her entertainment consisted in these teames, that to her simple house Signor Roberto was welcome, and his brother the better welcome for your sake: albeit his good report confirmed by his present demeaner, were of it selfe enough to give him deserved entertainment, in any place how honourable soever: mutuell thanks returned, they lead this prodigal child into a Parlor, garnished with goodly portratures of amiable personages: neere which, an excelldnt consort of musique began at their entrance to play. Lamilia seeing Lucanio shamefast, tooke him by the hand, and tenderly wringing him, vsed these words. Belesue me Gentlemen, I am verie sorie that our rude enter[tain]ment is such, as no way may worke your content: for this I haue noted since your first entering, that your countenance hath beene heauie, and the face being the glasse of the heart, assures me the same is not quiet: would ye wish any thing heere that might content you, say but the word, and assure ye of present deliuerance to effect your full delight. Lucanio being so farre in love, as he perswaded himselfe without her grant hee
could not liue, had a good meaning to vutter his minde, but wanting fit wordes, hee stoode like a trewant that lackt a prompter, or a plaier that being out of his part at his first entrance, is faine to haue the booke to speake what he should performe. Which Roberto perceiuing replied thus in his behalfe. Madame, the Sunnes brightnesse daisleth the beholders eies, the maistie of Gods,/ amazed humane men. Tullie Prince of Orators, once fainted though his cause were good, and he that tamed monsters, stoode amated at beauties ornaments: Then blame not this yoong man though hee replied not, for he is blinded with the beautie of your sunne-darkening eies, made mute with the celestiall organe of your voyce, and feare of that rich ambush of amber colored darts, whose pointes are leuelde against his heart. Well Signor Roberto saide shee, how euer you interpret their sharpe levell, be sure they are not bent to doe him hurt, and but that modestie blindea vs poore Maidens from vuttering the inwarde sorowwe of our mindes, perchaunce the cause of greefe is ours, how euer men do colour, for as I am a virgin I protest (and therewithall shee tainted her cheekes with a vermilion blush) I neuer sawe Gentleman in my life in my eie, so gratious as is Lucanio, onely that is my greefe, that either I am despised for that he scornes to speake, or else (which is my greater sorrow) I feare he cannot speake. Not speake Gentlewoman quoth Lucanio? that were a ieast indeede: yes, I thanke God I am founde of winde and lim, onely my heart is not as it was woont: but and you be as good as your word,
that will soone be well, and so craving ye of more acquaintance, in
token of my plaine meaning receive this diamond, which my olde fath-
er loued deereely: and with that delivered her a Ring, wherein was
apointed a a Diamond of wonderfull worth. Which shee accepting with
a lowe conge, returned him a silke Riband for a faucour, tyed with
a tmeleousers knot, which he fastened vnder a faire Jewell on his
Beuer felt.

After this Diamedis b Glauci permutatio, my young master wax-
ed cranke, and the musicke continuing, was very forward in dauncing,
to shew his cunning: and so desiring them to play on a homenpipe,
laid on the pauement lustily with his leaden heeles, comitting like
a steeed of Signor Rocosos teaching, and wanted nothing but bels, to
bee a hobbyhorse in a morrice. Yet was he soothe in his folly, and
what euer he did, Lamilia counted excellent: her praise made him
proude, insomuch that if he had not beene intreated, hee would rath-
er haue died in his daunce, then left off to shew his mistresse de-
light. At last reasonably perswaded, seeing the table furnished, he
was contented to cease, and settle himselfe to his victuals, on which
(hauing before labored) he fed lustily, especially of a Woodcooke
pie, wherewith Lamilia his camer, plentifully plied him. Full dishes
hauing furnisht emptie stomaches, and Lucanio thereby got leisure to
talke, falles to discourse of his wealth, his lands, his bonds, his

a. orig. "a pointed a Diamond". "a pointed Diamond", (Ing.)
b. Diomedi (Sa.)
abilitie, and how hismefhe with all he had, was at Madame Lamilia disposing: desiring her afore his brother, to tell him simply what shee meant. Lamilia replied. My sweet Lucanio, how I esteeme of thee mine eies doe witnesse, that like hanmaides, haue attended thy beautious face, euer since I first beheld thee: yet seeing loue that lasteth gathereth by degrees his liking, let this for that suf
fice: if I finde thee firme, Lamilia will be faithful: if fleeting, she must of necessitie be infortuniate that hauing never seen any whome before shee could affect, shee shoulde bee of him inuirously forsaken. Nay saide Lucanio, I dare say my brother here will giue his word, for that I accept your own said Lamilia," for with me your credit is better then your brothers. Roberto brake off their amorcous prattle with these speeches. Sith/ either of you are of other so fond at the first sight, I doubt not but time will make your loue more firme. Yet madame Lamilia although my brother and you be thus forward, some crosse chaunce may come: for Multa cadunt inter cali-
cem supremaq. labe. And for a warning to teach you both wit, Ile tell you an olde wiuex tale.

Before ye go on with your tale (quoth mistresse Lamilia) let me giue ye a causeat by the way, which shall be figured in a Fable.

a. "word: for that I accept your own, said Lamilia," (Ing.)
   "word. For that I accept your own said Lamilia," (Sa.)

b. supremaque (Ing.)

c. labra (Sa.)
Lamiaes Tale.

The Foxe on a time came to visite the Gray, partly for kinder-
ed, cheefely for craft: and finding the hole emptie of all other companie, sauing onely one Badger, enquiring the cause of his soli-
tarinessse, he described the sodaine death of his dam and sire, with the rest of his consorts. The Foxe made a Friday face, counterfeit-
ing sorrow: but concluding that deaths shake was unsuitable, pers-
swaded him to seeke some fit mate wherewith to match. The Badger soone agreed: so forth they went, and in their way met with a wan-
ton ewe straggling from the fold: the Foxe bad the Badger play the tall stripling, and strut on his tiptoes: for (quoth he) this ewe is lady of al these lands, and her brother cheefe belweather of sundrie flocks. To be short, by the Foxes permission there would be a perpetuall league, betweene her harmelesse kindred, and al oth-
er deouring beasts, for that the Badger was to them all allied: se-
duced, shee yeelded: and the Foxe conducted them to the Badgers/ habitation. Where drawing her aside vnder color of exhortation, pulde out her throat to satisfie his greedie thurst. Here I should note, a yoong whelpe that viewed their walke, infromed the shep-

a. the (Ing. and Sa.) Probably an error in printing the G. copy.
b. stroke (Ing.)
c. stripling (Ing.)
d. persuasion (Ing.)
heard of what hapned. They followed, and trained the Foxe and Badger to the hole: the Foxe afore had craftily conuiaied himself away: the shepheard found the Badger rauing for the ewes murther: his lamentation being helde for counterfet, was by the shepheards dog wearied. The Foxe escaped: the ewe was spoiled, and ever since betwene the Badgers and the dogges, hath continued a mortall enmitie: And now be advised Roberto (quoth she) goe forward with your tale, seeke not by slie insinuation to tume our mirth to sorrow. Go too Lamilia (quoth hee) you feare what I meane not, but how ever ye take it, Ile forward with my tale.

Roberto's Tale.

In the North parts there dwelt an old Squier, that had a yong daughter his heire; who had (as I know Madame Lamilia you haue had) many youthfull Gentlemen that long time sued to obtaine her loue. But she knowing her owne perfection (as women are by nature proude) woulde not to any of them vouchsafe fauour: insomuch that they perceiving her relentlesse, shewed themselves not altogether witlesse, but left her to her fortune, when they founde her frowardnesse. At last it fortuned among other strangers, a Farmers sonne visited her fathers house: on whom at the first sight shee was enamored, he likewise on hir. Tokens of loue past betwene them, either acquainted others parents of their choise, and they kindly gaue their
consent. Short tale to make, married they were, and great solemnity was at the wedding feast. A yong Gentleman, that had beene long a sueter to her, vexing that the sonne of a farmer should be so preferred, cast in his minde by what meanes (to marre their merriment) he might steale away the Bride. Hereupon he confers with an old beldam, called mother Gunby, dwelling thereby, whose counsell having taken, he fell to his practise, and proceeded thus. In the after noone, when dauncers were very busie, he takes the Bride by the hand, and after a tume or two, tells her in her ears, he had a secret to impart vnto her, appointing her in any wise, in the evening to find a time to confer with him: she promised she would and so they parted. Then goes he to the bridegroome, and with protestations of entire affect, protests that the great sorrow hee takes at that which he must vffer, whereon depended his especial credit, if it were knowne the matter by him should be discovered. After the bridegroome's promise of secrvectie, the gentleman tells him, that a friend of his receiued that morning from y bride a letter, wherein she willed him with some sixteene horse to awaite her comming at a Parke side, for that she detested him in her heart as a base country hinde, with whom her father compelled her to marrie. The bridegroome almost out of his wits, began to bite his lippe. Nay saith the Gentleman, if you will by me be advised, you shall saue her credit, win her by kindnes, and yet preuent her wanton complot. As how said the Bridegroome? Mary thus said the gen-
tleman: In the evening (for till the guests be gone she intends not to gad) get you off horsebacke, and seeme to be of the company that attends her coming: I am appointed to bring her from the house to the Parke, and from thence fetch a winding compass of a mile about, but to turne vnto olde mother Gunbyes house, where her louer my friend abides: when she alights, I wil conduct her to a chamber far from his lodging, but when the lights are out, and she expects her adulterous copesmate, your selfe (as reason is) shall prove her bedfellow, where privately you may reprooue her, and in the morning earely retorne home without trouble. As for the gentle-
a. man my frend, I will excuse her absence to him, by saying, shee mockt thee with her maide in stead of her selfe, whom when I knew at her lighting, I disdained to bring her vnto his presence. The Bridegroome gaue his hand it should be so.

Now by the way we must understand, this mother Gunby had a daughter, who all that day sate heavily at home with a willow gar-
land, for that the bridegroome (if he had dealt faithfully) should haue wedded her before any other. But men (Lamilia) are vnoconstant, mony now a daies makes the match, or else the match is made.

But to the matter: the bride groome and the Gentleman thus a-
greed: he tooke his time, conferred with the bride, perswaded her that her husband (notwithstanding his faire shew at the marriage) had sworne to his old sweete heart, their neighbour Gunbyes daughter,
to be that night her bedfellow: and if she would bring her father,
his father, and other friends to the house at midnight, they should
 finde it so.

At this the yong gentlewoman inwardly vext to be by a peasant
so abused, promised if she sawe likelyhood of/ his slipping away,
that then she would doe according as he directed.

All this thus sorting, the old womans daughter was trickly at-
tired, ready to furnish this pageant, for her old mother promised all things necessarie.

Well, Supper past, dauncing ended, all the guests would home,
and the Bridegroome pretending to bring some friend of his home,
got his horse, and to the Parke side he rode, and stayed with the
horsemen that attended the Gentleman.

Anone came Marian like mistris Bride, and mounted behind the
gentleman, away they post, fetch their compasses, & at last alight
at an olde wines house, where sodenly she is comuaied to her cham-
ber, & the bridegroome sent to keepe her company: where he had
scarcce devised how to begin his exhortation, but the father of his
bride knockt at the chamber doore. At which being somewhat amazed,
yet thinking to turne it to a ieast, sith his wife (as he thought)
was in bed with him, hee opened the doore, saying: Father, you are
heartily welcome, I wonder how you found vs out heere; this devise
to remoue our selues, was with my wines consent, that we might

a. provided (Ing.)
rest quietly without the Maids and Batchelers disturbing vs. But
where is your wife said y gentleman? why heere in bed said he. I
thought (quoth the other) my daughter had beene your wife, for sure
I am to day shee was giuen you in marriage. You are merrily dispos-
ed said the Bridegrome, what, thinke you I haue another wife? I
thinke but as you speake, quoth the gentleman, for my daughter is
below, & you say your wife is in the bed. Below (said he) you are
a merie man, and with that casting on a night gowne, he went downe,
where when he saw his wife, the gentleman his father, and a number/
of his friends assembled, he was so confounded, that how to behaue
himselve he knew not; onely hee cried out that he was deceived. At
this the olde woman arises, and making her selfe ignorant of al the
whole matter, enquires the cause of that sodaine tumult. When she
was tolde the new bridegrome was found in bed with her daughter,
she exclaimed against so great an injurie. Marian was called in
quorum: she justified it was by his allurement: he being condemned
by al their consents, was judged vnworthy to haue the gentlewoman
unto his wife, & compelled (for escaping of punishment) to marrie
Marian: and the yong Gentleman (for his care in discovering the
farmers sonnes leudnes) was recompenset with the Gentlewomans ever
during love.

Quoth Lamilia, and what of this? Nay nothing saide Roberto,
but that I haue told you the effects of sodaine love: yet the best
is, my brother is a maidenly batcheler, and for your selfe, you haue
beene troubled with many sueters. The fewer the better, said Luca-
nio. But brother, I con you little thanke for this tale: here-
after I pray you use other table talke. Lets then end talk, quoth
Lamilia, and you (signor Lucanio) and I will goe to the Chesse. To
Chesse, said he, what meane you by that? It is a game, said she,
that the first danger is but a checke, the worst, the giuing of a
mate. Wel, said Roberto, that game ye haue beene at alreadie then,
for you checkt him first with your beauty, & gane your self for
mate to him by your bountie. That is wel taken brother, said Luca-
nio, so haue we past our game at Chesse. Wil ye play at tables then,
said she? I cannot, quoth he, for I can goe no furder with my game,
if I be once taken. Will ye play then at cards? I, said he; if it
be at one and thirtie. That fooles game, said she? Weele all to
hazard, said Roberto and/ brother you shall make one for an hour
or two: contented quoth he. So to dice they went, and fortune so
faured Lucanio, that while they continued square play, he was no
looser. Anone cosonage came about, and his Angels being double wing-
ed flew cleane from before him. Lamilia, being the winner, prepared
a banquet; which finished, Roberto advised his brother to depart
home, and to furnish himselfe with more crowns, least he were out-
craft with new commers.

Lucanio loath to be outcountenanst, followed his advise, desir-
ing to attend his returne, which he before had determined vnrequest-

a. out countenanst (Ing.)
ed: for as soone as his brothers backe was turned, Roberto begins to reckon with Lamilia, to bee a sharer as well in the mony deceitfully woone, as in the Diamond so wilfully giuen. But she, secundum mores meretricis, iested thus with the scholler. Why Roberto, are you so well read, and yet shew yourselfe so shallow witted, to deeme women so weake of conceit, that they see not into mens demerites? Suppose (to make you my stale to catch the woodcooke, your brother) that my tongue ouerrunning mine intent, I spake of liberal rewarde; but what I promised, there is the point; at least what I part with, I will be well advised. It may be you wil thus reason: Had not Roberto trained Lucanio with Lamalias lure, Lucanio had not now beene Lamalias pray: therefore sith by Roberto she possesseth her prize, Roberto merites an equall part. Monstrous absurd if so you reason; as wel you may reason thus: Lamalias dog hath kilde her a deere, therefore his mistris must make him a pastie. No poore pennilessse Poet, thou art befuilde in me, and yet I wonder how thou couldest, thou hast beene so often beguilde. But it fareth with licentious men, as with the chased bore in the/ streame, who being greatly refreshed with swimming, neuer feeleth any smart vntill he perish recurelessly wounded with his owne weapons. Reasonlesse Roberto, that hauing but a brokers place, asked a lenders reward. Faith-

a. woonne (Ing.)

b. vnto (Ing.)

c. prey (Sa.)
lesse Roberto, that hast attempted to betray thy brother, irrelig-iously forsaken thy wife, undeservedly beene in thy fathers eie an abiect: thinkest thou Lamilia so loose, to consort with one so lewd? No hypocrite, the sweete Gentleman thy brother, I will till death louse, and thee while I liue loath. This share Lamilia giues thee, other gettest thou none.

As Roberto would have replied, Lucanio approached: to whom Lamilia discoursed the whole deceit of his brother, & never rested intimating malicious arguments, till Lucanio utterly refused Roberto for his brother, and for ever forbad him of his house. And when he would have yielded reasons, and formed excuse, Lucanios impatience (vrged by her importunate malice) forbad all reasoning with them that was reasonlesse, and so giving him Jacke Drums entertainment, shut him out of doores: whom we will follow, and leave Lucanio to the merce of Lamilia. Roberto in an extreme extasie rent his haire, curst his destinie, blamed his trecherie, but most of all exclaimed against Lamilia: and in her against all enticing Curtizans in these tearmes.

What meant the Poets to imductive verse,
To sing Medeas shame, and Scillas pride,
Calipsoes charms, by which so many dide?

a. mean (Dyce)
b. too (Dyce)
Onely for this, their vices they rehearse,
That curious wits which in this world conourse,
May shun the dangers and enticing shoes,
Of such false Syrenes, those home-breeding foes,
That from their sies their venom do dispere./
So soone kills not the Basiliske with sight,
The Vipers tooth is not so venomous,
The Adders tongue not halfe so dangerous,
As they that beare the shadow of delight,
Who chaine blinde youthes in tramels of their hairs,
Till wast bring woe, and sorrow hast despaire.

With this he laide his head on his hand, and leant his elbow on the
ground sighing out sadly,

Heu patior tellis vulnera facta meis.

On the other side of the hedge sate one that heard his sorrow,
who getting ouer, came towards him, and brake off his passion.
When he approched, he saluted Roberto in this sort.
Gentleman quoth hee (for so you seeme) I haue by chaunce heard
you discourse some part of your greefe; which appeareth to be more
then you will discover, or I can conceipt. But if you vouchsafe
such simple comfort as my abilitie will yeeld, assure your selfe,
that I will endeavour to do the best, that either may procure your profit, or bring you pleasure: the rather, for that I suppose you are a scholler, and pittie it is men of learning should liue in lacke.

Roberto wondring to heare such good words, for that this iron age affoordes few that esteeme of vertue; returned him thankfull gratulations, and (vrged by necessitie) uttered his present griefe, beseeching his advise how he might be imployed. Why, easily, quoth hee, and greatly to your benefit: for men of my profession get by scholler their whole liuing. What is your profession, sayd Roberto? Truely sir said he, I am a player. A Player, quoth Roberto, I tooke you rather for a gentleman of great liuing, for if by outward habit men be censured, I tell you, you would be taken for a substantiall man. So am I where I dwell (quoth the player) reputed able at my proper cost, to build a Windmill. What though the worlde once went hard with mee, when I was faina to carrie my playing Fardle a footecbacke: Tempora mutantur, I know you know the meaning of it better then I, but I thus conster it; it is otherwise now; for my very share in playing apparrell will not be solde for two hundred pounds. Truely (said Roberto)it is strange, that you should so prosper in that vaine practise, for that it seems to me your voyce is nothing gra-cious. Nay then, said the player, I mislike your judgement: why, I am as famous for Delphrigus, and the king of Fairies, as euer was any of my time. The twelue labors of Hercules have I terribly thundred
on the stage, and placed three scenes of the devil on the highway to heaven. Have ye so (said Roberto?) then I pray you pardon me. Nay more (quoth the player) I can serve to make a prettie speech, for I was a countrie Author, passing at a morall, for it was I that pende the Moral of mans wit, the Dialogue of Diues, and for seauen yeeres space was absolute interpreter of the puppets. But now my Almanacke is out ot date.

The people make no estimation,
Of Morrals teaching education.

Was not this prettie for a plaine rime extempore? if ye will ye shall haue more. Nay it is enough, said Roberto, but how meane you to vse mee? Why sir, in making playes, said the other, for which you shall be well paied, if you will take the paines.

Roberto perceiving no remedie, thought best to respect of his present necessity, to trie his wit, & went with him willingly: who lodged him at the townes end in a house of retaile, where what happened our Poet, you shall/heereafter heare. There by conuersing with bad company, he grew A malo in peius, falling from one vice to another, and so haung found a vaine to finger crownes, he grew cranker then Lucario, who by this time began to droope, being thus dealt withall by Lamilia. She haung bewitched him with her entio-

a. plaied (Ing.)

b. "best, to respect of his present necessity," (Ing.)
ing wiles, caused him to consume in lesse then two yeares, that infinite treasure gathered by his father, with so many a poore mans curse. His lands sold, his iewels pawnd, his money wasted, he was casseerd by Lamilia that had coosened him of all. Then walked he like one of duke Humfrey's Squires, in a threadbare cloake, his hose drawne out with his heelea, his shufflees vnseamed, lest his feete should sweate with heate: now (as witlesse as he was) hee remembred his fathers words, his kindnes to his brother; his carelesnesse of himselfe. In this sorrow hee sate downe on pennilesse bench; where when Opus and Vusus told him by the chimes in his stomacke, it was time to fall vnto meate, he was faine with the Camelion to feed vpon aire, & make patience his best repast.

While he was at his feast, Lamilia came flaunting by, garnished with iewels whereof she beguiled him: which sight serued to close his stomacke after his cold cheere. Roberto hearing of his brothers beggerie, albeit he had little remorse of his miserable state, yet did he seeke him out, to vse him as a propertie, whereby Lucanio was somewhat prouided for. But being of simple nature, hee serued but for a blocke to whet Robertoes wit on: which the poore foole perceiu-ing, he forsooke all other hopes of life, and fell to be a notorious Pandar: in which detested course hee continued till death. But Roberto now famozed for an Arch-plaimaking-poet, his purse like the sea sometime sweld, anon like the same sea/ fell to a low ebbe; yet seldom he wanted, his labors were so well esteemed. Marry this rule
he kept, what euer he fingerd aforehand, was the certaine meanes to
unbinde a bargaine, and being asked why he so sleightly dealt with
them that did him good? It becomes me, sa[1]th hee, to be contrarie
to the worlde, for commonly when vulgar men receive earnest, they
doe performe, when I am paid any thing afore-hand, I breake my pro-
mise. He had shift of lodgings, where in euery place his Hostesse
writ vp the wofull remembrance of him, his laundresse, and his boy;
for they were euery his in houshold, beside retainers in sundry other
places. His companie were lightly the lewdest persons in the land,
apt for pilferie, periurie, forgerie, or any villanie. Of these hee
knew the casts to cog at Cards, coosin at Dice: by these he learned
the legerdemaines of nips, foysters, connicatchers, crosbyters,
lifts, high Lawyers, and all the rabble of that uncleane generation
of vipers: and pithily could he paint out their whole courses of
craft: So cunning he was in all crafts, as nothing rested in him
almost but craftinesse. How often the Gentlewoman his wife laboured
vainely to recall him, is lamentable to note: but as one giuen ouer
to all lewdnes, he communicated her sorrowful lines among his loose
truls, that iested at her bootlesse laments. If he could any way
get credite on scores, he would then brag his creditors carried
stones, comparing euerie round circle to a groning O, procured by a
painful burden. The shamefull ende of sundry his consorts, deseru-
edly punished for their amisse, wrought no compunction in his heart:
of which one, brother to a Brothell he kept, was trust vnder a tree
as round as a Ball.

To some of his swearing companions thus it happened: A cruel of them sitting in a Tauerne carousing, it fortuned an honest Gentleman, and his friend, to enter their roomes: some of them being acquainted with him in their domineering drunken vaine, would haue no nay, but downe he must needes sitte with them; beeing placed, no remedie there was, but he must needes keep euen compasse with their vnseemely carrowing. Which he refusing, they fell from high wordes to sound strokes, so that with much ado the Gentleman saued his owne, and shifted from their company. Being gone, one of these tip-lers forsooth lackt a gold Ring, the other aware they see the Gentleman take it from his hande. Upon this the Gentleman was indited before a Judge; these honest men are deposed: whose wisedome weighing the time of the braule, gaue light to the Iury what power wine-washing poysone had: they according vnto conscience, found the Gentleman not guiltie, and God released by that verdict the innocent.

With his accusers thus it fared: one of them for murther was worthily executed: the other neuer since prospered: the third, sitting not long after upon a lustie horse, the beast suddenly died vnder him: God amend the man.

Roberto euery day acquainted with these examples, was notwithstanding nothing bettered, but rather hardened in wickednesse. At last was that place iustified, God warneth men by dreams and vis-

a. [as] (Ing.)
ions in the night, and by knowne examples in the day, but if he returne not, hee comes vpon him with judgement that shall bee felt. For now when the number of deceites caused Roberto bee hatefull almost to all men, his immeasurable drinking had made him the perfect Image of the dropsie, and the loathsome scourge of Lust, tyrannized in his loues: living in extreame pouerty, and hauing nothing to pay but chalke, which now his Host accepted not for currant, this miserable man lay confortlessly languishing, hauing but one groat left (the iust proportio of his fathers, Legacie) which looking on, he cried: O now it is too late, too late to buy witte with thee: and therefore will I see if I can sell to careless youth what I negligently forgot to buy.

Heere (Gentlemen) breake I off Robertoes speech; whose life in most parts agreeing with mine, found one selfe punishment as I haue doone. Heereafter suppose me the said Roberto, and I will goe on with that hee promised: Greene will send you now his groatsworth of wit, that neuer shewed a mitesworth in his life: and though no man now be by, to doe me good, yet ere I die, I will by my repentance indueor to doe all men good.

Deceiuing world, that with alluring toyes,

Hast made my life the subject of thy scorne:

a. bones (Ing.)

b. proportion (Ing.)
And scornest now to lend thy fading joys,
To lengthen my life, whom friends haue left forlorne.
How well are they that die ere they be borne,
   And neuer see thy sleights, which few men shun,
   Till vnawares they helplesse are vndon.

Oft haue I sung of loue, and of his fire,
But now I finde that Poet was aduizde;
Which made full feasts increasers of desire,
   And prooues weake loue was with the poore despizde.
For when the life with foode is not suffizde,
   What thoughts of loue, what motion of delight;
   What pleasance can proceede from such a wight?

Witnesse my want the murderer of my wit,
My rauisht sense of woonted furie rest;
Wants such conceit, as should in Poims fit,
Set downe the sorrow wherein I am left:
But therefore haue high heauens their gifts bereft:
   Because so long they lent them me to vse,
   And I so long their bountie did abuse.

O that a yeare were graunted me to liue,
And for that yeare my former wits restorde:
What rules of life, what counsell would I giue?
How should my sinne with sorrow then deplore?  
But I must die of every man abhorde.  
Time loosely spent will not againe be woonne,  
My time is loosely spent, and I undone.

O horrenda fames, how terrible are thy assaultes? but Vermis conscientiae, more wounding are thy stings. Ah Gentlemen, that liue to reade my broken and confused lines, looke not I should (as I was woont) delight you with vain fantasies, but gather my follies altogether, and as you would deale with so many parricides, cast them into the fire: call them Telegonus, for now they kill their father, and everie lewd line in them written, is a deep piercing wound to my heart; every idle hour spent by any in reading them, brings a million of sorrowes to my soule. O that the teares of a miserable man (for neuer any man was yet more miserable) might wash their memorie out with my death; and that those works with me together might be interd. But sith they cannot, let this my last worke witnes against them with me, how I detest them. Blacke is the remembrance of my blacke works, blacker then night, blacker/ then death, blacker then hell.

a. he deplor'd (Dyce)
be deplorde (Ing.)
orig. then deplore (Ing.)
deplor[e] (G., n.)
Learne wit by my repentance (Gentlemen) and let these fewe rules following be regarded in your liues.

1. First in all your actions set God before your eies; for the feare of the Lord is the beginning of wisedome: Let his word be a lanterne to your feete, and a light vnto your paths, then shall you stand as firme rocks, and not be mocked.

2. Beware of looking backe: for God will not be mocked; of him that hath receiued much, much shall be demanded.

3. If thou be single, and canst abstaine, turne thy eies from vanitie, for there is a kinde of women bearing the faces of Angels, but the hearts of Deuils, able to intrap the elect if it were possible.

4. If thou be married, forsake not the wife of thy youth, to follow strange flesh; for whoremongers and adulterers the Lord will iudge. The doore of a Harlot leadeth downe to death, and in her lips there dwels destruction; her face is decked with odors, but shee shee bringeth a man to a morsell of bread and nakednesse: of which myselfe am instance.

5. If thou be left rich, remember those that want, and so deale, that by thy wilfulnes thy self want not: Let not Tauerners and Victuallers be thy Executors; for they will bring thee to a dishonorable graue.

6. Oppresse no man, for the crie of the wronged ascendeth to the eares of the Lord: neither delight to encrease by Usurie, least thou loose thy habitation in the euerialasting Tabernacle.
7. Beware of building thy house to thy neighbours hurt; for the stones will cry to the timber; We were laid together in blood: and those that so erect houses, calling them by their names, shall gnaw upon their souls.

8. If thou be poor, be also patient, and strive not to grow rich by indirect means; for goods so gotten shall vanish away like smoke.

9. If thou be a father, master, or teacher, joyn good examples with good counsel; else little avail precepts, where life is different.

10. If thou be son or servant, despise not reproofs; for though correction be bitter at the first, it bringeth pleasure in the end.

Had I regarded the first of these rules, or been obedient at the last: I had not now at my last end, been left thus desolate. But now, though to myself I give Consilium post facta; yet to others they may serve for timely precepts. And therefore (while life gives leave) will send warning to my olde consorts, which have led as loosely as myselfe, albeit weakness will scarce suffer me to write, yet to my fellowe Schollers about this Cittie, will I direct these few insuing lines.

To those Gentlemen his Quondam acquaintance,

that spend their wits in making Plaies, R.G.

wisheth a better exercise, and wisdome
to prevent his extremities.
IF wofull experience may mooue you (Gentlemen) to beware, or vnheard of wretchednes intreate you to take heed: I doubt not but you will looke backe with sorrow on your time past, and endeuour with repentance to spend that which is to come. Wonder not, (for with thee wil I first begin), thou famous gracer of Tragedians, that Greene, who hath said with thee like the foole/ in his heart, There is no God, should now giue glorie vnto his greatnesse: for penitrating is his power, his hand lies heauie vpon me, he hath spoken vnto me with a voice of thunder, and I haue felt he is a God that can punish enimies. Why should thy excellent wit, his gift, be so blinded, that thou shouldst giue no glory to the giuer? Is it pestilent Machi- uilian pollicie that thou hast studied? O punish follie! What are his rules but meere confused mockeries, able to extirpate in small time, the generation of mankinde. For if Sic volo, sic iubeo, hold in those that are able to command: and if it be lawfull Fas & nefas to doe any thing that is beneficiall, onely Tyrants should possesse the earth, and they striving to exceede in tyranny, should each to other bee a slaughter man; till the mightiest outliuing all, one stroke were left for Death, that in one age man's life should ende. The brother of this Diabolical Atheisme is dead, and in his life had neuer the felicitie he aimed at: but as he began in craft, liued in feare, and ended in despaire. Quam inscrutabilia sunt Dei iudicia?

a. mans (Ing.)

b. Quum (Ing.)
This murderer of many brethren, had his conscience seared like Caine: this betrayer of him that gave his life for him, inherited the portion of Judas: this Apostata perished as ill as Iulian: and wilt thou my friend be his Disciple? Look unto me, by him persuaded to that libertie, and thou shalt finde it an infernall bondage. I knowe the least of my demerits merit this miserable death, but wilfull strivings against knowne truth, exceedeth all the terrors of my soule. Defer not (with me) till this last point of extremitie; for little knowest thou how in the end thou shalt be visited.

With thee I ioyne young Juvenall, that byting Satyrist, that lastlie with mee together writ a Comedie. Sweete boy, might I advise thee, be advised, and get not many enemies by bitter words: inueneigh against vaine men, for thou canst do it, no man better, no man so wel: thou hast a libertie to reprooue all, and none more; for one being spoken to, all are offended, none being blamed no man is iniured. Stop shallow water still running, it will rage, tread on a worme and it will turne: then blame not shollers vexed with sharpe lines, if they reproue thy too much libertie of reprooef.

And thou no lesse deserving then the other two, in some things rarer, in nothing inferiour; druen (as my selfe) to extreame shifts, a little have I to say to thee: and were it not an idolatrous oth, I would sweare by sweet S. George, thou art vnworthie better hap, sith thou dependest on so meane a stay. Base minded men al three

a. name none (Ing.)
of you, if by my miserie ye be not warned: for vnto none of you
(like me) sought those burres to cleaue; those Puppits (I meane)
that speake from our mouths, those Anticks garnisht in our colours.
Is it not strange that I, to whom they al haue beene beholding; is
it not like that you, to whom they all haue beene beholding, shall
(were ye in that case that I am now) be both at once of them forsaken?
Yes trust them not: for there is an vpstart Crow, beautified
with our feathers, that with his Tygers heart wrapt in a Players
hide, supposes he is as well able to bumbast out a blanke verse as
the best of you: and being an absolute Johannes fac totum, is in his
owne conceit the onely Shake-scene in a countrie. O that I might
intreate your rare wits to be imploied in more profitable courses:
& let those Apes imitate your past excellence, and neuer more ac-
quaint them with your admired inuentions. I know the best husband
of you all will neuer proue an Usurer, and the kindest of them/ all
will neuer proue a kinde nurse; yet whilst you may, seeke you bet-
ter Maisters; for it is pittie men of such rare wits, should be sub-
ject to the pleasures of such rude grooms.

In this I might insert two more, that both haue writ against
these buckram Gentlemen: but let their owne works serue to witnesse
against their owne wickednesse, if they perseuer to mainteine any
more such peasants. For other new commers, I leaue them to the mer-

a. these (Ing)

b. maintaine (Ing.)
cie of these painted monsters, who (I doubt not) will drive the best
minded to despise them: for the rest, it skills not though they make
a iest at them.

But now returne I againe to you three, knowing my miserie is
to you no news: and let me heartily intreate you to bee warned by my
harmes. Delight not (as I haue done) in irreligious oaths; for from
the blasphemers house, a curse shall not depart. Despire drunkennes,
which wasteth the wit, and maketh men all equal vnsto beasts. Flie
lust, as the deathsman of the soule, and defile not the Temple of the
holy ghost. Abhorre those Epicures, whose loose life hath made re-
ligion lothesome to your eares: and when they sooth you with tearmes
of Mastership, remember Robert Greene, whome they haue so often flat-
tered, perishes now for want of comfort. Remember gentlemen, your
liues are like so many lighted Tapers, that are with care deliuered
to all of you to maintaine: these with wind-puft wrath may be ex-
tinguish't, which drunkennes put out, which negligence let fall: for
mans time of itselfe is not so short, but it is more shortened by sin.
The fire of my light is now at the last snuffe, and the want of wher-
with to sustaine it, there is no substance left for life to feede on.
Trust not then (I beseech yee) to such weake staies: for they/ are as
changeable in minde, as in many attires. Well, my hand is tired, and
I am forst to leaue where I would begin; for a whole booke cannot con-
taine these wrongs, which I am forst to knit vp in some few lines of
words.
Desirous that you should live, though
himselfe be dying,
Robert Greene.

Now to all men I bid farewell in this sort, with this conceit-ed Fable of the olde Comedian Aesope.

An Ant and a Grasshopper walking together on a greene, the one carelessly skipping, the other carefully prying what winters provision was scattered in the way: the Grasshopper scorning (as wantons wil) this needlesse thrift (as he tearmed it) reprooued him thus:

The greedie miser thirsteth still for gaine;
His thrift is theft, his weale works others woe;
That foole is fond which will in caues remaine,
When mongst faire sweetes he may at pleasure goe.

To this the Ant perceiving the Grasshoppers meaning, quickly replied:

The thriftie husband spares what vnthrifts spends,
His thrift no theft, for dangers to prouide;
Trust to thy selfe, small hope in want yeild friends,
A caue is better then the desarts wide.

---
a. orig. wilde (Dyce)
In short time these two parted, the one to his pleasure, the other to his labour. Anon Harvest grewe on, and rest from the Grasshopper his wonted moysture. Then weakely skips he to the medows brinks: where till fell winter he abode. But storms continually powring, hee went for succour to the Ant his olde acquaintance, to whom he had scarce discovered his estate, but the little worme made this replie.

Pack hence (quoth he) thou idle lazie worme,
My house doth harbour no vnthriftie mates;
Thou scorneed to toile, and now thou feelst the storme,
And starust for foode while I am fed with cates.
Vae no intreats, I will relentlessse rest,
For toyling labour hates an idle guest.

The Grasshopper, foodlesse, helplesse, and strengthlesse, got into the next brooke, and in the yeelding sand digde himselfe a pit: by which likewise he ingraued this Epitaph.

When Springs greene prime arrayd me with delight,
And every power with youthfull vigor fild,
Gave strenght to worke what euer fancie wild:
I never feard the force of winters spight.

When first I saw the sunne the day begin,
And drie the mornings teares from hearbs and grasse:
I little thought his chearefull light would passe,
Till vgly night with darknes entred in.
    And then day lost I mournd, spring past I waild,
    But neither teares for this or that availd.

Then too too late I praised the Emmets paine,/
That sought in spring a harbour against the heate:
    And in the harvest gathered winters meate.
Perceiuing famine, frosts, and stormie raine.

My wretched end may warne Greene springing youth,
To use delights as toys that will deceiue.
    And scorne the world before the world them leave:
For all worlds trust, is ruine without ruth.
    Then blest are they that like the toyling Ant,
    Prouide in time gaist winters wofull want.

With this the grashopper yeelding to the weathers extremitie,
died comfortlesse without remedie. Like him myselfe: like me, shall
al that trust to friends or times inconstancie. Now faint of my last
infirmitie, beseeching them that shal burie my bodie, to publish this
last farewell, written with my wretched hand.

Faelicem fuisse infaustum.

a. "faint I of my last infirmitie," (Ing.)
A letter written to his wife, found with this booke after his death.

The remembrance of many wrongs offered thee, and thy unreproued virtues, adde greater sorrow to my miserable state, then I can utter, or thou conceiue. Neither is it lessened by consideration of thy absence (though shame would let me hardly beholde thy face) but exceedingly aggrauated, for that I cannot (as I ought) to thy owne selfe reconcile my selfe, that thou mightest witnesse my inward woe at this instant, that haue made thee a wofull wife for so long a time. But equal heauen hath denied that comfort, giuing at my last neede/ like succour as I haue sought all my life: being in this extremitie as voide of helpe, as thou hast beene of hope. Reason would, that after so long waste, I should not send thee a childe to bring thee greater charge; but consider, he is the fruit of thy wombe, in whose face regard not the fathers faults so much, as thy owne perfections. He is yet Greene, and may grow straight, if he be carefully tended: otherwise apt enough (I feare me) to follow his fathers folly. That I haue offended thee highly I knowe, that thou canst forget my inuries I hardly beleue: yet perswade I my selfe if thou saw my wretched state, thou couldest not but lament it: nay, certainely I knowe thou wouldest. Al my wrongs muster themselues about me, euery euill at once plagues me. For my contempt of God, I am contemned of men: for my swearing and forswearing, no man will beleue me; for my gluttony, I suffer hunger: for my
drunkenness, thirst; for my adulterie, vesercous sores. Thus God hath cast me downe, that I might be humbled: and punished me for example of others sinne: and although he suffers me in this world to perish without succour, yet trust I in the world to come to finde mercie, by the merits of my Sau-iour, to whome I commend this, and commit my soule.

Thy repentant husband for his dis-loyaltie. Robert Greene.

Faelicem fuisse infaustum.

Finis.
These Notes are intended to explain, wherever possible, any word, or passage whose meaning might otherwise be obscure. They are further designed to bring together other material which might be of interest to a student of Greene or of his Groatsworth of Wit. All direct quotations have been acknowledged, as well as facts derived directly from other sources. References to the New English Dictionary are indicated by the abbreviation N. E. D.; those to the Grosart edition of Greene's works by the letter G. The names of other sources are given in full. Some of the explanations have been relegated to the Glossary, but always with reference in the Notes. All references are to the page and line of our own text.
GREEN'S, Groats-worth of Wit, Mr. Ingleby, in his Introduction to the Shakspere Allusion Books, reminds us that the real title is Green's Groats-worth of Wit instead of The Groatsworth of Wit, the word, Green's, having a special significance. This was one of Greene's posthumous works, and the editor, Henry Chettle, knew that the popularity of the author's name at the time of the publication would open up a ready sale for the pamphlet.

Analytical titles. Analytical title pages were in vogue during all of the 16th., and the first half of the 17th. centuries. For an extremely analytical one see Haklyuts Voyages. About the middle of the 17th. century elaborate symbolism began to replace the analytical title, and with the 19th. century, elaborate titles have been replaced in the main by extremely simple ones.

74:8. Before. Originally misprinted "before before", (G.)

74:11. Vir esset vulnere veritas. Misprinted "Vir essit" for "Viresscit", (G.). This motto is found in Aul. Gell. Noctes Attica, XVIII, II, 4, and reads thus:-"Viresscit vulnere virtus". Later, as the motto of the Earl of Galloway, it becomes:-"Viresscit vulnere virtus", or "Virtue flourishes from a wound". This motto was often used by Thomas Creede, a noted Elizabethan printer, on the title pages of his books.

Grosart says:-"'Veritas' was doubtless intended as a (modern) variant or improvement".

74:14. Long. Was originally "long long", (G.)

75:2. Gentle Readers. Used here as a polite and ingratiating address. The phrase is now obsolete excepting as a playful archaism.


75:5. Period. See Gloss.

75:8. His last birth. Green's Groatsworth of Wit was first published September 20, 1592, and The Repentance was first published October 6, 1592. This does not prove that the latter pamphlet was written last, but The Repentance is generally credited to be Greene's last writing. The letter of Cuthbert Burbie at the close of The Re-
pentance substantiates this opinion. See G. Vol. XII, pp. 184, ff.

75:9. **Conceit.** See Gloss.


75:11. **W. W.** Evidently refers to William Wrighte, a member of the Stationers' Company, and connected with the publication of the 1592 Edition of Green's Groatsworth of Wit. We find the following entry in the Stationers' Register:

22 Die Septembris [1592]

William Entred for his copie, vnder master Watkins Wrighte hande upon the perill of Henrye Chettle/ a book intituled/ GREENES Groatsworth of wyt bought with a million of Repentance...vjd.

76:2. **The Swan sings melodiously before death.** The origin of this tradition is not known exactly. It is traceable to mythology, and has been quite generally believed until recent times. Classical writers, especially poets, have made abundant use of the tradition; the earliest embodiment of the idea in literature, which we have found so far, is in Plato's Phaedo, 85, B:—"And you take me, it seems, to be inferior in the gift of foresight to the swans; which, as soon as they feel that they must die, sing then louder and better than they have ever sung in all their past lives, for joy that they are about to depart into the presence of the God whose servants they are".

In the Heroidea of Ovid, VII, 1-2, Dido writes to Aeneas:

"Sic ubi fata vocant, udis abiectus in herbis
Ad vada Maeandri concinit albus olor."

The above is translated by H. T. Riley as follows:—"Thus does the white swan, as he lies on the wet grass, when the fates summon him, sing at the Ford of Maeander".

A familiar nineteenth century use of the dying swan tradition is in Tennyson's poem, The Dying Swan.

Charles Waterton asserts that the swan does not habitually sing at death. In describing the death of a swan which he had the opportunity to observe, he says:—"The silence which this bird maintained to the last tends to show that the dying song of the swan is nothing but a fable, the origin of which is lost in the shades of antiquity." See his Essays on Natural History, Second Series, p. 128.

76:4. **Searched.** See Gloss.

76:5. **For that.** Cf. Old English "for ðæm", and "for ðy", meaning "because".

76:6. However yet...yet. This loose and rambling construction illustrates the unsettled condition of the English Language at the time this work was written. See Introduction, pp. 62, ff.

76:12. Former bookes. Greene evidently refers to the Conny-catching Pamphlets, which were published December 13, 1591, and early in 1592. He makes frequent mention in these tracts of the resentment which their publication aroused among the conny-catchers. In the Second Part of Conny-catching he tells of an attempt on their part to take his life. See G. Vol. X., p. 236. Dr. Jordan places little dependence in Greene's statements concerning this resentment. He considers the Conny-catching Pamphlets a literary venture likely to prove profitable, and deduces abundant evidence in support of this view. See Jordan's Robert Greene, pp. 86, ff.

It is interesting to note in this connection that although the First Part, and the Second Part of Conny-catching were published at the same time, Greene tells in the Second Part of the threats which have been made on his life because of the publication of the First Part.

76:12. Speciall information. Mr. Jordan advances some very plausible doubts regarding the truth of Greene's statement here. His reasons are:-

First, the fact referred to in the note next preceding, that the First Part of Conny-catching, and the Second Part of Conny-catching were published on the same date, notwithstanding which, Greene refers, in the Second Part, to threats, prophesied in the First Part, as if they had already come to pass.

Second, two pages from an earlier publication, Manifest Detection of Dyce Play, 1552, are copied literally in Greene's Epistle to the Reader, in the First Part. These pages explain the workings of Barnard's Law, and Greene nowhere gives evidence of any knowledge of cozenage beyond that contained in them.

Third, Harman, in his Caveat, and Lodge, in his Alarum Against Usurers, had insisted upon the truth of their information, and Greene probably thought such insistence wise on his part.

Fourth, the increased number of tales in the later tracts show Greene's tendency to become interested in the narrative for its own sake.

Fifth, Greene's evident avoidance of giving names of the conny-catchers shows lack of intimacy with facts concerning the matter. The following quotations from the pamphlets indicate the truth of this objection:

"Were it not I hope of their amendment I would in a schedule set down the names of such coosening conny-catchers", G. Vol. X. p. 12.
"I by chance fell among cony-catchers, whose names I omit, because I hope of their amendment". See G. Vol. X. p. 31. Such statements occur frequently throughout the pamphlets.

Dr. Jordan's doubts seem well grounded in fact, and indicate that these tracts are the product of a literary experiment, rather than of a desire on the part of Greene to serve his country, as his motto, Nascimur pro patria, would indicate. The following from Greene's Vision precludes the placing of any great degree of dependence in his utilitarian writings, so far as their origin in concrete facts is concerned:--"I have shotte at many abuses, ouer shotte myselfe in describing of some: where truth failed my invention hath stood my friend". See G. Vol. XII. pp. 195-196.

76:14. I feare me will. Modern usage would supply "it". Greene evidently considered "this" in the preceding line sufficient. Elizabethan writers would permit almost any ellipsis provided the meaning could be supplied from the context. See Abbot's Shakespearean Grammar.

77:1. Nemo ante obitum felix, so Acta Exitus probat. Is from Ovid's Heroides, 2:85, and translates "No one is happy before death, therefore, the end justifies the deed". A similar idea occurs frequently in Elizabethan and Jacobean writers. Cf. these lines from Robert Herrick's P Laudite:--

"The first Act's doubtful, (but we say) It is the last commends the Play."


78:4. Populous by long space: By a long space of time.

78:5. In the Antiquary. This seems to be, as Mr. Grosart suggests, "an intentionally vague reference", simply to convey the idea of antiquity.


78:8. Large conscience. "Large" is probably used here in the sense of "liberal", the whole phrase meaning "of easy conscience".

78:10. Goldes bondman. That is, a slave to gold. At the time of the writing of this pamphlet, the possessive was formed by adding an "s" instead of an "'s". Both the plural of nouns and the singular of the possessive might end in "es", "is", "os", "ys", or "s". During this period, and later, distinctions came to be made, and soon the possessive was regularly written with an "'s". During
the process of change, the "'s" often occurred as the sign of the plural also, since the (') was thought to take the place of the "e".

78:12. Scholler. "Scholler", in the Elizabethan period, referred to one who had studied at a University, but not having entered any of the learned professions, or other fixed employment, sought to earn a living by literary work. See N.E.D.


78:13. And therefore least regarded. Not because he was "married to a proper Gentlewoman", but because he "was a Scholler". An example of Greene's careless writing, which was a result of haste. Nashe said of him: "In a night & a day would he have yarkt vp a P Pamphlet as well as in seauen yerae, and glad was that Printer that might bee so blest to pay him deare for the very dregs of his wit." See Grosart edition of Nashe, Vol. II. p. 221.

78:13. An olde said saw. That is, a proverb said of old, or in other words, a proverb of long standing.

78:16. Noverint. A "Noverint" was a scrivener, a maker of writs. These writs opened with the phrase "noverint universi", "let all men know", or "be it known to all men". See N.E.D.

78:17. Wise he was. Note the frequent use which Greene makes of inverted order. Nashe and Lyly resort to this to some extent but not so frequently as does Greene.

78:18. /. The diagonal signifies the close of a page in the original 1596 Edition.

78:18. Parish. Originally the parish consisted of one or more townships, having their own church, parish clergyman, or priest. Later, a division was made of such a parish for ecclesiastical purposes. Tithing, and the payment of these tithes through the parish priest, had from the first thrown the care of the poor upon the parish. Naturally, then, when the poor laws were passed, their administration fell upon the parish, 1552. After this date, the parish had conferred upon it from time to time certain other civil functions, such as the collection of revenue for local purposes, and today it has become a political unit for the exercise of the franchise. Gorinius was, then, a civil officer or magistrate.

78:19. Fox-furd gowne. A gown of fox fur. It was usual at this period for the gowns of officials to be finished in fox fur. Sheriffs in England today wear furred gowns. See N.E.D.
78:19. **Burges.** See Gloss.

78:20. A *bolt in his mouth*. A "bolt" ordinarily meaning "arrow", is here used in the sense of a "rebuke" suddenly uttered "to shoote through his sinfull neighbor".

79:3. **Philosophie written in a ring.** The reference here is to a "Posy", a shortening of "poesy". A "Posy" was a verse, or a short motto, usually inscribed in patterned language on a knife or within a ring as a heraldic motto. See N.E.D.

79:4. **Tu tibi cura.** Look out for yourself. Cf. our saying, "Look out for number one".

79:4. **Curiously observed.** See Gloss.

79:5. **Point.** See Gloss.


79:14. **Qualis vita finis Ita.** Translates, "As a man's life has been, so will be the end." Cf:--"Whatever a man sow, that shall he also reap"---Gal. 6:7.

79:22. **Happie.** See Gloss.

80:4. **The universitie.** The Universities were just at this period becoming very popular. Queen Elizabeth took much interest in the affairs of Oxford and Cambridge. We read of her visiting them often, and listening to their studies and disputations. Although the "Universitie Wits" were particularly proud of their degrees, and at times praised their Universities highly, some of the descriptions which they have left of the moral and educational conditions therein are very discrediting, and probably quite true. Lyly says:--"To speak plainly of the disorder of Athens [meaning Oxford] who does not see it and sorrow at it? Such playing at dice, such daliaunce with women, such dauncing, that in my opinion there is no quaffer in Flammuunders so giuen to tippling, no courtier in Italy so giuen to ryot, no creature in the world so misled as a student in Athens." See Bond's edition of Lyly, Vol. I. p. 273.

Greene says in his Repentance:--"Being at the Universitie of Cambridge, I light amongst waggs as lewd as my selfe, with whom I consumed the flower of my youth, who drew me to trouell into Italy and Spaine, in which places I sawe and practizde such villainie as is abhomirable to declare." See G. Vol. XII. p. 172.
80:7. **Gentry.** The quality or rank of gentleman, a class distinction which still obtains in England.

80:8. **Gallants.** See Gloss.

80:11. By **their day.** This was just what the usurers desired, for in such a case they took a liberal amount of the young man's property, more than was legally their due.


However, "capping" was sometimes used with reference to the fashion of capping verses. To cap verses was to reply to one previously quoted, with another that began with the final or initial letter of the first, or that corresponded to it in rhyme or otherwise. The context would admit of this last interpretation, but the former is the more probable.

Note the frequent employment of the parenthesis as a means of punctuation where we would use the comma. An examination of the works of Greene's contemporaries shows this practice to have been extremely common at that time. It was probably chiefly in the hands of the printer.

80:14. **A sixpeny reward.** About twenty five cents.

80:19. **Groate.** A piece of English money equal to four pence, which was first coined 1351-1352. Its coinage was discontinued 1662, after which date it was known as the "fourpence".

80:19. **Woong.** See Gloss.

80:22. **Specialties.** See Gloss.

80:23. **By the yeere.** That is, his yearly income from the land.

81:6. **Being come.** We should try to avoid the troublesome word, "being" here by substituting "having", or by a reconstruction of the sentence. "Have" has more and more replaced "be" with intransitive verbs.

81:12. **Liberall.** See Gloss.

81:14. **That is somewhat.** In other words, it is something worth considering.
81:14. *See it still.* The use of "it" without an antecedent at this point is probably due to carelessness on the part of Greene, rather than to the Elizabethan desire for brevity. Supplying the meaning from the context, we interpret the phrase "continue to re-buke them".


82:1. *Sinloke.* This is evidently a misprint. Ingleby's reading is undoubtedly correct.


82:10. *Do not stand on conscience.* In other words, do not let your conscience interfere.


83:4. *Rackings of the poore, raisings of rents.* "Rackings of the poore" meant generally "the raisings of rents", but is probably employed here with the more general meaning of "cheating", "robbing", or "oppressing in general", since "raisings of rents" follows at once.


83:10. *By thy threeb-bare brother.* See Introduction, p. 64.


83:14. *I.* The equivalent of "ay" or "aye". A mere matter of spelling.

83:15. *It is the worme of conscience.* This phrase occurs over and over in Greene's works. Cf: "I appeale to none but God, who knoweth me guiltlesse, and to thine owne conscience; whose worme for this wronge will euer bee restless."--Philomela, G. Vol. XI. p. 168. Also, p. 190: "Whatsoeuer villanie the heast doth worke, in processe of time the worme of conscience will bewray".
Mr. H. C. Hart (Notes and Queries, Vol. IV. No. 10, p. 81) tells us that the expression "worm of conscience" was probably original with Greene, since his Repentance Pamphlets created so much excitement, but compare "Where their worm dyeth not"—Mark, 9:44, 46, and 48. Also compare frequent uses of the same phrase by the church fathers. See J. P. Migne's Church Fathers.

83:18. I feel it now. He evidently means "I feel it [not] now".


83:18. I will forward with my exhortation. The adverb "forward" originally and correctly carried with it such a strong sense of motion that we find it frequently approximating the function of the verb. There are a good many cases analogous to this in Shakespeare, and it still occurs occasionally in writing. Cf. Lowell's poem, The Present Crisis: "They must upward still and onward, who would keep abreast of truth."


84:11. Found so fierce a friend, as nothing to me having it, hath beene wanting. This type of "so---as" clause so common during this period was due to the derivation of "so---as" from Old English "swa---swa". Only gradually did "that" come to be substituted for "as" in such instances as this. Cf.-M. N. D. II. iii. 359.

"And lead these testy rivals so astray
As one come not within another's way."

See Abbot's Shakespearean Grammar for a discussion of the "so---as" clause.

84:17. Turning him to his study. Note the tendency to make "turning" transitive. Transitive and intransitive verbs were used loosely in the Elizabethan period. See Abbot's Shakespearean Grammar, p. 202.

84:18. O mors quam amara. That is, "O death how bitter."

84:23. Y. Equivalent to "that". Sometimes written "yat", or "yt", the "y" being a corruption of the old y and having the sound of "th". During this period when orthography was still in an unsettled state "that" might occur with two different spellings in the same sentence, as in the following from Lyly's Euphues:
85:1. Looked into. That is, attended to.

85:2. Omission. The omission of "n", or "m", or both often occurred in Medieval, and early Elizabethan manuscripts. "omnis" was written "omnis", or "ois"; "omnibus" was written "omibus", or "oibus". See The Beneventan Script, by E. A. Leow, or any other good work on Palaeography.


85:6. Here upon thus. This redundance of the conjunctive particle was the legacy of the thirteenth century.

85:10. Scarcely ioperdies. Evidently intended for "scarce so [many] ioperdies".


85:11. Adamants. This word originated with the Greeks. They used it as an adjective meaning "invincible". Later, they employed it as the name of the hardest metal, and finally as the name of the hardest crystalline gem then known, the emery-stone of Naxos.

In Latin, the word "adama" referred to iron, steel, or anything indestructible. Later, it became the name of the white sapphire, and finally of the still harder diamond, and was thus introduced into the west. However, early Medieval Latin writers confused "admare", to take a liking to, and "lapidem adamantem", the loadstone, or magnet.

The form current at the time when this work was written was an adoption of the literary French "adamant", meaning loadstone. This significance ceased with the 17th. century, and we use the word "adamant" now as a poetical or rhetorical name for surpassing hardness. See N.E.D.


85:14. Equally to share to their contentes. "To their contentes" evidently means "to their satisfaction".


85:15. Brought to the bush, where he had scarce pruned his wings, but he was fast limed. Lucanio's beguilement is compared to the practice of catching birds by smearing the twigs of bushes or trees with birdlime in which the feathers of the bird became so entangled that he could not escape. Cf: "Myself have lym'd a Bush for her", Henry VI. I. iii. 91.
85:17. But that we may keepe forme. In other words, that we may not violate the logical sequence of the story.


86:5. Plod. See Gloss.


86:13. Be she neuer so amorous: Archaically "never so" is used in conditional clauses to indicate an unlimited degree. "Ever so" has now been generally but not universally substituted because it seems logically more proper. See N.E.D.

86:14. Of women not a little longed for. That is, "wealth" was "of women not a little longed for".

86:15. My selfe will be your secretary. Note the use of "selfe" as a noun. "Self" was not considered a noun in Anglo Saxon. This we conclude from such combinations as "from me selfum" and "min selfes bearn". However, such combinations as "I myselven" soon began to appear and gradually "self" came to be considered a noun. Finally Chaucer used the compound pronoun independent of the simple pronoun "I"---"This is to sayn, myself hath been the whippe", and thus "self" became established as a noun. See S. Ramsey's The English Language, Chapter 4.


86:23. And yee say the worde. "And" and "an" meaning "if" are frequently confused. Both were rare before 1600, except before "it", and are now only archaic or dialectical. "an" is found only once in the first folio of Shakespeare except in the expression "an' 't", but modern editors substitute it for the full "and" in both Shakespeare and in his contemporaries.
87:2. To say as well as anye of them all. That is, to talk as well as any of them. Note resemblance to our own vulgarism in "them all".

87:6. Curtezan. Greene describes the "curtezan", in his Disputation between a He-conny-catcher and a She Conny-catcher, as a woman who has taken one false step which led to her ruin. A first lover has deceived her and she in turn deceives others until she becomes a recognized prostitute.

87:6. Hospital. Formerly a place of shelter for those in need of care or entertainment. Here it means a house of entertainment, an open house. From Latin "hospes", "guest", to Latin "hospitalis", "of a guest", to Late Latin "hospitale", "a mansion", and hence to English through the French. Cf. modern "hotel".


87:9. No sooner....but. Mr. Abbot, in his Shakespearean Grammar says:—"'But' in the sense of 'except' frequently follows negative comparatives, where we should use 'than'." Cf. ff. 89:9, and 90:6.


87:13. The rather allure. "Rather" is now obsolete in this sense. We would substitute "the more readily", "all the more quickly", or "the sooner". Cf:—"When Duncan is asleepe (Where to the rather shall his dayes hard journey Soundly invite him)"—Macbeth I. vii. 62. Also "rathe", meaning "prompt", in the phrase "the rathe primrose", in Lycidas. Cf:—"the rather" in 104:2 ff.

87:13. Sung. "Sung" was generally used as the past tense of "sing" until the 19th. century. In 1836 Smart said:—"Sang"---is still less "in use".

87:13. Sonnet. During the 16th. century, the word "Sonnet" was applied loosely to any short poem of a lyrical or amatory nature.
George Gascoigne, 1575, in his treatise on Poetical Composition, said:—"Some thinke that all Poemes (being short) may be called Sonets, as in deede it is a diminutive worde derived of Sonare".

Nicholas Breton brought out his Passionate Shepherd as late as 1604, calling the second part "Sundry sweet sonnets and passionated Poems", heading the various poems therein "Sonnet I, II", etc., yet only two of these poems are real sonnets.

Elizabethans were slow to adopt the real sonnet introduced by Wyatt and Surrey between 1520 and 1530.


87:19. A B C. Grosart advises that this should be pronounced "Absey" to correspond with the meter. This would be an improvement, yet little smoothness of meter prevails throughout the poem.


88:2. Wild. Grosart suggests that "wild" is intended for "will'd", a suggestion which is undoubtedly correct.

88:3. Lists. An archaic form of the verb "list", from Old English "lystan", meaning "to care". Cognate with Modern German "lüsten". Cf:—"listeth" in line 13 below.

88:3. Shall find it nothing so. Evidently the adverbial "nothing" meaning "not", "not at all". Cf:—"That would set my teeth nothing on edge".—I Henry IV. I. iii. 133.


88:13. Shall find his changings so. That is, "shall find 'love's' 'alterations' so".

88:19. Hiena-like alluring to destruction. The Bestiaries asserted that the Hyena mimicked other animals' voices, and the voices of children as a means of securing their prey. See Frank Gibson's Superstitions about Animals.

88:20. Stop. In music "stop" refers to the regulation of the vibrations of a wind instrument tube by the closing of certain of the finger holes, in order to produce rhythm.

88:21. Ruffler. Thomas Harman, in A Caveat or Warening for Common Cursetors, 1567, describes the "Ruffler" thus:—"Either he hath
served in the wars, or else he hath been a serving-man, and, weary of well doing, shaking off all pain, doth choose him this idle life and wretchedly wanders about the most shires of this realm. And with stout audacity he demandeth where he thinketh he may be bold, and circumspect enough, as he seeth cause to ask charity, ruefully and lamentably, that it would make a flinty heart to relent and pity his miserable estate." Mr. Harman goes on to say that most often these Rufflers were serving-men posing as soldiers. This idea of the serving-man as a Ruffler is probably the one intended here, from the parenthetical clause following. Cf:-"When roysters ruffle not above their rule"—Gascoigne's Steele Glass.

89:1. Prentise for three liues or one and twentie yeeres. An apprentice usually served for seven years, while Lucanio had been "prentise for one and twentie yeeres", or three times seven.

89:2. To esteame Auarice his deceased father. The significance of the phrase is that Lucanio was nothing but what avarice had made him. Cf:-"Whose mother was her painting", i.e. Who was made by her painted face.—Cymbeline, III. iv. 52.

89:2. O twas a world to see. This was a very common expression at the time, and it occasionally occurs in conversation still. Cf:-"Which, howe they wrought with the most parte that had least wit, it were a world to tell."—McKerrow's Nashe, Vol. I. p. 225.


89:4. Wainscot proofe, to beholde her face without blushing. Cf:-"Mustard looks of the tanned wainscot hue of such a wrinkle-faced baldam as she was that was altred thereinto."—McKerrow's Nashe, Vol. III. p. 200.

McKerrow says in a note on this passage:-"Such expressions as 'wainscot-faced' for 'brazen' were frequent." It is possible that as Greene used the word "wainscot" here, he thought that a blush would not be visible through a wainscot hue.

89:7. Gold wrought handkercher. That is, worked in gold thread.

89:8. Of purpose. Frequently used by Elizabethans instead of "on purpose". Shakespeare makes constant use of it. Though the phrase is now rare, we say "a purpose" and "of set purpose".

89:8. Angels. The "angel" was a coin copied from the French in
1465 by Edward IV. Its value was 6s. 8d., and it had for its em-
blem or device the archangel Michael standing upon and piercing the
dragon. It was last coined by Charles I.

89:11. Stood now as one that had starde Medusa in the face.
This is one of Greene's favorite similes. Cf:—"He stood as if
he had with Medusa's head beene turned to a stone".—Mamillia, G.
Vol. II. p. 22.
"So nipped on the pate with this last clause that hee stood like
one transformed by Medusae's head into a stone."—Tritameron, Se-
See Introduction, p. 27. ff. for the abundant use of such similes.

89:19. And she be no more then a woman. See previous note 86:23.

89:21. Till death us depart. This phrase occurred in the mar-
riage ceremony of the English Church at that time. "Till death
us do part occurs in many marriage ceremonies today. Of course,
"depart" means simply "part".


90:4. Noctes atque dies patat atri ianua dieis. Translates:—
"The door of black hell lies open day and night"—Virgil V. 6, 127.

90:6. Like a second Helen. Cf:—"And like another Helen, fired
another Troy."—Dryden's Alexander's Feast.


90:10. His brother the better welcome for your sake. "Your" evi-
dently refers to Roberto.

90:13. This prodigal childe. An evidence of Greene's indebted-
ness to the prodigal son story. See Introduction, p. 11, ff.


90:19. Worke your content. That is, bring about their happiness.

90:21. Glasse of the heart. We say "the face is the mirror of
the soul". Early writers employed the name "glass" often where we
would probably use "mirror". Cf: Gascoigne's Steele Glass; "The
Glass for Europe" in Lyly's Euphues and His England; and Sack-
vil-le's Mirror for Magistrates.


90:24. So....as. See Note on 84:11.

90:24. Without her grant. That is, without her promise of marriage.

91:1. Had a good meaning. Cf. modern colloquial "have a good mind to do" so and so.

91:2. A trewant that lackt a prompter. In other words, like a truant who, knowing not how to clear or excuse his actions, looks to his friend for help. Grosart says this phrase had come to be a proverbial saying at this time.

"Prompter" had taken on a technical significance as applied to the stage. See the note directly following.

91:3. A plaier that being out of his part at his first entrance, is faine to have the booke to speake what he should performe.

Cf. the rehearsal of Pyramus and Thisbe in Midsummer Night's Dream, and Shakespeare's criticism of the stage in this play. The "prompter" was a regular adjunct of the early theater, and there are many interesting references to him in literature. As late as 1710 Steele says of him:--"A Letter from poor old Downes the Prompter, wherein that Retainer of the Theatre desires my Advice."---Tatler, 195.

91:7. Tullie....once fainted though his cause were good. There seems to be no foundation for the statement that Cicero "fainted". The reference is probably to the case between Clodius and Milo, which case Cicero lost "though his cause was good".


91:10. Sunne-darkening eies. In other words, the sun appeared dark in comparison with the brightness of Lamilia's eyes.

91:12. Rich ambush of amber colored darts. That is, "her rich mass of amber colored hair". Cf:--"Tangles of Neaera's hair"--Lycidas.

91:17. How euer men do colour. This expression probably means "whatever face men may put upon it".

92:1. Craming ye of more acquaintance. Desiring a fuller ac-
quaintance with her. This idiom is very common in Shakespeare.


92:6. A truelouers knot. "A kind of knot, of a complicated and ornamental form (usually either a double looped bow, or a knot formed of two loops intertwined), used as a symbol of true love".—N.E.D.

92:7. Beuer felt. The later tall silk hats were formerly made of beaver fur, and often called "Beavers".

92:8. After this Diamedis & Glauci permutatio. Glaucus and Diomed were Greek warriors in the Trojan war. Glaucus exchanged his golden armor for the iron suit of Diomed.


92:10. To play on a hornepipe. Grosart says a hornepipe was a tune and dance. If this be the meaning here, why "play on a hornepipe"? The hornepipe was also a wind instrument, now obsolete, whose bell and mouthpiece were made of horn. It was used to accompany lively and vigorous dances which were usually performed by one person. See N.E.D.


92:12. A steede of Signor Roccoes teaching. The Italians were famous for their schools of horsemanship in the 16th. century, and many from England and other countries went there for training in this art. I find no reference elsewhere to Signor Rocco, but judge that he was an Italian Master of some fame. There were many schools of horsemanship in Spain, and many of the Spanish and Italian masters had been brought to England to teach the art. See Gervasse Markham's Country Contentments.

Cf. in this connection the opening lines of Sidney's Apologie for Poetry:—"When the right vertuous Edward wotton, and I, were at the Emperors Court together, we gave our selves to learne horsemanship of John Pietro Pugliano: one that with great commendation had
the place of an Esquire in his stable."

92:12. Wanted nothing but bels, to bee a hobbyhorse in a morrice. The morris-dance was thought to have been first a Moorish dance, and hence the name. It was sometimes performed by persons in fancy costume, often with small metal bells suspended from their clothing. It frequently took place in pageants, when the hobbyhorse with Robin Hood, the maid, Marian, and other characters supposed to have been the companions of Robin Hood, made a part of the dance. About the middle of the 16th century, the morris-dance was introduced on the stage. Mr. Strutt, in his Sports and Pastimes of the People of England, describes the hobby-horse feature thus:—"The hobby-horse...was a compound figure; the resemblance of the head and tail of a horse, with a light wooden frame for the body, was attached to the person who was to perform the double character.... Thus equipped he was to prance about, imitating the curvettings and motions of a horse." See also E. K. Chambers Medieval Stage.


92:19. Woodcocke pie. The Woodcock was a bird easily entrapped. Probably Greene meant that there was some significance in Lamia's feeding him this particular kind of pie. Cf:—"the woodcocke, your brother", 101:7,ff. Because the woodcocke was easily entrapped, this name was applied to one easily duped, a simpleton. Cf. the Elizabethan use of "gull", a fool; "rook", a sharper; "daw", a stupid fellow; and "dotterel", a dolt.

92:22. Falles to discourse. See Gloss. for "falles to".

93:1. Abilitie. See Gloss.


93:13. Either of you are. "Each of you is" would be grammatically correct.

93:16. Mulsta cadunt inter calicem supremae labae. Translates, "many things fall between the cup and the edge of the lips". "Laber" is evidently confused with "labes", a fall. At least the form should be "labra", with "inter", as Saintsbury prints it. Cf. our proverb:—"There is many a slip 'Twixt the cup and the lip".
93:18. *Old wives tale.* "Old wives tale" was a term applied to any marvellous legendary story told by a talkative old woman. It was often applied to a foolish story without reference to the narrator. "wives" is in form the genitive singular. Cf. in this connection Peele's play, The Old Wife's Tale.


94:1. *On a time.* Cf. modern "Once upon a time", "on the morrow", "on the eve of", "on the morning of", and "on the occasion of".


94:5. *A Friday face.* "Friday face" arose from the habit of fasting on Friday. In other words, it was a "Fast-day face". Friday is often considered a day of calamities.

"And on a Friday fell all this meschance......
Why ne had I now thy science and thy lore,
The Friday for to chiden, as did ye?
(For on a Friday sothly slain was he)
Than wold I shew you how that I coud plaine,
For Chauntecleres drede, and for his paine."--Chaucer's Nun's Priest's Tale of The Cock and the Fox.


94:6. *Deaths shake.* Mr. Ingleby prints "deaths stroke", but why not "deaths shake" since many animals kill their prey with the jaws, and sometimes by a shake? The expression "deaths shake" may mean "deaths grip", or "threes".


95:5. *By the shepheards dog wearied.* Grosart claims "wearied" to be a press error for "worried". "Wearied" would, however, make clear sense, though it may not seem so probable.


95:8. Go too. Modern spelling, "go to", meaning "Come, come", a protest, now obsolete, but quite common throughout the 16th. and 17th. centuries. It occurred occasionally in the 18th. century, and the Biblical use is still familiar. Cf. James 4:13, and 5:1. We have a similar idiom in "go away". Cf. also the vulgarism "get out".

95:10 Ile forward with my tale. See previous note, 63:18


95:21. Either acquainted others parents. Cf:-"Sith/ either of you are of other so fond", 93:13. We should say "the other", and "the others", but the article was frequently omitted in Elizabethan English. See Shepherd's History of the English Language, Chapter XX.

96:1. Short tale to make. Grosart says that this had become a current phrase, at this time. Cf. our trite expression, "To make a long story short". Note the inverted order here and in the following phrase, "married they were". See previous note, 78:17.


96:13. Protests.....discovered. We can make a pretty safe guess at Croce's intended meaning here, but the expression is extremely careless in construction, a proof of Greene's hasty writing. The adverse conditions under which this pamphlet is supposed to have been written explain in part this lack of care, however, all of his works bear marks of haste and lack of revision.


96:24. As how said the Bridegrome. An elliptical use of "how", where the remainder of the question if expressed would reflect a previous question. See N.E.D.


97:16. Willow garland. The willow was and is an emblem of sorrow. Cf: "By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion. We hanged our harps upon the willows in the midst thereof."—Psalm, 137:1 and 2. Hence "Salix babylonica", "the weeping willow".
Cf. also: "Make me a willow cabin at your gate"—Twelfth Night, I. v. 249.

97:19. Mony now a daies makes the match. Grosart says this had at that time become a proverbial saying.


99:2. \(^{e}\) Ingleby substitutes "that" for "\(^{e}\)", with a note saying that the original was "\(^{e}\)". See previous note, 84:23.


99:15. Called in Quorum. "Literally L. 'of whom' from words used to designate members of a body of judges 'quorum vos...unum (duos etc.) esse volumus' or 'of whom we will that you...be one (two etc.)'" N.E.D. Marian was to be one of the accusers.


99:18. Unto his wife. Cf:—"And who had Canace to wife"—Il Penseroso.


100:2. Con. See Gloss.

100:10. Tables. See Gloss.

100:11. Furder. See Gloss.

100:13. One and thirtie. A game of cards very much like "bone-ace", a game in which the third card dealt to each player is turned up, and the one who has the highest obtains half the stake or "the bone". Now obsolete. See N.E.D.


100:17. Angels being double winged flew cleane from before him. See comment in previous note, 89:8.


101:3. Secundum mores meretricis. That is, after the customs of a curtezan.


101:10. Advised. See Gloss.


101:15. Pastie. A "pastie" was a meat pie, consisting of venison or other meat baked within a crust without a dish.—N.E.D.

"The Venison pasty was palpable beef, which was not handsome". ---Pepy's Diary, Jan. 6, 1659-1650.


102:2. In thy fathers eie an abiect. We do not know just what the attitude of his father was toward Greene's waywardness, but he undoubtedly disapproved of it, and probably refused him his financial help. Cf:—"Thus by their counsaille I sought to furnish myselfe with coine, which I procured by cunning sleights from my Father and my friends, and my Mother pampered me so long, and secretly helped mee to the oyle of Angels, that I grew thereby prone to all mischiefe."---The Repentance, G. Vol. XII, p. 173.

For the Groatsworth of Wit as autobiography, see Introduction, p. 45, ff.

102:3. Loose. See Gloss.

102:3. Lewd. See Gloss.


102:10. Forbad him of his house. That is, Lucanio banished Roberto from the privileges of his house. Cf:—"To be thus banished of thy counsels".—Sidney's Arcadia.

102:12. Them that was reasonlesse. "That" still served as the only relative at this period, with the exception that "who" had been substituted in a few idioms. Note the confusion entering in here concerning the number of the verb, as a result of using the relative, "that". Mr. Abbot says of this:—"The Relative (perhaps because it does not signify by inflection any agreement in number or person with its antecedent) frequently takes a singular verb, though the antecedent be plural."—Shakespearean Grammar, p. 167.
102:13. Jacke Drums entertainment. A "Jack, John, or Tom Drum's entertainment" referred to a rough reception of any kind, such as the turning of an unwelcome guest out of doors. See N.E.D. Cf: "If you give him not John drummes entertainment".—All's Well, III. vi. 41.


102:19. What meant the Poets to inuective verse. Dyce's change of "meant" to "mean" seems scarcely necessary.

103:2. Wits. See Gloss.


104:3. Pittie it is men of learning should live in lacke. Grosart tells us that this was a proverb at this time. Surely it has become the lament of biographers and of some literary men since, a fact which Mr. Black, in his Life of Oliver Goldsmith, condemns as weak.

104:5. Iron age. The "iron age", according to Greek and Roman Mythology, was the last and worst age of the world. Hence it was an age of wickedness and debasement. Cf. Heywood's four plays, The Golden Age, The Silver Age, The Brazen Age, and The Iron Age.


104:11. Player. A "player", in Elizabethan terminology, was often a mere performer in Interludes, and not a full-fledged dramatic performer. This is probably the sense in which the word is used here since these plays here mentioned were chiefly Interludes.


104:15. Proper. See Gloss.

104:15. To build a windmill. This expression seems to have no other significance here than that Windmills were expensive.


104:17. Tempora mutantur. This expression originates from a quotation from Borbonius:—"Omnia mutantur, nos et mutamur in illis", which is generally quoted:—"Tempora mutantur, nos et mutamur in illis", or "Times change, and we change with them".


104:23. Delphrigus, and the king of the fairies. Mr. Fleay, in his Chronical of the English Drama, says that "Delphrygus" and "The King of the Fairies" were two anonymous plays acted by Robert Wilson, the player who introduced Greene to the Queen's Company when he first went to London. Mr. Fleay states further that the only references which we have to these plays, in the literature of the period, are by Greene and by Nashe. The latter says with reference to some cheap poets:—"if our Poets had not peecte with the supply of their periwigs, they might have antickt it until this time up and down the Countrey with the King of the Fairies, and dined every day at pease porridge ordinary with Delfrigus". See Grosart's edition of Nashe, Vol. VI. p. 26.

104:24. The twelve labors of Hercules. An anonymous play, of this period, acted by "Roscius", the "player", and mentioned only in Green's Groatsworth of Wit. See Fleay's Chronicle of the English Drama From 1559-1642, Vol. II.

105:1. Placed three scenes of the deuill on the highway to heaven. According to Mr. Fleay, again, "The Highway to Heaven" was an anonymous play in which "Roscius", the "player" acted.


105:5. Moral of mans wit, the Dialogue of Diues. Mr. Fleay tells us that "Man's Wit" and the dialogue moral, "Dives" were written by
Robert Wilson, Senior, the "player" of Green's Groatsworth of Wit. See Fleay's Chronicles of the English Drama.


105:7. My Almanacke is out of date. This is a reflection on the age. The people of the period no longer wanted plays that pointed a moral, but those that would entertain and please.

105:14. To respect of his present necessity. "To respect of" gave place to "in consideration of" about the middle of the 17th. century.


106:5. Like one of duke Humfreys Squires. To dine with Duke Humphrey meant "to have no dinner to go to". Humphrey, Duke of Gloucester, son of Henry IV, was famous for his hospitality. When he died it was reported that a monument would be erected to him in St. Paul's, although he was buried in St. Alban's.

Cf: "When the promenaders left for dinner, the poor stay-behinds who had no dinner used to say to the gay sparks who asked if they were going, that they would stay a little longer and look for the monument of the 'good duke'"---Brewer's Dictionary of Phrase and Fable.

"To sup with Sir Thomas Gresham" is a similar saying:--

"Though little coin thy purseless pocket line,
Yet with great company thou art taken up;
For often with Duke Humphrey thou dost dine,
And often with Sir Thomas Gresham sup."

---Hayman's Epigram on a loafer.
NOTES

106:5. Hose. See Gloss.


106:9. Pennilesse bench. The name of a covered bench which once stood beside Carfax Church, Oxford, probably so called because it served as a seat for destitute wayfarers. Cf:—"Item to...Sylvester Kechyn, for mending the peneles benche...ijs, iiiij pence"—Oxford Select Records. Also:—"Every stoole he sate on was Penniles bench". Lyly's Euphues.

106:11. Fall. See Gloss.

106:11. With the Camelion to feed vpon air. Cf:—"Though the chameleon Love can feed on the air"—Two Gentlemen of Verona, I. ii. 176. Also:—"Of the chameleon's dish: I eat air, promise cramed."—Hamlet, II. iii. 98.

See Introduction, p. 26, ff. for a discussion of the employment of such similes.

106:15. After his cold cheere. That is, "patience his best re-past" was but "cold cheere", or discouraging, chilling cheer.


106:20. A notorious Pandar. Pandarus, a character of Medieval Romance, is represented in Chaucer's Troilus and Criseyde, and also in Shakespeare's Troilus and Cressida as procuring for Troy the possession of Cressida. Hence our verb "to pandar", and our noun, "Pandar", a go-between in love romances, and later "an intermediary", a "tool".


107:6. Had shift of lodgings. That is, he changed frequently
to avoid payment for his lodgings.

107:7. *His boy.* The "boy" was probably Greene's own son by his legitimate wife. Cf:--"Reason would, that after so long waste, I should not send thee a childe to bring thee greater charge; but consider, he is the fruit of thy wombe, in whose face regard not the fathers faults so much, as thy owne perfections."---The Letter to His Wife, published with this pamphlet, p. 121.


107:12. *Nip, foysters.* These were two classes of rogues of Elizabethan London. The "nip" was lower down in the scale of rogues, from the "foyster's" point of view. The former cut the purse or pocket, and the latter seized the money. The latter process was considered the more skilled than the two. Cf:--"The nip, which the common people call the cut-purse"---Greene's Discovery of Coosnag. G. X. p. 13.

There were many classes of "rogues" in London at this time. The age called them forth. London was now a business center. Everyone was flocking there from the country, some with money, some with none. Many of those who had means when the came, soon made away with it, so that a large body of rogues and vagabonds swarmed the streets. Cf. Life in Shakespeare's London by J. D. Wilson.


107:18. **Loose.** See Gloss.


107:20. **His creditors carried stones.** Grosart says that this phrase had become proverbial by this period.

107:21. **Comparing everie round circle to a groning O, procured by a painful burden.** This expression probably means that every additional increase in the debt, that is, the addition of ciphers, only made the burden more painful, since to the creditor the debt was of no more value than if he carried stones.

107:22. **Consorts.** See Gloss.


107:24. **Brother to a Brothell he kept.** A "Brothell" was ordinarily considered a house of ill fame, but here it refers to a "prostitute", a sister to a certain "Cutting Ball" who was one of a gang of thieves who were hanged. We are told by Gabriel Harvey in his "Foure Letters and certain Sonnets", that Greene had a son, Fortunatus Greene, by this woman. This assertion is corroborated by an entry in the Parish Registers of St. Leonards of the burial of Fortunatus, Greene's illegitimate son, on August, 12, 1593. See Dyce's Account of Robert Greene, p. 22.


108:1. **Ball.** Probably a play on the name "Ball". See previous note, 107:24.

108:2. **Crue.** See Gloss.

108:3. **Fortuned.** See Gloss.

108:5. **Vaine.** See Gloss.


108:11. **Other.** See Gloss.

108:13. **These honest men.** "These" refers to the accusers.


108:23. God warneth...in the night. Cf:"And being warned of God in a dream that they should not return to Herod, they departed into their own country another way."---Matthew, II:12.

109:6. **Nothing to pay but chalke.** This expression arises from the old custom in alehouses of writing up an account of credit given in chalk on a board.


110:4. **Sleights.** See Gloss.

110:7. **Aduizda.** See Gloss.

110:12. **Wight.** See Gloss.


110:15. **Conceit.** See Gloss.


111:5. **O horrenda fames.** "O dreadful hunger".

111:5. **Vermis conscientiae.** See previous note, 83:15.

111:7. **Looke.** See Gloss.

111:9. **Parricides.** Originally a parricide was one who had murdered a father, a mother, or a near relative. However, in England there was often no distinction between ordinary murder and "parricide". The Romans punished this offence either by burning or by drowning. The French punished a male "parricide" by cutting off the right hand, after which the body was burned, and the ashes scattered to the winds. French female "parricides" were either hanged or burned. These facts explain Greene's expression here:-"as you would deal with so many parricides, cast them into the fire".

111:10. **Telegones.** Telegones, at his mother's command, set out
to find his father, Odysseus. Landing on the coast of Ithaca, he began to plunder the fields. Odysseus came out to meet the intruder, and Telemaques, failing to recognize him, mortally wounded him with the spine of a sting-ray which Circe had given him as the barb of his lance.


112:3. For the feare of the Lord is the beginning of wisedome. Cf:—"For the fear of the Lord is the beginning of knowledge"—Proverbs, 1:7.

112:4. Let his word be a lanterne to your feete, and a light unto your paths. Cf:—"Thy word is a lamp unto my feet, and a light unto my path"—Psalm, 119:105.

112:7. For God will not be mocked. Cf:—"Be not deceived: God is not mocked."—Galatians, 6:7.


112:11. Able to intrap the elect if it were possible. Cf:—"There shall arise false Christs, and false prophets; and shall shew great signs and wonders; insomuch that if it were possible they shall deceive the very elect."—Matthew, 24:24.

112:12. If thou be m[a]rried, forsake not the wife of thy youth. Cf:—"Rejoice with the wife of thy youth"—Proverbs, 5:18.


114:5. Thou famous gracer of Tragedians. This reference is clearly to Marlowe, since he was the first of the "Tragedians" at that time.

114:6. Hath said with thee like the foole/ in his heart, There is no God. Cf:--"The fool hath said in his heart, There is no God" Psalms, 14:1, and 53:1.


114:14. Sic volo, sic iubeo. "So I will it, so I command it". Cf:--"Hoc volo, sic jubeo, sit pro ratione voluntus", "So I will it, so I command it, let my pleasure stand for my reason"--Juvenal, Satire VI, 223.

114:15. Fas & nefas. "Right or not right". This expression occurs frequently in classical literature, therefore it is not necessarily quoted.


114:22. Quam inscrutabilia sunt Dei iudicia. Cf:--"O the depth of the riches both of the wisdom and knowledge of God! how unsearchable are his judgments, and his ways past finding out!"--Romans, 11:33.

Cf:--"O altitudo divitiarium sapientiae, et scientiae Dei: quam incomprehensabilia sunt iudicia ejus, et investigabiles viae ejus!" Vulgate, Romans, 11:33.

115:1. This murderer...inherited the portion of Judas. Mr. Meyer, after speaking of the charge of atheism, continues:--"To this he added his own damnable forgery, that Machiavelli died cowardly by his own hand, as Judas was supposed to have done. Simpson had absolutely no authority for his statement that 'in Greene's day Machiavelli was generally believed in England to have perished like Judas by his own hand'; this was Greene's own foul fabrication". See Machiavelli and the Elizabethan Drama, p. 69.

115:10. Young Juvenall, that byting Satyrist, that lastlie with mee together writ a Comedie. This expression was for a time thought to refer to Thomas Lodge, but Dr. Farmer first, and Grosart and others later, have given us very probable reasons why it could not mean Lodge, and why it does refer to Nashe. The arguments advanced
against Lodge are:—
First, the terms "young" and "boy" would not be used of a man three years Greene's senior, as Lodge was.
Second, Lodge was absent in Cavendish's second expedition at the time of this writing.
Third, in 1589, Lodge forebore writing for the theater. Cf. the last stanza of Scillaes Metamorphosis:—

"And then by oath he bound me
To write no more of that whence shame doth grow,
Or tie my pen to Pennie Knaves delight,
But live with fame, and so for fame to write."

Fourth, The Looking Glass for London, which Greene and Lodge were supposed to have written together, was written in 1589, or earlier. This would scarcely have been spoken of as "lastlie", which means here quite lately.
Fifth, A Fig for Momus, 1595, was Lodge's only satirical writing. This alone would scarcely have won for him the title of "byting Satirist".

The arguments in favor of Nashe are as follows:—
First, Nashe was seven years younger than Greene.
Second, Nashe boasts of himself as the "Pasquil of England". Cf;—his The Return of the Renowned Cavaliero, Pasquil of England".
Third, the "comedie they lastlie writ together" has probably been lost, as undoubtedly many were. We know of only two of Nashe's comedies, while Meres styles him as "Known for comedy".
Fourth, Nashe was frequently called "gallant young Juvenal" because of his biting sarcasm. Meres, in his Palladis Tamia, in speaking of Nashe's play "Isle of Dogs", says:—"Dogs were the death of Euripides; but be not disconsolate gallant young Juvenal".

115:14. And none more. The exact meaning here is doubtful. The reference may be to "all", in which case the meaning would probably be "no one more than the other", or the words may refer back to "young Juvenall" in the sense that "no one has more right to reprove". Note that Ingleby reprints it "and name none".
115:16. Stop shallow water still running. it will rage, tread on a worme and it will turne. Grosart says this was a proverbial saying at this time.
115:19. And thou no lesse deserving. This is plainly a reference to George Pele, the dramatist, and friend of Greene. He seems to have been one of Greene's most intimate friends, and his character was almost a parallel to Greene's in vice.

115:21. Were it not an idolatrous oth, I would sweare by sweet S. George. "St. George" is the Greek name of a Saint, said to have been a prince of Cappadocia, and to have suffered martyrdom in the reign of Diocletian. "St. George was placed among saints of second rank at the Eng. Synod of 1222 and has been recognized as patron saint of Eng. from the time of Ed. III, because of his being adopted as patron of the Order of the Garter."--N.E.D.

Greene probably means by "idolatrous oth" that to swear by a Catholic Saint would be considered idolatrous in Protestant England.


116:2. Those Puppits...that speake from our mouths. A puppet was originally a doll which by the manipulation of certain attached strings could be made to dance about. They were sometimes used on the stage in pantomime interludes. Figuratively, the word "puppet" had come to be applied to a person whose acts were suggested or controlled by another. Here it refers to playwrights who make use of other author's works.--N.E.D.

116:2. Those Anticks garnisht in our colours. An "Antick" was a clown, or a performer who played a grotesque and ludicrous part in a play.--N.E.D. The reference is still to Shakespeare and his type to whom the "University Wits" were opposed.


116:7. An upstart Crow, beautified with our feathers. The word "Crow" is significant here in that it was a bird that fed upon the carcases of animals. Shakespeare was feeding upon the works of Greene and others of the "University Wits".


116:9. Bumbast out a blanke verse. "Bombast" is cottonwool. Hence to "bumbast out a blanke verse" is to inflate it with high-
N O T E S

sounding phrases.—N.E.D. See Introduction, p. 69.

116:10. Johannes fac totum. "Jack do everything". Hence our phrase "factotum", "handy man", and "Jack of all trades". This is evidently a thrust at Shakespeare for setting himself up as both playwright and actor.—N.E.D.


116:16. Will never procure a kinde nurse. That is, they will never nurse or preserve your reputation.

116:17. Rare wits.....rude groomes. "Rare wits" refers to Marlowe, Nashe, and Peele, while "rude groomes" refers to Shakespeare and others of his class.

116:19. Two more. The "two more" are probably Lodge and Kydd, Greene's companions in art, since Shakespeare used Lodge's Rosalind as a source for As You Like It, and since Kydd's Spanish Tragedy gave him the idea of Hamlet and Lear.

116:22. Any more such peasants. The appellation of "peasants" here is only a part of that bitter antagonism between the "University Wits" and those thrifty dramatists from the country, who were having greater success than the "Wits" for all the fact that they had never had University training.


117:8. And maketh. Grosart and Ingleby say the original was "making". Grosart suggests further that the expunging of the "and" would remedy the difficulty just as well.

117:10. Epicures. "Epicures" is here used in its later sense, as applying to those who give themselves over to sensual pleasures.


120:5. Too too. "Too" was often reduplicated for the sake of emphasis. Sometimes written "tootoo", "too-too", or "toto". Very common between 1540 and 1600. Cf: "The too-too painfully ceremonious manners of the French." --Notes and Queries, Series 7, Vol. III, 109/2. N.E.D.
120:5. Emmets. See Gloss.
120:9. Greene springing youth. Note play on Greene's name.
120:17. All that trust to friends or times inconstancie. This pessimistic note of the transitoriness of things, and the destructiveness of time was characteristic of much Elizabethan poetry. Cf: many of Shakespeare's and Sidney's sonnets.
120:17. Faint of my last infirmitie. A use of "of" not yet obsolete, but not often occurring after such adjectives as "faint". More often it occurs after "glad", "sorry", "ashamed", "proud", "weary", "sick", "tired", etc., meaning "because of", or "on account of". Cf: "We were dead of sleep" -- Tempest, V. i. 230. See N.E.D.
120:20. Faelicem fuisse infaustum. That is, "It is unfortunate to have been prosperous." Mottoes, like elaborate titles, were in vogue in the 16th. and 17th. centuries, and are sometimes used by writers of the present day. Quotations at the chapter headings of modern books have a similar function in relation to the book. In earlier times both writers and printers had their mottoes.
121:13. Send thee a childe. The "childe" was Greene's legiti-
mate son who was sent to his mother only a short time before Greene's
death. What became of son and mother is not known. See Grosart's

121:16. He is yet Greene. Not play on the word "Greene".

121:16. May grow straight. Cf:—"Cut is the branch that might
have growne ful straight"—Last of Marlowe's Faustus.
This Glossary includes all those words from Green's Groats-worth of Wit which are obsolete, archaic, dialectical, rare, or unusual; all words occurring in obsolete, archaic, or unusual senses; and, in a few cases, words used in current senses the explanation of which may be necessary to the elucidation of obscure and difficult passages. Etymological origins have been indicated only where they throw light upon a word used in some unusual sense, or where such origin possesses a peculiar interest in itself. All abbreviations of authorities may be understood by reference to the Bibliography. References to the Grosart edition of Greene's works are signed G.; those to the New English Dictionary are indicated by the abbreviation N. E. D. All other abbreviations employed are those used in the dictionaries. References are by page and line of the present text.
GLOSSARY

A

Abiect, n. A castaway, or degraded person. Rare. 102:2.

Abilitie, n. Means, or pecuniary power. Arch. 93:1; 103:21.


Aduizde, pp. See 'aduised', supra.


Amisse, n. The adj. or adv. 'amiss' was then quite often used quasisubstantively for a doing amiss, or a thing which is amiss. Euphemistically, an evil deed. Now obs. in this function. N.E.D. 107:23.

Angels, n. A coin. See Note on 89:8. 89:8; 100:17.


Appointing, pres. p. In the legal sense of assigning a task. 96:10.

Artistes, n. Practitioners. 82:8.


B

Bane, n. Ruin. 87:11.

Beholding, pres. p. Obliged, or indebted. The use of 'beholding' in this sense was very common in Elizabethan times, though it is now obs. It possibly arose from a confusion with 'beholden' from AS. 'be-healdan', to hold or keep. But more probably it arose from the custom of regarding 'beholding' as 'a looking to' in respect or dependence. Another possibility is its confusion with the idea of 'holding of', or 'from' a feudal superior. All of these uses had their source in AS. 'be-healdan'. 116:4. N. E. D.

Beldam, n. Originally from Latin 'bella', fair, and 'domina', mother, or mistress. The Fr. use signified a fair dame or lady. However, the Eng. did not take over this sense directly, but connecting it with Eng. 'dam', mother, and 'bel-', expressing relationship, it soon came to refer to an old mother or grandmother, and later to an ugly old woman, a witch. It is probably used in the first sense here. 96:6. N.E.D.


Brake, v. 'Brak' and 'brake' from OE. preterite 'bræc' occurred until the 16th. century, when they were gradually displaced by 'broke' formed from the pp. 'bro-
ken'. Arch. It occurs in the 1611 Bible. 85:18; 93:12; 103:16. N.E.D.

Brothell, n. Ordinarily considered a house of ill fame, but is here used in a transf. sense to mean a prostitute. See Note on 107:24.

Bumbast, v. 'Bombast' is cottonwool. Hence to 'bumbast out a blanke verse' meant to inflate it with high-sounding phrases. Obs. 116:9.

Burges, n. From OF. 'burgeis' later 'bourgeois', originally referring to a French Freeman of a city or burgh, as distinguished from a peasant on the one hand and a gentleman on the other. Here it refers to a magistrate or member of a governing body of a town. 78:19. N.E.D.


Cast, v. 'Cast in his minde' means that he deliberated. Obs. as an intransitive verb. 96:4.


Cates, n. Dainties. The original meaning was victuals bought in distinction from those of home production, usually considered as delicacies. Obs. 119:11.

Caveat, n. Warning, or caution. Ordinarily a 'caveat' was a law term meaning "a notice given by some party to the proper officer not to take a certain step until the party giving the notice has been heard in opposition"--N.E.D. It is here employed in a transf. sense. 93:20.


Censures, n. Judgments. 76:14. Obs. in this sense.


Censuring, n. Judgement. Obs. in this sense. 75:10.

Cheere, n. Food. 106:15. Cf:--"Every table was loaded with good cheer"--Macaulay's Hist. of Eng. I. 162.


Clawde. EE. Flattered. This significance arose from the idea that humor tickled or clawed the ear. Finally it was generalized to mean the gratification or tickling of the senses. Obs. except dial. N.E.D. 86:19.

Colour, v. Probably the active voice here. See Note on 91:17.


Complot, n. A plot. From the Latin 'complico', to complicate through Fr. 'comploter', one who complicates or plots. 96:23.

Con, v. Acknowledge, or grant. Dial. See Note, 100:2.


Conceit, n. Understanding. 75:9; Imagination. 110:15.


Conge, n. Originally a bow at leavestaking. Later also a bow of salutation. Now used only archaically or humorously. 92:5.

Connicatchers, n. Cheaters and swindlers of a type then common in London. Greene made the term popular through his Conny-catching Pamphlets. Obs. 107:12.


Coruetting, pres. p. A term of horsemanship. It signified a leap in which the forelegs were raised together and equally advanced, the hindlegs rising with a spring before the forelegs reached the ground. 92:11.

Cosonage, n. Cheating. From Fr. 'cousiner', one who claims relationship in order to secure advantage. Thus a swindler or cheater at cards. 100:17.

Cososed, pp; Cheated. See 'cosonage' above. 106:4.

Cossonage, n. Cheating. From 'cosonage' above. 107:11.


Cranke, adj. Lively, or sprightly. 92:9.

Cranker, adj. Livelier, or more spirited. 105:20.

Crosbyter, n. A type of swindler who made his money by encouraging illicit relationships between his wife or sisters and the young gallants who had come up to London to enjoy city life. This done, the 'crosbyter' would become jealous and demand of the young man, a large sum of money. Obs. 107:12.
**Crue, n.** 'Crue' is here used in a depreciatory sense, now obs. Cf. Milton's "he with his horrid crew", 'crew' meaning devils—Paradise Lost, I. 51. 108:2.

**Curiously, adv.** Carefully. From the Lat. 'curiosus...cura' meaning care. Arch. 79:4.

**Curtezan, n.** A prostitute. See Note, 87:6; 102:17.

**D**

**Deliuerance, n.** From an arch. use of 'deliverance'; meaning transfer, or conveyance. Thus Lamillia assures them that all shall be done to bring about their delight as soon as their wishes are known. 90:23.

**Depart, v.** Part. See Note, 89:21.


**Discouer, v.** Reveal, or divulge. Rare in this sense. 76:6; 103:19.

**Discouered, pp.** Revealed. Rare in this sense. 87:11; 96:15; 119:6.

**Discouering, pres. p. Revealing.** Rare. 99:19.

**Discourse, v.** Narrate. Unusual in this particular connection. 92:22; 103:19.

**Discoursed, pp.** Narrated. See 'discourse'. 102:8.


**Droope, v.** Despond. 105:20.

**Earnest, n.** 'Earnest' is usually thought of as a sum of money paid as an installment, especially for the purpose of securing a bargain or contract. In Greene's time, it was not really a binder but an indication that there had been mutual consent. See Edward White's The Law in Shakespeare, p. 190. 107:4.

**Effect, v.** Accomplish or bring about. 85:8; 87:11; 90:23.

**Effect, n.** Purport. Rare. 90:8.

**Emmets, n.** Ant's. From OE. 'Amete', 'Émete', which in the dialects of the 12th. and 13th. centuries became 'Amete' and 'Émete'. 'Amete, through the supression of the medial vowel, became later 'amte...ante...ant', while 'Émete' retaining the medial vowel became 'émmet'. Arch., or poet. 120:5.


**Exercise, n.** Employment. Obs.

**Extasie, n.** Passion. An unusual significance. 'Ecstasy' is now used chiefly to indicate joy or delight. 102:15.
GLOSSARY

F

Fall to, v. Begin. From ME. 'to-fallen' meaning to happen or occur. Obs., except in the vulgarism 'fall to'. 83:1; 106:11.


Fancy, n. Young Love. Obs. 88:4. Cf. Shakespeare's "Tell me where is Fancy bred".


Fell to, v. 81:17; 96:7. See fall to.


Figured, pp. Worked, or represented. 93:20.


Fingered, pp. That is whatever he got possession of beforehand. He would then refuse to write a play for which he was paid in advance. 107:1.

Fond, adj. Foolish. Arch. 82:1; 84:6; 118:12.


Footebacke, adj. Cf: "have forgot that ever they carried their fardles on footbacke"—Nashe's Preface to Greene's Menaphon. Used now humorously. 104:16.

Fottuned, pp. Came about, or happened. Unusual in this sense. 85:17; 95:19; 108:3.

Foysters, n. A 'foyster' was a cutpurse. Obs. See note, 107:12.

Furder, adv. Further. Probably only a difference in spelling, yet it is dialectical in Northamptonshire. 100:11.

G

Gad, v. Used here in the better sense of 'travel' or 'go'. 97:2.


Gallants, n. 'Gallants' were at this time merely men of fashion, pampered fops, who had no other occupation than that of frequenting the playhouses, and paying their attentions to the ladies. 80:6.

Gentry, n. The quality or rank of gentleman, a class distinction which still obtains in England.

Glosers, n. 'Gloizers', or they who feigned friendship, flatterers. 84:8.


GLOSSARY

H


Happie, adj. Fortunate. 79:22. See 'hap'.

Hazard, n. A game at dice in which the chances are complicated by a number of arbitrary rules—N.E.D. Obs. 100:14.


Hose, n. "An article of clothing for the leg; sometimes reaching down only to the ankle as a legging or gaiter, sometimes also covering the foot like a long stocking."—N.E.D. Obs. 86:21; 106:5.


I

Indirect, adj. Dishonest. 113:6.


K

Ken, n. Range of vision. Scot. or Arch. 87:9.

L


Lamentable, adj. Mournful, or sorrowful. Rare or Arch. in this sense. 84:20.

Lastlie, adv. Quite lately. 115:11.


Legerdemaines, n. Cheats. From Fr. 'léger de main', or light of hand. Closely connected with 'leger', "a cant term for a Londoner who formerly bought coals of the country colliers at so much a sack, and made his chief profit by using smaller sacks, making pretence he was a country collier"—N.E.D. 107:12.


Lifts, n. A 'lift' had the same significance then as our 'cut-
ting to deal' has now in the

Lightly, adv. Commonly. Obs.
107:9.

Liberall, adj. Unrestrained.
Often used in a bad sense in the
16th. and 17th. centuries. 81:12.

88:13. See lists.

Lists, v. Cares. From OE.
'lysten' meaning to care. Cognate with Mod. Ger. 'lügen'.
Arch. 88:3.

Looke, v. Expect. From OE.
'locian', to expect, which ex-
plains the meaning here. 111:7.

Loose, adj. Careless. 102:3.
Immoral. 107:18.

Mary, interj. 'Mary' was of-
ten used in answering questions,
just as we would say 'Why, to be
sure', implying surprise that
the question should have been
asked. It arose from the use of
the name of the Virgin Mary in
ejaculation. Obs. except as
found archaically or dialecti-
cally. 96:24; 106:24.

Match, n. Bargain. 85:14;
Marriage. 97:19.

Meant, pp. Proposed to do.
93:3.

99:8.

99:4.

Moysture, n. Food. 119:3.
See N.E.D.

New commers, n. 'New commers' came to be written as a compound in the 18th. century.

See Note, 107:12.

Nothing, adv. Not at all. 88:3.


100:20.

Other, n. 'Other' as a plural
is now obsolete.

Pack, v. refl. Take yourself
off. Cf. Heywood's "Pack, clouds
away, and welcome day". 119:8.

105:4.

Performe, v. Carry out to the
finish. 79:14.

Period, n. Termination, end.
75:5.

Pithily, adv. Forcibly, vigor-
ously. 107:14.
GLOSSARY

Plod, v. Meditate laboriously. 86:5.
Post, v. Ride. Originally 'post' meant to travel with shifts or relays of horses, as a courier or bearer of letters. Hence, to travel 'post-haste'. 98:15.
Propertie, n. Tool, or instrument. Abs., or Fig. 106:17. Cf: "'Tis a thing impossible I should love thee but as a property"—Merry Wives of Windsor, III. iv. 10.
Rather, adv. The more quickly, or the more readily. Obs. in this sense. See Note, 87:13; 104:2.
S
Scholler, n. See note, 78:10; 104:3.
Scituate, p.a. Meaning situated. Rare. It occurs occasionally in house advertisements.
Scores, n. Records of items in ale houses were kept by means of tallies or chalk marks on a board, and were called a score. Obs. just in this connection. 107:20.
Searched, pp. Penetrated. Rare, in this function, though we say 'a searching, penetrating glance'. 76:4.
Sith, conj. Since, meaning because. During the 16th. and 17th. centuries 'sith' frequently functioned thus, while 'since' expressed time. Obs. 93:13; 101:12.
Sawed, pp. Smiled a silly smirking smile. 89:3.
Sometime, adv. For a time. 89:3. Formerly. Obs. 76:3.
Sonnet, n. Obs. in this sense. See Note, 87:13.
GLOSSARY


Specialties, n. Leases and chattels. 88:20.


T

Tables, n. Backgammon. 100:10.


Toy, n. Trifle. 87:18.


Trul, n. A prostitute. 102:2.


Vaine, n. Habit. Rare, though we speak of being in the 'right vein for it', meaning 'mood'. 105:19. Mood or state. 108:5.


W

Wanton, adj. Playful. 94:8.

Lustful. 96:23.


Whelpa, n. A boy of low social degree. 94:17.

Wight, n. A person. Now used only goodhumoredly or jestingly. 110:12.


Witlesse, adj. Stupid. 80:1; 106:7.


Wooning, n. Evidently intended for 'wooning', a home, since 'won' is an obs. word, meaning abode, or dwelling. Cf. German 'Wohnung', dwelling. Obs. 80:19.

Worme, n. A name at that time for almost any insect. 119:6; 119:8.
L. Chronological Outline of Greene's Non-dramatic Works.

1583.

Mamillia, a Mirror or Looking-glasse for the Ladies of Englande.

___, September 6.

Mamillia, the second part of the triumph of Pallas.

1584, April 11.

Myrour of Modestie.

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Greenes Cardo of Fancie.

___, August 13.

Arbasto.

___.

Morando, the Tritameron of Love.

1585.

Planetomachia.

1587, June 26.

Penelopes Web.

___.

Euphues his Censure to Philautus.

1588, March 29.

Perimedes the Black Smith.

___, December 9.

Alcida Greenea Metamorphosis.

___, March 29 (?).

Pandosto.

1589, February 1.

Spanish Masquerado.

___, August 23.

Menaphon.

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Ciceronis Amor.

1590, January 9.

Orpharion.

___, April 15.

Royal Exchange.

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Never too Late.

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Francescos Fortunes.

___, November 2.

Mourning Garment.

___ to 1592.

Greenes Vision.
1591. (?) Farewell to Follie.

___, December 6. A Maidens Dreame.

___, December 13. The Arte of Connye katching.

___, ______. The second parte of Connye katching.

1592, February 7. The Thirds and Last Part of Connye katching.

___, April 21. The Defence of Conny-Katching.

___. A Disputation Between a Hee and a Shee Connycatcher.

___, July 1. Philomela.


___, August 21. The Blacke Books Messenger, or the Life and Death of Ned Browne.

___, September 20. Green's Groatsworth of Wit.

___, October 6. Repentance.

II. Chronological Outline of Greene's Dramatic Works.

1587 or 1588. The Comical History of Alphonsus, King of Aragon.

1583. (?) A Looking Glasse for London and Englanede.

1588, December 26. Orlando Furioso.

1589 or 1590. The Honorable Historie of frier Bacon and frier Bongay.

1590, December 6. James IV.
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Dear Professor Johnson,

I have been out of touch with academic affairs for more than a year and shall not get back into the harness until June, but Professor Barker has forwarded your letter of January 3.

A new reprint of the "Great Worth of Wit" would of course be superfluous, but I understand that the edition you contemplate would discuss authorship, sources, analogues, etc., etc. Such
an edition is much needed.

As for the other pamphlets
of [name], even accessible re-
prints would be welcome and
well-edited reprints would
throw much light on Eliz-
abethan fiction.

I hope therefore that
you will carry out your
plan.

Sincerely yours,

[Signature]