

Shakespeare

Synopsis

This thesis investigates Lyle's ironic use of traditional images, character types, plot situations, and types of characters in *As You Like It*. It was conceived in a spirit of playful irony.

and the Uses of Irony

The thesis examines the irony in Lyle's drama. The intention is to show how the structure of contrast, the part always to be understood by the light of the whole. The interpretation of the irony is based on the study of the text. Besides the study of the text, I have also studied epilogues, concluding the thesis in epilogue.

by

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Synopsis

This thesis investigates Lyly's ironic use of traditional images, character types, plot situations, and forms of expression to suggest that Euphues was conceived in a spirit of playful extravagance.

Part One examines the irony in Lyly's drama. His technique is based upon the principle of contrast, the part always to be considered in the light of its context. The integration of the songs supports their claim to Lyly's authorship. Sometimes the play is 'framed' by pertinent prologue and epilogue, confirming the effect of context. Lyly's court comedies amused and complimented Queen Elizabeth but also contained a hidden element of instruction and request.

Part Two suggests that Euphues was an ironic exhibition of false wit, sophistry, and rhetorical artifice intended to test the reader's power to discriminate substance from style. Lyly remains uncommitted to the style and the attitudes of Euphues.

Part Three offers further evidence of Lyly's subtlety in wording and his skill in other-statement. A tradition of ironic euphuism is traced through Gascoigne, Pettie, Lyly and Shakespeare.

The conclusion summarises the motives of the ironist.

Abbreviations.
Edward Abbott, ed., *The Cambridge Latin Texts*, Cambridge University Press, 1905.
The Book of the Lover and the Beloved, London, 1910.
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The Book of the Lover and the Beloved, London, 1910.
The Book of the Lover and the Beloved, London, 1910.

A jest's prosperity lies in the ear
Of him that hears it, never in the tongue
Of him that makes it;

(Love's Labour's Lost, V, ii, 849-51)

...

Abbreviations.

Periodicals.

<u>EC</u>	<u>Essays in Criticism</u>
<u>ELH</u>	<u>Journal of English Literary History</u>
<u>EM</u>	<u>English Miscellany</u>
<u>HLB</u>	<u>Huntington Library Bulletin</u>
<u>HLQ</u>	<u>Huntington Library Quarterly</u>
<u>JEGP</u>	<u>Journal of English and German Philology</u>
<u>JHI</u>	<u>Journal of the History of Ideas</u>
<u>MLN</u>	<u>Modern Language Notes</u>
<u>NQ</u>	<u>Notes and Queries</u>
<u>PMLA</u>	<u>Publications of the Modern Languages Association</u>
<u>PQ</u>	<u>Philological Quarterly</u>
<u>RES</u>	<u>Review of English Studies</u>
<u>RSL</u>	<u>Transactions of the Royal Society of Literature</u>
<u>SEL</u>	<u>Studies in English Literature</u>
<u>SP</u>	<u>Studies in Philology</u>
<u>SQ</u>	<u>Shakespeare Quarterly</u>
<u>SR</u>	<u>Studies in the Renaissance</u>
<u>SS</u>	<u>Shakespeare Survey</u>
<u>TLS</u>	<u>Times Literary Supplement</u>

Unless otherwise noted all quotations in this thesis are from The Complete Works of John Lyly, ed. R. Warwick Bond, 3 vols., Oxford, 1902, reprinted 1967.

Lyly's plays are quoted from the first quartos wherever possible with page and line references to Bond. The Euphues quotations are from Bond, although the early editions were consulted for important variations.

A slanted line (/) is used wherever convenient to separate page from line number.

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One : Introduction

The purpose of this thesis is to reopen the dialogue with John Lyly. Although his seminal influence upon Renaissance literature cannot be denied, Lyly receives historical respect more often than lively encounter. In particular Lyly's intentions in his important novel, the Euphuus, would seem to be in need of redefinition.¹

The modern praise of Lyly is usually restricted to his drama. Professor C.S. Lewis is typical in his distribution of praise:

If Lyly had never written Euphuus I should have placed him in the next chapter among the 'Golden' writers: that fatal success ties him down to the 'transitional' category.

Euphuistic Professor Lewis dismisses as 'a temporary aberration' in Lyly, 'a diversion of the author from his true path.'²

This preference is understandable. Lyly's novel is not the pleasure to read today that his plays are. But the impatience which the novel has aroused in the modern readers may be due to an inexact understanding of the author's intentions in the novel. This thesis will suggest that Lyly's Euphuistic style is not as simply mechanical as has commonly been believed, that upon the rhetorical stilts moves a definite, entertaining personality which still has the power to engross and to delight a reader. Moreover, the style is an indirect expression of the author's ironic personality, as we can infer it from his plays and from the biographical information about Lyly we possess.³

Even Lyly's harshest detractors have had to admit that 'this super-fog of literature ... did know how to write.'⁴ Basic to my approach is trust that Lyly knew what he was doing and that therefore a close attention to his effects will bring us as close as we can reasonably hope to come to his intentions and to his meaning. Where Professor G.A. Hunter has illuminated Lyly's Humanist and court background, the present study will attempt to discern a consistent voice

and personality in Lyly's written work. Hopefully this approach will compensate for one historical accident which may be partly responsible for the total eclipse of Lyly's novel by his drama. In dramatic comedy Lyly was followed immediately by Shakespeare, while in his prose fiction he was followed by a Greene, a Munday and a Hynd. The subtlety of his achievement, in other words, is not carried on, leave alone improved upon, by his immediate successors in the novel, while the lessons clearly learned from him by Shakespeare alert us to the skills of the teacher.⁴

As Lyly's drama is more approachable than the novel, it is with the drama that our study begins, although the drama is commonly held to have been written after the success of the Euphues. In discussing each play in turn our main interest will be to demonstrate the variety and the centrality of ironic devices and views in the plays. For it is as an ironic work that we suggest Lyly's Euphues must be approached, a work in which the surface is deliberately deceptive, the author's position deliberately misrepresented, and the intention not to present a platform but a test of the reader's perception and judgement.⁵

Irony has been variously defined and described. Basically the rhetorical device of irony meant other-statement. That irony was one device of particular profundity is suggested by Quintilian's naming of 'a man's whole life' as the third kind of irony. To avoid the Renaissance rhetorician's maze of 'ironies', we will use the term to denote a disparity between component and context. Wherever a 'part' or element is redefined or re-evaluated by the larger range in which it occurs, there we have 'irony'.⁶

Thus we have 'an ironical occasion' in life when a fact goes dramatically unknown while a course of action is pursued which depends on that fact, such as Oedipus's love of Jocasta. An apt ending of a villain is 'ironic' - we may use the term 'poetic justice' - when the petard on which he is hoist turns out to be his own or alternately,

when the hoisted turns out to be himself. Marlowe's Barabas is an example. A single event is ironic if it is in any way coloured by the total sequence of events. One might say that irony is essentially a question of perspective. So, for example, the irony in Swift's Modest Proposal requires that the reader recognises the gap between the speaker in the piece and Swift's own feelings towards the Irish, the English, children, and his own way of serving mankind. Without this gap, this 'context', we would have another Mein Kampf, polemic rather than test.⁷

In choosing to write an ironic work instead of a direct exposition of one's attitude, the writer commits himself to a style or a position which is not true to his own feelings. This point has come to be recognised in Shakespeare but not as the central impulse behind his great predecessor's novel. The present study will attempt to define the context of the Euphuus as an event, with a persona distinct from the author. Such spokesmanship is of the essence of drama, and so it is from his drama that we infer the kinds and the uses of Lyly's mature irony.⁸

... Part: The Play ...

1) Introduction

Apparently written at the same time as the Introduction, Ily's Introduction predictably shows the coherence of the novel. In both are to be found concentration upon romantic themes and problems. Professor Dowd finds 'about thirty' verbal reminiscences in the play (11, 306). More important to our present purpose is the coherency of ironic organization in the play. The degree to which the speeches and characters reflect upon each other far exceed those the elements alone would have produced. In no later play does Ily again realize such a total consistency between the strands of the plot and even between the play itself and the prologues and epilogues by which the play is framed by the narrator. That Professor Dowd calls Ily's skill in 'plotting' above that of any other in 1500 was a writer **PART ONE: The Drama** cannot be denied. Indeed the unifying theme of the play is to be found in the very subtle touches, rather than in the more obvious treatment of the plot.¹

Most interpretations of the play have restricted themselves to the romantic situation of the emperor Alexander falling in love with the beautiful prisoner, Isabella, finally to surrender her to his own love, Isabella. Isabella is the main theme of the play as 'the conventional dramatization of the individual's fight for the larger captain', whoever they might be. Isabella was the theme of the play a love story and Isabella made it falling 'to play in the universality of passion'. For Professor Dowd, the play is the 'romantic theme: "Isabella and the Emperor"'.²

There is no sub-plot in Isabella, no secondary action attempted under the stairs or in the shadows, but the two characters, Isabella and Alexander. But there is a great deal of Isabella and the depiction of the great abstract philosophy, being themselves in the Isabella. The main debates of their existence, of Isabella and Alexander.

and his original work. Two: The Plays must follow. This opening

1) Campaspe

Apparently written at the same time as the Euphues, Lyly's Campaspe predictably shares the concerns of the novel. In both are to be found concentration upon romantic themes and problems. Professor Bond finds 'about thirty' verbal reminiscences in the play (II, 306). More important to our present purpose is the complexity of ironic organisation in the play, the degree to which the speeches and characters reflect upon each other for other effects than the elements alone would have possessed. In no later play does Lyly again realise such a total consistency between the strands of the plot and even between the play itself and the prologues and epilogues by which the play is linked to its occasion. What Professor Hunter calls Lyly's skill in 'placing' shows that Lyly even in 1580 was a writer whose close, subtle strokes were to be trusted. Indeed the unifying theme of the play is to be found in the more subtle touches, rather than in the more obvious movement of the plot.¹

Most interpretations of the play have restricted themselves to the romantic situation of the conqueror Alexander failing in love with the beautiful prisoner, Campaspe, finally to surrender her to her true love, Apelles. Ludwig Borinski defines the main theme of the play as 'the conventional denunciation of the lascivious knight and the carpet captain', whoever they might be. Bond also considers the play a love story and therefore finds it failing 'to rise to the opportunity of passion'. For Professor Hunter, the play centres upon the 'debate-theme: "wherein lies true kingliness?"'²

There is no sub-plot in Campaspe, no separate action developing under the stairs or in the taverns, with its own beginning, middle and end. But there is a great deal of by-play: the disputing of the great Athenian philosophers, among themselves or with Alexander; the comic debates of their servants; Diogenes's railing at the citizens

and his cynical estimations of the court values. This by-play makes the play something more than a romance. Dismissing the by-play as irrelevant leads generally to over-emphasis of the romantic element and an imprecise sense of what the play is - as a whole - about. 3

The fact that seemingly unrelated activities occur in a single play should suggest some kind of unity among them, if only in the sequence of the author's imagination. Here the dramatic experience seems to parallel Eisenstein's theory of montage or even the Phi phenomenon in perception: between separate elements the viewer imagines a link. The philosophers and the servants make Campaspe more than a play about love. The theme is service: the service of the lover to his lady, the mutual service of master and servant, and most important, the mutual service of the king and his subject. 4

It was one thing to use drama to insist upon the subject's responsibility to his ruler. So, for example, in Heywood's Apology for Actors we learn that

plays have made the ignorant more apprehensive, taught the vnlearned the knowledge of many famous histories, ... to teach the subjects obedience to their King, to shew the people the vntiely ends of such as have moved tumults, commotions, and insurrections, to present them with the flourishing estate of such as live in obedience, exhorting them to alleageance, dehorting them from all traytorous and felonious stratagemes. (Sig. F3-F3V)

Tragedies would assure the subject that the unjust ruler would fall from his power. Lyly includes in his comedies an element of instruction to the queen. One has only to compare Campaspe with Greene's story of Prince Edward, Lacy and the Fair Maid of Pressingfield to appreciate the seriousness of Lyly's comedy. Virtually every detail in Campaspe points to Alexander's predicament, the paradoxical limits upon his kingly power. A dangerous theme to

perform before the Queen, so Lyly covers it in the incidents of traditional legend, where familiarity suggested innocence.

Lyly's technique in Campaspe involves bringing a variety of well-known material, both anecdotes and themes, into a new meaning by giving them a new context, as it were. His methods are seen clearly in an analysis of the scene where Alexander questions his philosophers. The scene - Act One, scene three - is based upon an incident reported in North's Plutarch (Bond, II, 308-09). But Lyly does more than lift the passage direct as Bond claims he does (II, 544). The tone is changed, in keeping with Lyly's idealisation of Alexander. Thus the king is not interviewing captives he has threatened with death, but is having a friendly chat with scholars he has gone to great expense to bring to his court.⁵

Lyly omits a third of the questions posed in Plutarch's version. Lyly's Alexander does not ask 'whether the dead or the living, were the greater number,' or why the fourth man made Sabbas rebel or of the sixth man, 'how a man should come to be beloved.' The shorter conversation gains in dramatic point. The Sabbas question is subsumed in Alexander's remarks to Aristotle about Calisthenes (I, iii, 69-71; cf. Bond, II, 544, note). But the third omission is surely due to Lyly's sense of the context. Alexander is not yet interested in love-talk. Later he is so confident he can command Campaspe to love him that he would not ask how to win love. Lyly may also have wanted to omit the unflattering implications of the answer to the question in Plutarch: 'If he be a good man sayd he, not terrible.'

The questions Lyly does adopt are functional. He begins with the question third in Plutarch, to introduce the display of human subtlety that is to follow:

Alex. Plato, of all beastes, which is the subtillest?
Plato. That which man hether to never knew.
 (I, iii, 83-84)

The subtlety of the beast lies in his evasion of human knowledge, man's in gaining knowledge. Apelles's efforts later to conceal his love for Campaspe and Alexander's efforts to discover it is one such contest in subtlety. The second riddle continues the theme of the relationship between man and beast, in particular man's learning to recognise what is beastly and to control it:

Alex. Aristotle, how should a man be thought a God?
Aris. In doing a thing impossible for a man.
 (I, iii, 85-86)

Alexander's questions to Cleanthes and Crates continue the theme of self-restraint and abstention that runs through the play:

Alex. ... is life or death the stronger?
Cle. Life, that suffereth so many problems.
Alex. Crates, how long should a man live?
Crates. Till he think it better to die than live.
 (I, iii, 90-93)

The last question joins the series of references made to the elements, by which Lyly suggests Alexander's dual nature as king and man, a mortal superman:

Alex. Anaxarchus, whether doth the sea or the earth
 bring forth most creatures?
Anax. The earth, for the sea is but part of the earth.
 (I, iii, 94-96)

Lyly's adopted material fits so easily into the themes and patterns of imagery in the play that its derivativeness does not disturb. To the contrary, it risks the film of familiarity that would conceal its lively relevance.⁶

Always there is an interplay between Alexander's words and his situation. When he has come to 'perceiue Alexander cannot subdue the affections of menne, though he conquer their countries' (V, iv, 127-28), he is coming into agreement with Timoclea's words in the ^{first} scene (I, i, 43, 45). The 'men' seems out of place, for having just given Campaspe to Apelles, he would more appropriately use

'women'. The effect of Alexander's generalisation is to conceal still his love for Campaspe, something Lyly evidently felt would have been uncharacteristic of his monarch to display in public.

Similarly, in Alexander's next speech there is a suggestion of fluster - ^{in the} circumstances understandable - in his flurry of similitudes:

Loue falleth like dew asvel vpon the low grasse, as
vpon the high Caedar. Sparkes haue their heate,
Antes their gall, Flyes their splene. Well, enioy
one an other, I giue her thee franckly, Apelles.

(V, iv, 129-32)

The second sentence may seem to jar in spirit with the first, but it is psychologically appropriate. Alexander would identify with the cedar, king of the trees. Comparing the lovers to ants, flies and sparks, Alexander seems bitter. But the reference to sparks recalls one of his earlier confessions to Hephestion:

Little do you know, and therefore sleightly doe you
regarde, the dead embers in a priuate person, or
line coles in a great prince, whose passions and
thoughts do as farre exceede others in extremitie,
as their callings doe in Maiestie. (II, ii, 79-82)

In giving Campaspe to Apelles Alexander in effect admits that the subject is capable of as much passion as the king, and that in passion the king has no unusual power (or rights). In comparing the lovers to flies and ants he is speaking from the perspective necessary to the king and soldier, from the height - as it were - of the cedar. The distancing of himself from love occurs between his reference to the sparks, with which he has already identified himself, and that to the ants, in which he views the lovers from a height.⁷

Two ironies undercut the distinction Alexander makes between the private person and the great prince in trying to justify his love to Hephestion. First, Lyly distinguishes between the quality of Apelles's love for Campaspe and Alexander's. Hephestion warns Alexander,

Alexander: thou haste a campe to gouerne, not a chamber, fall
 not from the armour of Mars to the armes of Venus,
 from the fiery assaults of warre, to the maidenly
 skirmishes of loue from displaying the Eagle in
 thine ensigne, to sette downe the sparrow.
 (II, ii, 57-61)

The first point is that Alexander's love is shown to be of a lower quality than Apelles's. Both men praise Campaspe's physical charms but the suggestion is that the artist can worship the insubstantial ideal through the physical where the rough soldier has only the lust of physical appeal. So Alexander's love is placed in the camp of Venus.⁸

The second irony is that when Alexander defends his love by referring to his royalty, Hephestion has anticipated him in declaring that it is his royalty that forbids him the luxury of love. Alexander is to rule a camp (of men, soldiers), not just a chamber (Milady's). The contrast of sparrow to eagle is manifold. The birds are emblems of lechery and royalty respectively, making the speech much more persuasive to the original audience, presumably, than to the modern. A second point in the contrast - overlooked in Bond's note (II, 546) - is that the eagle ensign is what Alexander has inherited, his public self, as it were, and the sparrow what his personal inclinations would be represented by.⁹

The first speeches of the play present an argument - based upon a verbal misunderstanding - about the respective worth of Alexander and Philip of Macedon, his father, from whom he has inherited his rule and its responsibilities. Throughout the play Philip is associated with the destiny to which Alexander was born and from which he is not to deviate:

What! is the sonne of Phillip, king of Macedon
 become the subiect of Campaspe, the captiue of
Thebes? Is that minde, whose greatnes the world
 could not containe, drawn within the compasse of
 an idle alluring eie? (II, ii, 31-34)

Alexander is the commander of men and so must not let himself be commanded by a woman. Through the pun, Hephestion suggests that Campaspe is encompassing, restricting the span which is Alexander's destiny. The irony is that in escaping service to Campaspe Alexander is only recognising another master, his duty as Philip's son.¹⁰

Alexander - and the audience - are not allowed to forget his responsibility to Philip of Macedon. Parmenio tells Clitus 'it becometh the sonne of Phillip to be none other than Alexander is' (I, i, 7-8). Lyly bends his material here:

Alex. ... what do you think of loue?

Heph. As the Macedonians doe of their hearbe Beet, which looking yellow in the ground, and blacke in the hand, thinke it better scene then toucht. (V, iv, 30-33)

In Gallathea Lyly compares love to 'Hemera Moly, a white leafe & a blacke roote, a faire shewe, and a bitter taste' (III, iv, 24-25). Hephestion's emphasis on 'the Macedonians' reminds Alexander of his filial duty.

Diogenes also reminds Alexander of the Macedonian virtues he is to uphold. A few lines below Hephestion's allusion to the Macedonian 'hearbe Beet', Diogenes makes a well-known remark:

Alex. If thou mightest haue thy wil, how much ground would content thee?

Diog. As much as you in the ende must be contented withall.

Alex. What, a world?

Diog. No, the length of my body. (V, iv, 49-53)

The quip is usually attributed to Philip of Macedon, as Euphues does (I, 314/34). Lyly give Diogenes the story with two effects. Diogenes is made to represent the Macedonian qualities of self-restraint and abstermiousness. But at the same time, Philip is here dissociated from a remark which questions military glory and empire-building. When Alexander resolves to abandon love and to follow his father's example, it is to conquer new worlds. (V, iv, 153-55).

Diogenes's virtues are what are expected of Alexander, although Hephestion does not recognise the kinship:

Alex. Hephestion, shal I be a litle pleassant
with him?

Heph. You say: but he wil be very peruerse with
you. (V, iv, 54-55)

For one thing, the acrid philosopher, 'whose house is a tub, whose dinner is a crust, and whose bed is a board' (I, ii, 1-2), is an extreme example of the sacrifice of comfort and appetite which Alexander is to suffer in surrendering Campaspe. Diogenes is known 'to abhorre all Ladyes' in the Euphues (I, 257/28). His tirade against the Athenians is on behalf of the Macedonian principle of manly power. 'Yee tearme me an hater of menne: no, I am a hater of your manners' (IV, i, 28-29), he explains. The soldier's way is the man's way; the effeminate lover's way of life is empty manners. Thus Diogenes rejects the philosophers' courtly life and ridicules his prospective scholars for their learning in the foppish arts of dancing, tumbling and singing.

Diogenes has proved such a centre of the audience's attention that he has even been suggested to be Lyly's representative in the play. Certainly his acrid speeches provide the most memorable and amusing passages in the play. Lyly gives his attack on the Athenian citizens particular prominence by advertising it in his servant's cries and by making Diogenes's appearance for the tirade physically arresting. Not only does he enter winged as for flight - though all he intends is his satiric 'flighting' - but the audience is so accustomed to seeing Diogenes comically seated in his tub that it must come as an impressive shock when he now appears for the first time at his full height.¹¹

But Lyly identifies with Diogenes no more than with Alexander. Diogenes is like Alexander in his independence, his proud singularity: 'I would haue none of Diogenes sinde but Diogenes' (II, ii, 134-35). Lyly is emphasising a real kinship, not just mentioning a traditional anecdote, when he has Alexander tell Hephestion, 'were I not

Alexander, I wolde wishe to be Diogenes' (II, ii, 148-49). He may not be Diogenes, however, because he was born to be Alexander.¹²

Diogenes is shown in two kinds of master-servant relationships. First, he sees himself as a public critic, whose responsibility it is to exempt himself from the vices of the general populace. His conclusion to his 'flyghting' anticipates the cedar-like detachment we have quoted for Alexander:

Looke you neuer so hie, your heads must lye leuell
with your feete. Thus haue I flowne ouer your
disordered lines, and if you will not amende your
manners, I will studie to flye further from you,
that I may be neerer to honestie. (IV, i, 50-53)

By implication the king has a similar responsibility to his subjects. Alexander's lapse into love is shown to have definite public consequences. The king softened, the chorusing citizens make clear, the Greeks generally are becoming unmanly and decrepit. The courtesan Lais is a kind of devil's advocate who urges the men to make love not war. Her speech is convincing, but in Campaspe the predominant ethic is that of the martial Macedonians, so that her speech is of specious appeal. Moreover, as a professional she might be suspected of bias. In addition to the general weakening of the country, Alexander's love is harmful to the personal interest of the two true lovers, Apelles and Campaspe. Lyly suggests the parallel between the two kinds of public harm by juxtaposing a scene between the lovers with one in which Clitus and Parmenio discuss the softened state of the kingdom.

Diogenes's second service relationship is his energetic feud with his servant, Manes. 'They dine one vpon another' (II, i, 53) suggests that their furious relationship may be biting and perhaps even parasitic, but it sustains them nonetheless. Diogenes admits as much in his supposed declaration of independence: 'It were a shame for Diogenes to haue neede of Manes, & for Manes to haue no neede of Diogenes' (II, i, 23-24). A similar conflict with inter-

dependence is found between Apelles and Psyllus. Taken together, the various domestic services confirm Lyly's central political point: the ruler's responsibility to his subjects rewards their duty to him.

Despite their constant complaining, the servants all eventually submit to their masters' wills. So too do the major characters in the play. It is because all the characters submit to their duty, particularly the king, that the happy ending is brought about. Both Campaspe and Apelles accept their fate when it appears that Alexander may claim her for himself. Campaspe has been often cited as the first active heroine in English comedy, but her significance in the play is as a passive figure, resigned to her duty. When the two ladies of the play are introduced Hephestion clearly prefers Timoclea over Campaspe, simply because she's more manly, heroic, aggressive, even martial (II, ii, 1-15). Campaspe's 'sweete face' and uncertain (i.e. unobtrusive) nobility are contrasted to Timoclea's 'steute courage' and heroic stock. Every word is weighted in Campaspe's admitting she is 'No sister to Theagines, but an humble hand-maid to Alexander' (I, i, 71). Timoclea introduced herself as follows:

Alexander, I am the sister of Theagines, whoe fought a battell with thy father before the Citie of Chyeronis, where he died, I say which none can gainsay, valiantly. (I, i, 64-66)

We know Alexander lets her live, but Timoclea is not heard from again in the play. Lyly focuses on Campaspe instead because he is interested in showing the rewards due to submissiveness, not to aggressiveness.¹³

The heroism of Apelles lies in precisely this quality of humble self-sacrifice. He is too devoted to his king and to his lady to rival Alexander or even to confess his love outright to Campaspe. One is amused to find the artist sublimating his desire for Campaspe by painting. In the first description we have of Apelles's studio,

Psyllus describes paintings of gluttons and drunkards, intended to horrify man at the ugliness of self-indulgence and excess (I, ii, 67-70). Psyllus is too lusty, realistic and hungry to appreciate Apelles's art, but the description of the paintings suggests the moral concerns of the artist. Psyllus is aware of Apelles's frustration, though:

But let him alone, the better he shadowes her face,
the more will he burne his owne heart. (III, ii, 5-6)

Apelles's second theme is the lust of the gods. The quotation from Psyllus follows this complaint:

It is alwaies my maisters fashion, when any fair
gentlewomen is to be drawne within, to make mee
to stay without. But if he should paint Iupiter
like a Bul, like a Swanne, like an Eagle, then must
Psyllus with one hand grinde colours, and with the
other hold the candle. (III, ii, 1-4)

The implication is that Apelles is not as involved in painting the ordinary gentlewoman as he becomes when he paints his Campaspe into a classical legend, subconsciously wishing for the godhead himself to claim her but too humble to speak out. It is difficult to accept Professor Wilson's finding in Campaspe, 'motives inadequate to support the action.' 14

The second description of Apelles's studio finds him with the same concerns and desires:

Apel. This is Laeda, whom Ioue deceiued in likenes
of a swan.
Camp. A faire woman, but a foule deceit.
Apel. This is Alcmena, vnto whom Iupiter came in
shape of Amphitricion her husband, and begat
Hercules.
Camp. A famous sonne, but an infamous fact.
Apel. He might do it, because he was a God.
Camp. Nay, therefore it was euill done, because he
was a God. (III, iii, 10-16)

Conventional artistic themes and subjects obliquely reveal the character's concerns. Apelles speaks of the god's power while Campaspe considers his right.

Here she is aware of the ruler's responsibilities. But she does not attempt to escape her own, even if the ruler may prove himself irresponsible: 'Your handmaid must obey, if you command' (V, iv, 109).

Campaspe concludes her interview with Apelles modestly turning away from his compliments:

If you begin to tip your tongue with cunninge,
I pray dip your pensil in colours and fall to
that you must doe, not that you would doe.

(III, iii, 49-51)

In distinguishing between 'that you must doe' and 'that you would doe' Campaspe draws the vital distinction between the two kinds of service depicted in the play, the two kinds of compulsion. Whether or not Lyly was aware of these implications here, the lustful rapist gods are at once symbols of power and symbols of obsession. Man can either submit to his natural duty or submit to his inner compulsion; the true 'freedom' is natural service, not the abandonment to the inner compulsion. The gods debased themselves by serving their compulsion, lust. Alexander resists the temptation to claim Campaspe instead of going back to war. But it is only indirectly, from the surrounding action, that this point is made relevant to Alexander. Campaspe's 'fall to' is ironic. To fall to one's natural duty, to get at it, is honourable and dignified. To 'fall' by submitting to one's whimsy or appetite, the illusion of freedom, is the alternative. In trying to command love instead of the camp, Alexander 'that would be a God' would show himself 'in this worse then a man' (II, ii, 31-32). The submission of Apelles and Campaspe to their duty is the example Alexander follows, not the rapist gods.¹⁵

Lyly's main use of irony in Campaspe is to project Alexander's conflict and personality through the other characters and their speeches. The king himself is nowhere made to look ridiculous. Nowhere does he openly court Campaspe; nowhere is he servile to her.

The issue of his commanding her to love him is stated in terms of love, marriage or possession, not rape as it is in Fletcher's Valentinian, to name but one of a horde. Yet the threat of a forced love is there. The closest it comes to explicit statement is through the paintings in Apelles' studio.

Lyly constantly insists upon the distance that must be kept between subject and ruler. Here is Campaspe on the theme, admittedly biased:

The loue of Kynges is lyke the blowing of windes,
 whiche whistle sometimes gently amonge the leaues,
 and straight waies turne the trees vp by the rootes,
 or fire which warmeth a farre off, and burneth neere
 hand; ... In kinges there can be no loue, but to
 Queenes: for as neere must they meete in maiestie,
 as they doe in affection. It is requisite to stande
 aloofe from kings loue, loue, and lightening.

(IV, iv, 21-33)

Many a beset heroine was to ward off a lecherous king with lines like these. But in few is there the liveliness to the total situation that this passage has. For one thing, Campaspe is speaking only in soliloquy. Confronted with her king she is more docile. Indeed at this point the issue is not yet personal to her, so cool is her tone. The king must be 'singular', single, unencumbered by personal loyalties or commitments other than those to his subjects.¹⁶

In his first play Lyly is already in what we shall find is his characteristic ironic stance. To his court audience he shows an idealised monarch in comfortably familiar situations and speeches. But Lyly controls the selection and arrangement of his traditional material so that the parts remain alive and even assume new significances. At the core of the play is a double-edged message: man must serve his duty, the servants their masters, the lover his lady, the subjects their king. But the king too has his service, the public good and the reward of those who serve him. Lyly's earliest dramatic compliment to the queen is not without its delicately veiled instruction. Finally, it is with the ironist's spirit of trickery

that Lyly conceals the real coherence of his work, combining his fragments from tradition and from invention loosely within the single frame but leaving it to the audience to find the links, the points of contact, for themselves.

Perhaps bravely Lyly's central figure here is a woman; he even shows her under the influence of her passion. The Sappho figures would almost certainly have been taken to represent Susan Blountish of a court performance, particularly as she is so virtuous. But as well with a Lyly play, there is an absolute poetic insistence to make it unnecessary to extend the allegorical allusion beyond the general sentiment to the chastity and generosity of the group.¹⁷

There is an absolutely happy discovery who by a sudden gift from Venus becomes irresistibly handsome. The queen falls in love with him but resists any indecorous suggestion, finally leading him from her court. Lyly seems less concerned here with the theme of service and responsibility than the prototype of the play, as he indulges a sense of dream and their interpretations, dreams of love, and in general, the acting out of the whimsicality of some intention.

The theme seems particularly clearly from the outset of the play. First, the marriage of Isabella and her father is a central theme. It is the central point of the action for the play, but there is a sense of the possibility of being so completely lost with the play that the central theme is almost entirely forgotten. The play is a dream of love, and in general, the acting out of the whimsicality of some intention.

[Footnote 17] The play is a dream of love, and in general, the acting out of the whimsicality of some intention. The play is a dream of love, and in general, the acting out of the whimsicality of some intention.

2) Sapho and Phao

Lyly's Sapho and Phao is to a lesser degree than *Campaspe* an amalgam of traditional materials, but they are similar nonetheless. Again he shows an ideal monarch surviving an attack by love.

Perhaps braver, Lyly's central figure here is a woman; he even shows her under the influence of her passion. The Sapho figure would almost certainly have been taken to represent Queen Elizabeth at a court performance, particularly as she is so virtuous. But as usual with a Lyly play, there is an adequate poetic coherence to make it unnecessary to extend the historical allegory beyond the general compliment to the chastity and generosity of the queen.¹⁷

Phao is an articulately happy ferryman who by a sudden gift from Venus becomes irresistibly handsome. The queen falls in love with him but resists any indecorous commitment, finally banishing him from her court. Lyly seems less concerned here with the theme of service and responsibility than the processes of the mind, as he includes a scene of dreams and their interpretation, changes of mind, and in general, the acting out of the whimsiness of human motivation.

Two themes emerge particularly clearly from the action of the play. First, the springs of human action may appear to come from without but the source of their control lies within. Cupid and Venus are the supposed causes of the action in the play, but Sapho triumphs over the scheming of Venus by asserting her will and resolve. Lyly's most important ironic pattern in the play involves the double existence of his god figures. They exist beyond the level of mortal experience yet on it as well, with human limitations and vulnerability. So when Phao first chats with Venus, unaware who she is, he refers to the goddess as the creature of myth and exemplary legend:

- Phao. So was it said, that Vulcan caught Mars with Venus.
Venus. Didst thou heare so? It was some tale.
Phao. Yea Madame, and that in the boate I didde meane to
 make my tale. (I, i, 66-70)

The first part of her answer has that note of pride that enters into a human's awareness of being the centre of report, the second an equally human, modest disclaimer. Similarly here the woman's spite tempers the historicity to make the allusion not just formal but autobiographical:

And seeing men tearne women Iupiters fooles, women
shall make men Venus fooles. (V, i, 30-31)

Lyly intends to undermine the conventional resignation to the gods - or to any external force or condition - of the responsibility for one's own behaviour.¹⁸

First, he subjects all three gods in his play to comic effects. Venus is comical for falling in love with her own creation, Phao, and for being outwitted by the cunning and self-mastery of Sapho. In 'catching' her Phao literally does make the Vulcan-Venus legend 'my tale', though when he spoke of it he was unaware of his truth. Vulcan is himself comic, as the abused husband. Lyly's Cupid is a cheeky boy bribed with sweetmeats to desert his mother. He has less initiative than usual, serving either Venus or Sapho, never acting on his own. His speeches usually reflect his mistress's mood:

Venus. Bee not angrye Vulcan, I will loue thee agayne,
when I haue eyther businesse, or nothing els to
doe.

Cupid. My mother will make muche of you, when there are
no more men than Vulcan. (IV, iv, 59-62)

It is Lyly's wit, not Cupid's, that translates 'nothing els to doe' into 'no more men.' The gods then are not all-powerful controllers of human behaviour but vulnerable to the resolve and the cunning of man.¹⁹

The second ironic pattern is the self-unawareness of the characters. So Phao's opening speech in the play states his satisfaction with his lot but in images and an allusion that prefigure the coming of discontent:

Thou art a Ferrisan, Phao, yet a free man,
 possessing for riches content, & for honors quiet.
 Thy thoughts are no higher then thy fortunes, nor
 thy desires greater then thy calling. Who climeth,
 standeth on glasse, and falleth on thorne... As
 much doth it delight thee to rule thine care in a
 calme streame, as it doeth Saphe to swaye the Scepter
 in her braue court. (I, i, 1-8)

As Act II begins his narcissism has had its effect:

Phao, thy meane fortune causeth thee to vse an
 oare, and thy sodaine bewtie a glasse: by the one
 is seene thy need, in the other thy pride. O Venus!
 in thinking thou has blest me, thou hast curst me,
 adding to a poore estate, a proud heart.
 (II, i, 1-5)

The recurring glass imagery counterpoints the change in his mental state. As the casual similes and metaphors recur and fall into larger patterns, the speakers - unaware of the patterns - seem to be in incomplete control of what they say, speaking truths larger than they realise. Here the satisfied Phao is unaware of the puns on 'fair' and 'foul' in his speech, an augur of the mixed blessing he is soon to receive:

Thou farest delicately, if thou haue a fare to buy
 any thing. Thine angle is readie, when thine oare
 is idle, and as sweet is the fish which thou gettest
 in the ryuer, as the fowle which other buye in the
 market. (I, i, 10-13)

The 'faire' life of his 'fares' or ferrying is contrasted beyond his awareness to the complex, 'foul', life of the market or court. But his next fare is fair Venus with her gift of a befouling fairness.²⁰

Phao continues in his innocence:

Thou needst not feare poyson in thy glasse, nor
 treason in thy garde. The winde is thy greatest
 enemie, whose might is withstode with pollicie.
 (I, i, 13-15)

Subsequent events reveal a multiple truth in these words. Phao is to be poisoned through a glass, not the drinking glass but the mirror. Self-love or indeed any love of a surface beauty, even Sapho's for Phao, is a kind of intoxication. As Venus observes, 'Grapes are minde glasses' (II, iv, 80) : grapes (intoxication) show the mind for what it is or befuddle it, undermine it. The wind is the boatman's professional antagonist, sometimes helpful but sometimes to be steered against, to be manipulated 'with pollicy'. So too, Sapho shows us later, are the impulses, powerful but subject to human 'pollicy' and control.

Venus makes her first appearance hard upon Phao's dismissal of court life. In contrast to his satisfaction, she expresses discontent and wanderlust:

It is no lesse vnseemely then vnwholsom for Venus,
 who is most honoured in princes courtes, to sojourne
 with Vulcan in a smithes forge, where bellowes blow
 in steede of sighes, dark smokes rise for sweet
 perfumes, & for the panting of louing hearts, is
 only heard the beating of steeled hammers. Vnhappy
 Venus. (I, i, 19-23)

The reader or listener should be reluctant to accept Venus's claim that fidelity is 'vnwholsom', despite her convincing complaints about the climate. She denies her responsibility for the marriage to ugly Vulcan: 'It came by lot, not leue, that I was lincked with him' (I, i, 28). Throughout the play self-deceiving lovers try to excuse their own weakness by resigning themselves to superior forces. Venus's 'can mortal creatures resist that, which the immortall Gods cannot redeesse?' is punctured by Cupid's observation that 'The Gods are amorous: and therefore willing to be pearsed' (I, i, 42-45). As the minor characters time and again plead helplessness, Sapho's resolution is all the more impressive.

The mind is often presented as a wilfully shaping force, rather than just a perceptor.

Favilla. Nay, then Canope, it is time to goe, and
beehold Phao?

Isme. Where?

Favilla. In your heade Ismena, no where els: but
let vs keepe on our way.

Isme. Wisely. (I, iv, 48-53)

Sapho, like Isme in love with Phao, dozes off sighing 'Phao! Phao!' and awakens to ask 'Did no bodie name Phao beefore I beganne to slumber?' (III, iii, 33, 70-71). Her mind forces the self-projection upon the surroundings, in this case some other 'bodie'. An allegory-trained audience would infer this tendency from Phao's innocent remark, 'These waters are commonly as the passengers be' (I, i, 55). Renaissance psychologists were quite aware of the distorting powers of the mind and the will, even of the tendency of the mind to project or to transfer - to use the modern psychological terms - one's own deficiencies upon others.²¹

Sapho makes an important distinction when she refuses a broth 'to sustaine nature': 'I cannot Mileta, I will not' (III, iii, 76-77). The author's meaning continues to range wider than the speaker's, but Sapho here seems to be coming closer to realising the cause and the cure of her predicament:

Oh, which way shall I lye? what shall I doe? ...
O Mileta, help to reare me vp, my bed, my head
lyes too lowe.

(III, iii, 77-79)

She finally resolves to raise herself out of the literal and metaphoric 'bed', to end her wallowing in love.

The comic by-play confirms that the play is about self-control and self-identification, of which love is only one variety.

Trachinus leads Pandion to court in a scene that closely parallels Phao's abandonment of the simple life:

Trach. I think all your stufte are bundles of paper:
but now must you learne to turne your library to
a wardrobe, & see whether your rapier hang better
by your side, then the penne did in your care.

(I, ii, 73-75)

But Trachinus's lure is a false appeal. Trachinus has no sense of the scholar's life. He can conceive of life only in terms of ornament or show. Hence the imprecise antithesis in his last quotation. He considers the pen of the scholar useful only as a badge, an ornament, and only in this way parallel to the rapier of the courtier, cited in the context of the 'wardrobe' not the war.²² At the end of his experience, Phao resolves to 'fall from loue to labour, and endeouour with mine care to gette a fare, not with my penne to write a fancie' (V, iii, 9-11). Trachinus's lure is also contradicted by the dialogue between the servants, the countryman Molus and the court-dweller Criticus:

Criti. Molus, what oddes betweens thy commons in Athens, and thy diet in court? A pages life & a schollers?

Molus. This difference: there of a little I had somewhat, here of a great deale nothing.
(I, iii, 1-4)

Molus. These be the golden daies!

Criti. Then be they very darke daies: for I can see no golde.

Molus. You are grosse witted, maister courtier.

Criti. And you maister scholler slender witted.

Molus. I meant times which were prophesied golden for plentie of all things, sharpnesse of wit, excellencie in knowledge, pollicy in government, for -

Criti. Softe, Scholaris, I denie your argument.

Molus. Why, it is no argument.

Criti. Then I denie it because it is no argument.
(I, iii, 34-44)

Like his master Trachinus, Criticus can appreciate only the tangible gold at court, the false appeal of ornament. Lyly goes through the motions of court flattery but always detaches himself by balancing an idealistic speech with a cynical one.²³

Where this play is most relevant to our discussion of the Euphuus is in its concern with the problems of clear thought and

empty wit or rhetoric. Once at court Molus picks up Criticus's facile abuse of logic. In a mock-scholarly game in II, iii, Molus attempts to prove Calypso to be the devil by the evidence of the devil's external features, such as blackness and horns. The scene proves the point made earlier that scholars can be 'raw wordlings in matters of substance, passing wranglers about shadows' (I, iii, 22-23). Manes made a similar claim in Campaspe, that the witty man can 'deuine, deuide, define, dispute, and all on the soddaine.' But this, we shall see in the discussion of the Euphues, is not the skill of the wise man but of the false wit. In Manes's definition of 'quip' there is suggested a disparity between content and form; the definition itself has a length contrary to its meaning:

a short saying of a sharpe witte, with a
bitter sense in a sweete word. (III, ii, 30-33)

Even more than in his other plays, in Sapho and Phao one cannot accept as Lyly's an attitude or even a self-description made by one of his characters. Their real revelations are made unawares.²⁴

The most obvious case of ironic self-unawareness in the play is Sybilla. As her name tells us, she is a prophetess or soothsayer, but in the advice she gives to Phao she shows herself to be a false wit. Two themes dominate her life-story, her inconstancy to the lecherous Phoebus and the decay of her physical beauty. The misunderstanding of the latter speech (II, i, 71-75, 88-99) is perhaps a classic example of critics failing to relate a speech to its dramatic context.

Several writers have remarked upon the harsh, realistic streak in Lyly's representation of woman. But Sybilla's speech seems always to be read as if it were the graceful courtship of the voice in Ovid's Ars Amatoria and not the eternally frustrated appetite of a pathetic, rueful hag. So Bond refers to Sybilla's 'excellent maxims' (II, 599; cf. p. 517) when what she counsels is hypocrisy, guile, cunning: 'Loue, faire child, is to be gouerned by arte'.²⁵

Sybilla's speech is not without wisdom. She warns against pride and urges that 'fancie, though it cometh by hazard, is ruled by wisdom' (II, iv, 35-36). She recognises and in her grotesque stage appearance would supply visible evidence of the transience of physical beauty. But her advice is to exploit one's physical beauty while one has it. Her unhappiness is due to her regret that she did not use her beauty when she was younger but waxed unapproachable. Her failure is in placing all her faith in that transient physical beauty, rather than accepting its limited worth and working toward a more meaningful merit. Her advice - 'Be affable and curteous in youth, that you may be honoured in age' - is good within its limitations. But it is sharply limited. In the conversation with Phao she recognises no kind of affability and courtesy other than the young lover's exploitation of his beauty.

Sybilla also omits the glaring probability that a friendship based upon beauty would fade with the beauty. As she herself admits, 'Roses that lose their colours, keepe their saucours, and pluckt from the stalke, are put to the still' (II, i, 109-10) for perfume. In Nidas Sophronia uses Sybilla's 'learning' in its proper way:

You be all yong, and faire, endeavor all to be wise
& vertuous that when, like roses, you shal fall from
the stalke, you may be gathered & put to the still.

(II, i, 110-12: cp. Euphues,
I, 307-9; II, 199-200).

Sybilla's words are truer than she realises when she promises Phao 'If I cannot remove the effectes, yet I will manifest the causes' (II, i, 120-21). Her speech seems a parody of the conventional advice to the prodigal son. An amorous hag is not wise but pathetic. This one is learned in proverb and in experience, but still self-unaware. Her Ovidian love advice is negated by the fact that it comes from an ugly, frustrated old woman. Like Euphues on Silensedra Sybilla retreats to mouth platitudes unaware of their

inappropriateness to their situation, as she studies

to be wise, wishing to be thought a graue matron,
since I cannot returne to be a young maide.

(II, i, 78-79)

Her yearning and misery arise from the fact that she has ignored or distorted the lesson she seems to have learned: the falseness and impermanence of physical beauty and the courtly play of which this beauty can be taken as emblematic.²⁶

Sybilla's advice seems a kind of wish-fulfilment, from a woman hoping to enjoy vicariously pleasures she missed earlier. The dreams of the love-struck ladies also express hidden yearnings. Sappho dreams of a bird (representing Phao) beginning to climb a tree. In describing the dream Sappho conveys the ambivalence of her feeling, attraction to Phao checked by her awareness of the impossibility of her surrender:

We thought Miletta, I sighed in my sleepe, pittying
both the fortune of the bird, & the misfortune of
the tree: ... and then wished I that the body of
the tree woulde bowe, that hee might but creepe vp
the tree, then and so, Hey, ho.

Miletta. And so what?

Sappho. Nothing Miletta: but, and so I waked. But
did no bodie dreame but I

(IV, iii, 15-23)

The character revelation here is superb. As in Campaspe, the royal cedar is the emblem of the monarch forbidden to stoop to love. Her wish centres on the tree's bending, 'that the body woulde bowe'. Thus Ilyly suggests the frustrated yearning in the queen to encourage Phao. Her flustered reticence at the end of the passage quoted suggests her dream was entering a stage that the bird and tree allegory could no longer support. So she invites the others to be embarrassed.²⁷

The dreams of the other ladies also reflect upon the queen's predicament. As Miletta's (as well as Venus's) love for Phao helps to justify Sappho's, her dream is another parallel. Miletta dreams

her head is in smoke (i.e. her reason is clouded) and her bosom bleeding when it catches the sparks from her flaming hair. So love starts in the head, a clouded reason and obscured vision, but spreads to the heart, if there is more to the love than meets the eye. Isme's dream of a lost tooth foreshadows Sapho's expulsion of Phao, the tooth, of course, a common ingredient for magic potions and antidotes to witchcraft. Canope's dream seems also to divulge innermost desires. She dreams of a golden shower falling into her lap - clearly Jupiter's bribe of Danae - but when she tries to show the gold to her friends it turns to dust. The fatal effect of publicity upon her love recalls Sapho's public responsibility. Favilla's dream of Abeston, the rock once heated never cooled, provides the allegory-conscious audience with another replay of Sapho's temptation:

I forgetting my selfe, delighted with the fayre
 shewe, woude alwayes shewe it by candle light,
 pull it out in the Sunne, and see howe bright it
 woude looke in the fire, where catching heete,
 nothing could coole it: for anger I threwe it
 against the wall, and with the heaving vp of myne
 arm I waked.

(IV, iii, 83-87)

The dreams delicately express the tensions of a woman refusing to take the last step into a forbidden love. They compliment Queen Elizabeth by imaging forth a splendidly sensitive but controlled woman.

The language and situations in Sapho and Phao may appear to be artificial and highly literary. But close examination shows that beneath the rhetoric and formal literary flavour are fine strokes of natural characterisation. Lyly's characters emerge not as rhetorical collages but as recognisable human individuals - even his gods and goddesses - who express themselves through rhetoric. The most telling expressions, it is significant, seem to be inadvertent, the characters

disclosing themselves unwittingly. Finally the play shows Lyly to be remarkably circumspect in his presentation of the human mind. Lyly discriminates between varieties of love and varieties of responses to love, varieties of argument and varieties of self-deception. We must reject the traditional view that Lyly is an artificial writer, insensitive to the subtleties of human nature.²⁸

While the goddess of chastity, Virtus, brings the unrepentant Cupid and holds his prisoner until Venus has Neptune release the Amalfi from their sacred sacrifice and makes a wedding of the two girls practical. On the social level, three brothers receive a shipwreck, separate in search of political freedom, and after disappointing acquaintanceship for a season, are reunited, as well as a fortune falls, at the play's end, when they proceed to acquire the pursuit of forbidden knowledge. The social and political plots touch at two points. The shipwreck is a sign of Neptune's wrath, to be assuaged by the sacrifice. The storm also provides the cause for the reunion of the girls at the end of the play. All three plots involve the theme of sacrifice: the sacrifice of the girls to their fathers, that of their fathers to the community, and of the community to Neptune, Neptune's to Venus, and Venus's to Cupid. The various sacrifices will be their freedom. In consequence of the last theme is to give the two girls and the two boys at the play's end.

The various plots...
[Illegible text]

3) Gallathea

In Gallathea as in Campaspe the theme of service and its rewards is what unifies the three levels of action and what emerges from their inter-relation. Two fathers disguise their daughters, Gallathea and Phillida, so that they will not be chosen as the most beautiful virgin and sacrificed to a ravaging sea monster. Meanwhile the goddess of chastity, Vesta, traps the mischievous Cupid and holds him prisoner until Venus has Neptune release the townfolk from their annual sacrifice and makes a wedding of the two girls practical. On the comic level, three brothers survive a shipwreck, separate in search of suitable masters, and after disappointing apprenticeships to a mariner, an alchemist, an astronomer and a fortune teller, meet at play's end, when they resolve to eschew the pursuit of forbidden knowledge. The comic and serious plots touch at two points. The shipwreck is a sign of Neptune's wrath, to be assuaged by the sacrifice. The clowns also provide the music for the wedding of the girls at the end of the play. All three plots involve the theme of service: the service of the girls to their fathers, that of their fathers to the community, that of the community to Neptune, Neptune's to Venus, and - outside this chain - the comical servants' duty to their masters. To concentrate on the love theme is to miss the real unity and the main theme of the play.²⁹

The service theme occurs even in the casual comic exchanges:

- Peter. So I had a Maister, I would not care what became of me.
- Haffe. Robin thou shalt see me fitte him. So I had a seruant, I care neither for his conditions, his qualities, nor his person.
(V, 1, 51-55)

Despite the fact that Peter has spent the play escaping his different masters, the passage suggests man has a need to be of service.

There is also duty imposed on the master. The service theme extends into the related point that man must not presume beyond his level of knowledge or of service. Each of the clown's masters represents a different way in which man aspires to an unnatural power or freedom. So the Elizabethan sense of order in the universe unites the separate satiric elements of the play and relates them to the two fathers' presuming to flaunt Neptune's demand for sacrifice.³⁰

The servants are rebuked at sea presumably for entering a forbidden domain. The mariner is secure because he sticks to his own trade (I, iv, 30-35). Raffe's avowal never more to travel by sea is a comic foreshadowing of his ultimate humility, when he has learned to content himself with the normal human lot and to leave the domain of the gods' knowledge and power unchallenged. So what Bond calls a 'wretched quibble' (II, 574) is important:

Robin. Forsooth Madam we are fortune tellers.

Venus. Fortune tellers; tell me my fortune.

Raffe. We doe not meane fortune tellers, we mean fortune tellers: we can tell what fortune wee haue had these twelue monthes in the Woods. (V, iii, 179-83)

Before learning this lesson, however, Raffe has been disappointed by various masters who aspired to superhuman powers. The alchemist is

A little more then a man, and a hayres bredth
lesse then a God. He can make of thy cap gold,
and by multiplication of one grote, three old
Angels. (II, iii, 38-40)

The man-god-angel references give the comedy cosmic implications already, confirmed by the alchemist's own claim:

When in the depth of my skill I determine to try
the vttermost of mine Arte, I am dissuaded by the
gods, otherwise, I durst vndertake to make the
fire as it flames, gold, the winde as it blowes,
siluer, the water as it runnes, leud, the earth as
it standes, yron, the skye, brasse, and mens thoughts,
firme nettles. (II, iii, 121-25)

The passage rewards close analysis. Lyly must be ironic in expressing the alchemist's claim to be prevented only by the gods from achieving his magic. He conceals his inability to perform all he promises by claiming to be 'disswaded by the gods.' The falseness of his statement is suggested by the contradiction of 'disswaded' and 'I durst vadertake.' To dare to do something is to be firm against attempts to dissuade.

His alchemical projects are also interesting. The first four are plausible changes, if not wholly desirable ones, fire to gold, wind to silver, water to lead, and earth to iron, in effect the conversion of the elements to functional metals. But the changes show his greed. In seeking to convert all the elements he is seeking to convert the universe. Further, not all his goals are valuable in themselves. The gold and the silver one can appreciate, but when he wants to change water to lead and earth to iron one suspects he is losing his sense of proportion. The last two changes in the quotation do not relate to the elements but continue the sequence from the practical to the impossible. In his plan to change the sky to brass the man is trying to fix, to control, something literally beyond his grasp. He is literally reaching for the sky. The climax to his plans is to change mens thoughts to 'firme nettles'. By the placing Lyly suggests the man's thoughts are even less substantial than the sky and perhaps even less changeable. The speaker's own mind must be infirm, of course, if he aims at metallic thoughts. The pun anticipates Lyly's Midas, where greed grows tangible in the king's magic touch. G. Wilson Knight has noted Lyly's 'obvious contrast of metallic and natural values' in Midas and Erisichthon; the alchemist shares their weakness. The disease is caught nicely in the double meaning of 'mettle': the mind of poor mettle directs his life to the pursuit of excessive 'metal'.³¹

Raffe's second master, an astronomer, disdains of earthly knowledge:

come in with me, and thou shalt see euerie wrinkle
of my Astrologically wisdom, and I will make the
Heauens as plaine to thee as the high waie, thy
cunning shall sitte cheeke by iole with the Sunnes
Chariot; then shalt thou see what a base thing it
is, to haue others thoughts creepe on the gronde,
when as thine shall be stitched to the starres.

(III, iii, 74-79)

'Wrinkle' could mean 'smallest detail' but also 'physical or moral blemish' (OED, Sb. 4 fig.). The 'high waie' of man's normal travel is the earth, not the heavens. Raffe accepts the temptations:

Then I shall be translated from this mortality ...
I feele my very braines moralised, and as it were
a certaine contempt of earthly actions is crept into
my minde, by an etheriall contemplation. (III, iii, 80-85)

The lessons of the moralists, of course, may have included 'a certaine contempt of earthly actions' and 'etheriall contemplation' but in a more spiritual sense than the power Raffe expects:

You shall see me catch the Moone in the clips like
a Conny in a pursnet. (III, iii, 66-67)³²

The result of such mortal's presumption, the Elizabethans believed, would be chaos as Tyterus recalls:

then might you see shippes sayle where sheepe fedde,
ankers cast where ploughes goe, fishermen throw
theyr nets, where husbanden sowe theyr Corne, and
fishes throw their scales where fewles doe breede
theyr quills. (I, i, 28-31; sp.I, iv, 5-8)

This when God

caused the Seas to breake their bounds, sith men had
broke their voves, and to swell as farre above theyr
reach, as men had swarued beyond theyr reason.

(I, i, 26-27)

Disorder would obviously result if the astronomer and alchemist could perform what they claim. Disorder results in the servants' family from Robin's working for a fortune teller. He promises Robin will 'like to see my Father hangd, and both my brothers beg.

So I conclude the Mill shall be mine, and I live by Imagination still' (V, i, 34-36). Fortunately it is only in their imagination that all these aspirers against the natural order thrive. The brothers' rivalry for the mill is presented as an upsetting of the familial order for it runs against the laws of primogeniture. Peter reports his brother Dick 'hath gotten a Maister nowe, that will teach him to make you both his younger brothers' (V, i, 67-68). Raffe echoes the alchemist:

then passest for devising impossibilities, thats
as true as thy Maister could make siluer pottes
of tagges of poynts.

Peter. Nay he will teach him to cozen you both, & so
gette the Mill to himselfe.

Raffe. Nay if he be both our cozens, I will bee hys
great Grand-father, and Robin shall be his Vncle.
(V, i, 69-74)

The puns on terms of family relationship - cousin and cozen, the uncle of the nephew and the 'uncle' of the Fool - suggest the upset of natural order within the family.

In these sketches of grotesque over-reachers Lyly is using conventional material of satire. But he is not just ridiculing the professions of the alchemist and astronomer. As their common theme emerges from their co-incidence in the play, the professional satire comes to subserve the theme of adherence to the norm. The rivalry of the brothers is introduced late in the play, as if it were an afterthought. But its resolution at the end of the play is in keeping with the general harmony, as the girls are to marry, the gods are appeased, and the apprentices, formerly creatures of rebellion and chaos, are to supply the music.³³

The gods' activity replays the themes of the other plots. Venus complains of Diana's mistreatment of Cupid in terms of service and the master's abuse:

shee hath taken my sonne Cupid, Cupid my louely sonne,
vsing him like a prentise, whypping him like a slaue,
scorning him like a beast.

(V, iii, 32-34)

Similarly, the two indignant gods use disguises to effect their revenge upon those who slighted them. Lyly gives us in a single scene the two gods separately soliloquising their anger. Cupid is furious at being insulted by one of Diana's nymphs.³⁴ But there is no serious threat in his resolve to 'practise a while in these woodes, and play such pranches with these Niymphes, that while they ayme to hit others with their arrows, they shall be wounded themselves with their owne eyes' (I, ii, 31-34). He enters the play 'trevant from my mother' (II, ii, 9). His plan to 'vnder the shape of a sillie girle shewe the power of a mightie God' (II, ii, 1-2) parodies Gallathea's and Phillida's being disguised as 'girles', youths - as do Haffe's worry about his clothes in I, iv, 3-4 and the 'disguise' of the alchemist in II, iii, 70-74. Neptune's anger is weightier:

Doe sillie Sheepeheards gee about to deceiue great
Neptune, in putting on mans attire vppon women:
 and Cupid to make sport deceiue them all, by vsing
 a womans apparell vpon a God. (II, ii, 15-17)

The central lesson of the play is that 'destenie alloweth no dispute' (V, ii, 24). The disguise of the heroines is ineffectual. They save themselves through their faithful service to Diana, who repays their service by her ransom demands for Cupid. Modern readers may be disdainful of the sex-change which is to bring the play to a happy conclusion in the wings. More to the 'scientific' spirit of our day would be the arrival of a Swedish doctor *ex machina* to resolve the touchy point. But Lyly's ending is perfect. The god is invoked to reward the submissive girls for their duty, their service to Diana and their obedience to their fathers, who forced them to wear the disguises. The god, then, finishes what the fathers started, achieves what the mortals could not do, realising the sex-change the father's disguise only imitated, effecting a metamorphosis the alchemist did not even conceive of, and change the destiny of the girls beyond the hopes of the astronomer or the fortune-teller.³⁵

An interesting sub-theme in the play concerns language. It is used as a variety of disguise, one might suggest. As the fathers disguise their daughters, the alchemists, mariners, and astronomers use obscure jargon to conceal the limits on their knowledge. So their language is at once a symbol of the speaker's overreaching and of their vulnerability. Their success is, after all, only in their words, not in their deeds. So they live by their 'imagination' (V, i, 36; cf. II, iii, 133; II, iv, 6; III, i, 4; III, iii 80-85). They make elaborate excuses for their failure. So the brave alchemist is dissuaded by the gods and claims to dress poorly so as not to arouse the envy of the prince. Trying to master the mariner's jargon the servants stick on the word, in a passage that seems to parody the idea of an inescapable destiny:

- Dicke. Ile say it. North, north-east, Nere nere
and by Nere-east. I shall neuer see it.
Robin. ... North, North-east, is by the West side,
North and by North ...
Raffe. North North and by North. I can goe no
further. (I, iv, 56-63)

As so often in his drama, Lyly includes a scene in which lovers deliberately carry on a conversation intended to avoid the confession of love. Perhaps Lyly's artistry is nowhere more effective than in these scenes where the words reveal to the audience what they are intended to conceal from the listener on stage. Thus the interviews of Apelles and Campaspe (III, i; III, iii; IV, iv) and of Sapho and her 'physician', Phao (II, iv).³⁶

So too the tentative probings of Phillida and Gallathea in disguise as boys but in love at first sight. Embarrassed by Phillida's compliments Gallathea retreats to a convention of Euphuism, fantastic analogy:

- Phil. It is pittie that Nature framed you not a woman,
having a face so faire, so leucely a countenaunce,
so modest a behaviour.

Galla. There is a Tree in Tylos, whose nuttes haue
shels like fire, and beeing cracked, the
karnell is but water.

Phil. What a toy is it to tell mee of that tree,
beeing nothing to the purpose: I say it is
pitty you are not a woman.

Galla. I would not wish to be a woman, vnlesse it
were because thou art a man.

Phil. Nay, I doe not wish to be a woman, for then
I should not loue thee, for I haue sworne
neuer to loue a woman.

(III, ii, 1-10.)

But Gallathea's retreat has an aggressive element in it. As she appears to be changing the subject she is at the same time warning Phillida not to believe her first impression of Gallathea's gender. Something soft may lie beneath something that appears to be unapproachable.³⁷

The fathers employ the same device (disguise) for the same motive (to save their daughters) but defend their actions in opposite ways. Even their style is different, Tyterus a discursive speaker and Melebeus a speaker of short, jammed phrases. Tyterus quotes history and precedent:

To gaine loue, the Gods haue taken shapes of beastes,
and to saue life art thou coy to take the attire of men?

(I, i, 88-89)

Melebeus bases his argument on his personal feelings, not the topics:

Come Phillida, faire Phillida, and I feare me too faire
being my Phillida, ... Euerie one thinketh his owne
childe faire, but I know that which I most desire, and
would least haue, that thou art fairest. Thou shalt
therefore disguise thy selfe in attire. (I, iii, 1-6)

But both speeches are undercut by the situation. Tyterus's example of the gods is the traditional argument of seducers to justify their lust. Here the speaker seems justified, though, because his motive is fatherly love, not the lust of the rapist gods. So an analogy

that is usually invalid is valid, or at least honourable, for him. The situation works against him in the second part of Tyterus's statement, though. It seems at first philanthropic, 'to save life', until one notes that it is only her own life that Gallathea's disguise would be saving. Gallathea's rebuttal of the first part is conventional:

They were beastly gods, that lust could make them
seeme as beastes. (I, i, 90-91)

But it also reflects upon his second statement, to which it is indeed more relevant. Her mind catches the moral element in her father's statement, the immorality of disguise and evasion of duty, not its relevance or irrelevance to her own predicament. Similarly Melebeus's words are truer than he thinks when he observes that 'Euerie one thinketh his owne childe faire, but I know that which I most desire'. He arbitrarily distributes his 'thinketh' and 'know'.

As well as the disparity between knowledge and thought there is one between knowledge and action. Knowledge can be just a matter of words, not impulse. This is seen in the harmony scene when the old men argue about who is to receive the sex change. Tyterus's consideration is primogeniture (again): 'by that meanes my young sonne shall lose his inheritance' (V, iii, 152-53). But he finally gives in: 'I am content, because she is a Goddess' (V, iii, 163). In other words, between these lines Tyterus learns that the mortals must accede to the divine. But he seemed to know this lesson all along. At least he expressed this knowledge, though it did not influence his behaviour. Tyterus laced his lesson to Gallathea with such phrases as 'I am not able to say that' and 'It is not permitted to knowe' (I, i, 48, 55), implying his awareness of man's need to defer to the gods and to their limits on his knowledge and power. But until this penultimate concession to Venus, his actions do not cohere with his words.

Again Lyly seems to be demonstrating the comic, even pathetic, effects of self-unawareness. The fathers, as the quacks, and the servants are unaware of their own limitations and the comedy of their inordinate aspirations. Man is incapable of complete self-knowledge, leave alone the knowledge in the divine preserve. So Gallathea attributes the blurring of Tyterus's moral sense to his personal bias, despite his impersonal historicising tone:

Doe you not knowe, (or death ouercarefulnes make
you forget) that an honourable death is to be
preferred before an infamous life? (I, i, 73-75)

His 'fonde care carrieth his parciall eye as farre from trueth, as his hart is from falshood' (II, i, 8-9). The wordplay is meaningful here. The repetition of 'care' in 'carrieth' suggests a halting, a confusion, in his behaviour and also that his 'care' is the only cause of his carrying (behaviour). 'Parciall' means both 'biased' and 'narrow, incomplete', suggesting that Gallathea recognises a dignity or worth or even duty beyond the loss of her life. Still, his motives seem ultimately to justify him. But his knowledge of the moral lessons of history (I, i, 20-24) is only 'parciall' until it is applied to his conduct:

Now Gallathea heare endeth my tale, & beginneth
thy tragedie. (I, i, 56-57)

His distinction between lesson and life has deeper meaning than he realises. As Phillida admits, 'Well, what I will doe, my selfe knowes not; but what I ought I knowe too well' (II, v, 9-11).³⁸

More comic uses of this self-unawareness include the 'projection', again, of Tyterus. He calls Melebeus an over-reacher (IV, i, 44-45; cf. V, iii, 10-14) unaware of his own guilt. He even tattles on Melebeus as if innocent himself (V, iii, 103). So too the two speeches of Hebe, who is chosen for the sacrifice when Gallathea and Phillida are unavailable. When she is being led to the sacrifice

Hebe is furiously reluctant to sacrifice her life to save the community. Rejected by the monster, because she is not the most beautiful virgin in town, she reverses her rhetoric completely. Her motives are too complex for simple ascertaining. Her beauty insulted, perhaps she does want to die. Or perhaps it is easier to be heroic when one's life is no longer in danger than when it is. What we know for certain, though, is that her words cannot be trusted. After her lengthy refusal to die (V, ii, 8-55), her short speech of heroism (V, ii, 62-68) is not just a transparent lie but comic.³⁹

In Gallathea or Phillida Hebe's last speech would have been genuine. But always relevant to a speech in Lyly's drama is its situation. He does not use rhetoric as an alternative to naturalistic conversation. His speakers reveal their personalities and their eccentricities through their use of rhetoric. The separate levels of plot, the themes, the true implication of the individual speeches, are all to be defined by their inter-action. The author's meaning is expressed through the whole work, detached from the 'parciall' awareness of his characters.

4) Endimion

There are three main kinds of irony in Lyly's Endimion. The most obvious and the one most thoroughly commented upon is the allegorical level of the play. Given the context of a court performance, the ideal Cynthia is unavoidably symbolic of Queen Elizabeth. Further attempts to identify the characters in the action threaten to upset the balance that the reader should keep between historical allegory and poetic. The other kinds of irony in the play we have encountered already: the definition of a character by his contrast to others and that peculiar final message of Lyly's, in which lavish compliment is mixed with a wishful, requiring tone.⁴⁰

There are three courtships in the play. In the main plot, Endimion loves the moon, Cynthia, chaste and unobtainable. Tellus, in love with Endimion, has the witch Dipsas charm him into a forty-year sleep, from which he is finally saved when Cynthia descends and repays his service with a reviving kiss. In the second courtship, Eumenides loves the intractable Semele. He wins her when he promises to sacrifice his tongue to save her from losing hers as punishment for spiteful speech. Meanwhile the ugly Dipsas is courted by the braggart knight Sir Tophas. When her husband returns from a fifty-year absence Tophas ends his forty-year courtship of Dipsas and marries Bagoa, recently reconverted from an aspen tree. After long abusing Corsites Tellus consents to marry him.

Again Lyly's unity is a matter of theme, not plot. All four lovers are eventually rewarded for their service. Professor Bond complains that

Tellus' unmotived deception of Corsites, equally barren of result on the main action, fails also of its own proper effect of estranging Corsites from her. (II, 272)

When judged by the reason and morality outside the play, her abuse of his faithfulness may seem too kindly rewarded. But in its dramatic context Tellus's consent to marry Corsites keeps to the general pattern of long-suffering lovers finally winning their desires through long service.

The play expresses an optimistic faith that reward is forthcoming to those that deserve it. But at the same time it makes a firm demand for this reward so that, as in the earlier plays, it is difficult to say exactly where the model steps serving as a compliment to the queen and begins to function as an exemplar. Tellus and Semele are unattractive as a result of their disdain for their lovers. Cynthia herself justifies Endimion's fidelity only when she descends to revive him. Free as she may be from the process of time and change, Lyly's Cynthia is not free from duty to her servants.⁴¹

The Sir Tophas sub-plot is an excellent example of Lyly's skill in integrating traditional material. The braggart knight's lineage has been well traced by commentators. But less is gained from defining a tradition from which he might be said to spring than from examining the tones he introduces and the themes he reflects upon in the context in which he is set.⁴²

Virtually every element in the heroisms of Endimion is given a deflated, comic parallel in Sir Tophas. But the relationship between the two figures requires a more specific description than the usual term, 'parody', provides. Only rarely does the laughter at Tophas fall on Endimion too. It does when as Sir Tophas leaves the stage on a confession of heroic unrest -

come Epi. Let me to the battaile with that hideous
beast, Ione is pappe and hath no relish in my taste,
because it is not terrible. (II, ii, 151-53)

- Endimion enters in a state that is loftier but still parallel:

No rest Endimion? still vncertaine how to settle
thy steps by day, or thy thoughtes by night.
(II, iii, 1-2)

Similarly the prophecy in Endimion's dream is slightly undercut by Sir Tophas's own dream.⁴³

Tophas imitates Endimion in form, not in spirit. As Epi observes, 'nothing hath made my master a foole, but flat Schollership' (V, ii, 38-39).

Where the two men act similarly Endimion profits from the comparison with Tophas. Endimion's unrest has a more dignified cause - love for Cynthia - than the knight's battle with a hare. And where Sir Tophas's sleep is disturbed only by his irreverent servants, Endimion's dream suggests that he 'is even in his sleep, threatened by adverse powers, and his dream reflects the conflict which Cynthia and Tellus fight out over him in symbolic form'. The conflict between Tellus and Cynthia is the conflict between alternative loyalties, Cynthia representing the unattainable and the super-substantial and Tellus representing the real, tangible and attainable.⁴⁴

The function of Sir Tophas is to draw the laughter and the criticism away from the idealistic Endimion. Endimion may seem presumptuous or impractical in devoting his love to the goddess of the moon. Eumenides even accuses Endimion of over-reaching (I, i). But when Sir Tophas is the constantly ridiculous alternative, Endimion is justified. Dipsas is an extreme version of the woman who enlists her services, Tellus, to enchant Endimion; Tophas is the comical extreme of the alternative to Endimion's love, the pursuit of the strictly attainable and practical.⁴⁵

However impractical it is, Endimion's love for the moon is more dignified than Sir Tophas's lust for Dipsas. Sir Tophas can be read with *Reister Doister* as a satire upon the literary conventions in romantic description. Here, for example, Lyly anticipates Swift in scrawling the traditional beauties of *Milady*:

I desire olde Matrons. What a sight would it be
 to embrace one whose hayre were as orient as the
 pearle! whose teeth shal be so pure a watchet,
 that they shall staine the truest Turkis! whose
 nose shall throwe more beasses from it then the
 fierie Carbuncle! whose eyes shall be enuironed
 about with rednesse, exceeding the deepest Coraill!
 And whose lippes might compare with silver for the
 palenesse. (V, ii, 94-100)

Tophas is himself grotesque and fleshy, as he admits -

As I all a masse or lumpe, is there no proportion
 in me? (I, iii, 95-96; cf. I, iii, 31-35)

- and as his constant appetite confirms. So his love is a lust for
 the body not the love of the spirit.⁴⁶

Furthermore, there is a kind of self-projection in his love
 for Dipsas. She is as collapsed and debased as his love is:

In howe sweete a proportion her cheekes hang downe
 to her breasts like dugges, and her pappes to her
 waste like bagges! What a lowe stature shee is,
 and yet what a great foote shee carryeth! How
 thrifty must she be in whom there is no waste!
 (iii, iii, 36-39)

His sense of 'proportion' is not just suspect for his loving Dipsas but
 for his physical obsession. His similes never range beyond their
 immediate context in praising Dipsas' appearance and her physical
 practicality ('How thrifty...'). He is oblivious to anything but
 the physical:

O Epi, euen as a dish melteth by the fire, so doth
 my wit increase by loue.
 (III, iii, 62-63)

Lyly's implication is that Tophas's love is just a matter of over-
 heating. But there is also an element of self-deception, for what
 seems to be an 'increase' to Sir Tophas is really just a dissolving.
 By contrast, of course, Radision's love is the cold and chaste
 adulation of the untouched moon.

The hopeless physicality of Tophas's love is suggested even in the names of his love and himself. 'Ass' echoes throughout his characterisation. He is Tope-ass and his love is Dips-ass and his bride is Bagea of the aspen tree. Critics have found several Dipsas characters Lyly may have had in mind. But the sound of the name is all that is needed. In the two syllables, the two words, in her name we have ^{her} full significance to the meaning of the play as a whole. She represents decay and dissolution; more important, she represents debasement, lowering.⁴⁷

Sir Tophas's speeches about her emphasize her collapse, and image her as a downward pull:

- Sen. All haile sir Tophas, how feeble you your selfe?
Top. Statelie in euery toynt, which the common people terme stifnes. Both Dipsas stoope? wyl shee yeelde?
Bar. O sir as much as you would wish, for her chin almost toucheth her knees.
Epi. Naister, she is bent I warrant you.

(V, ii, 54-58)

The 'stifnes' is not just stiffness of the old limbs but stubbornness, his inflexible commitment to his old values, 'statelie' only in his own mind. Tophas's 'bending' love has not progressed in the forty years, though one may wish to distinguish between constancy and stubbornness in his case for he easily transfers his passion to Bagea:

- Nay soft, I cannot handsomely goe to bed without Bagea...
 Turne her to a true loue or false, so shee be a wench I care not.

(V, iii, 274, 279-80)

With the practical reasonableness of Fanny Hill's sailor, Tophas is ever less admirable than the impractical Eudision, who chooses to aim at the moon, not the earth.⁴⁸

Without the Tophas alternative - far more convincing than the perverse gentleness of Corsites and Eusebides - the audience might join in the others' impatience with the emptiness of affection 'bred

by enchantment' (I, ii, 70-77). Even Andision admits the public disapproval of his passion (II, i, 23-26). Tophas makes the 'old high way of love' in which Andision indulges seem reasonable. Then too, Lyly gives us a human Cynthia in the play as a focus of his passion. He would have been ridiculous were his worship directed at a cardboard hemisphere dangling from a wire in centre stage. As he is, he is the perfect lover, friend and servant. Cynthia is not just the moon but the personification of eternal worth. Like Queen Elizabeth, she requires precisely the selfless, idealistic devotion which Andision lavishes upon her.⁴¹

The play closes with the promise of just such fidelity, as Gyptes and Pythagoras choose 'to fall from vaine follies of Philosophers' to pay homage to Cynthia:

Pythag. I had rather in Cynthias Court spende tenne yeeres, then in Greece one heure.
Gyptes. And I chuse rather to liue by the sight of Cynthia, then by the possessing of all Egypt.
Cynth. Then follow.
Eus. We all attend.

(V, iii, 286-05)

Here there is none of the irony which made suspect Trachinus's and Cryticus's lures in Sapho and Phao. Cynthia is an ideal, superhuman and inspiring. But she must actively prove she deserves the idealist's service by rewarding it.

From the evidence that Tophas's earthy comedy does not ridicule but rather serves to justify the idealism of Andision, it may be possible to suggest a simple explanation for the comic replay of a serious theme. Kierkegaard maintains that

Irony may exhibit itself through a relation of opposition in a still more indirect fashion when it chooses the simplest and most limited human beings, not in order to mock them, but in order to mock the wise. (p.268)

The difficulty is that one is always aware of the gap between the foolish and the wise, and of the fact that what is mishandled by the foolish may be well-handled by the wise. One kind of irony may be the support of belief by the placing of disbelief or belief in an alternative to the author's belief in the mouth of a negative figure. So Tophas's downward pull, we have suggested, is so ~~small~~ ridiculous one finds oneself admiring the ambition and idealism of Endimion.

Two propositions may be drawn from the fact that various elements occur together in a work of fiction. First, if the elements are different then their occurrence together presupposes - and invites the reader to define for himself - a hidden link or parallelism that makes the disparate elements fall together in the artist's instant of creation, that makes him - so to speak - think of them in the same breath. A corollary to this may also be true. If two elements in a single work have a blatant, even literal, similarity between them, then the artist's challenge and invitation is for the reader to determine their point of difference, which justifies their inclusion in the work and without which the one or the other would be redundant. Both these points might be considered elementary principles of form: obvious difference conceals similarity, obvious similarity conceals difference. So the similarity between Tophas and Endimion, which is a similarity in word and in gesture, is only an invitation to find their more important difference, which is in spirit, in ambition, in human worth. The obvious parallels between Parolles and Helena invite the same distinction to be drawn. Parolles may have the advantage in 'words' but in the spirit, the real worth of Helena's impulses, sentiments and actions, we are not to be beguiled by his specious, though convincing, arguments. Shakespeare sides with Helena.

As an alternative to Helena Parolles is our test, as he is
Bertrae's.⁵⁰

Tophas serves a second function: he reminds the audience
that enthusiastic service is not always justified. Endimion is
not as purely complimentary to Queen Elizabeth as is generally
believed. Cynthia is not only perfection but she is the perfect
ruler, stooping to revive Endimion with her virgin kiss (V, i, 18-24).
Something of Elizabeth's coldness toward Lyly is suggested in Cynthia's
earlier explanation for her coldness to Endimion:

to bring thy thoughts within the compass of thy
fortunes, I have seemed strange, that I might
have thee staid; (IV, iii, 79-81)

So the final proof of Cynthia's magnanimity is not just a compliment
to Elizabeth but a lesson. Once again Lyly's theme may appear to
be love, but alive to the court context the theme is the mutual duty
between ruler and servant.

5) Midas

In his most explicit satire on kingship, Lyly fashions from traditional material a picture of a king who habitually makes the wrong decision in matters of judgment. The lesson Midas learns by play's end is to trust the gods and not to challenge the established order:

Phrygia shalbe governed by Gods, not men, leaste
the Gods make beasts of men. So my counsell of
warre shal not make conquests in their owne
conceiptes, nor my counsellors in peace make me
poor, to enrich them selues. So blessed be
Apollo, quiet be Lesbos, happie be Midas.

(V, iii, 122-26)

Again historical allegory has been suggested in the play but it can be subordinated to the poetic vision. The play holds together better as a discussion of the fancy's effect upon the judgment than as a description of Elizabeth's (Lesbos) relations with Philip of Spain (Midas). As historical allegory the play seems fragmented, but as a fiction the traditional materials illuminate each other in the way we suggest is typical of Lyly's dramatic, ironic technique.⁵¹

Lyly combines two separate legends about Midas. In the first he is rewarded for his hospitality to Bacchus by the granting of a single wish. Melliacrites, Cristus and Martius urge him to request gold, a mistress and military power, respectively. He not only accepts Melliacrites's advice but even adopts his tendency to use superlatives in his speech. His wish is granted with punishing fidelity to his actual words, so that his metaphor becomes real and everything he touches turns to gold.

In the second legend Midas is asked to judge a music contest between Apollo and Pan. For preferring Pan's he is given ass ears by Apollo, an emblem of his crude taste. In both legends Midas is found to be wanting in judgment. Another link between them is

suggested after Midas has been saved from his terrible golden touch:

Soph. Happie Sophronia, that hast liued to heare
these newes, and happie Mydas, if thou liue
better to govern thy fortune. But what is
become of our king?

Mel. Mydas ouerloyed with this good fortune,
determined to vse some solace in the woods;
where, by chaunce we roused a great beare,
he eager of the sport, outrid vs: ...

Soph. The Gods shield him from all harmes: the
woods are full of Tygers, and he of courage:
wilde beasts make no difference between a
king and a clowne; nor hunters in the heat
of their pastime, feare no more the fiercesnes
of the beare, than the fearfuines of the hare.

(III, iii, 98-111)

Midas's experience with the golden touch has taught him to distrust his advisors but now he makes the opposite mistake, trusting his own whims too far.⁵²

There is more irony in the plot of Midas than in the earlier plays, gifts proving harmful, moments of comfort revealed to be moments of test and threat, and so on. Thus Sophronia's last speech quoted is the reverse of Midas's actual situation. The gods are to test him in the next scene, not to 'shield him from all harmes' and it is Midas not the 'wilde beasts' who will 'make no difference between a king and a clowne', in presuming to judge the gods and then in preferring the clown of music, Pan, over the king, Apollo. The princess's humility keeps her from Falstaff's confidence that 'the lion will not touch the true prince' (I Henry IV, II, iv, 267-68). In 'the fiercesnes of the beare' Lyly may imply the French 'fier', to denote Midas's fearless pride. Certainly the image of the king outriding his company foreshadows his excessive independence, as also does the innocent 'ouerloyed' of Meliacrites. The language of the characters has as much ironic shift and surprise as the events do.⁵³

'old' Pan's challenge to Apollo is as presumptuous as Midas's judging the gods. Pan claims that 'Comparisons cannot be odious, where the Deities are equal' (IV, i, 9-10) but he is just not Apollo's equal as a musician. Nor is Midas entitled to challenge the traditional hierarchy. Apollo speaks as such for traditional truth as out of his self-esteem here:

'What God is Pan but the god of beastes, of woods, and hills? excluded from heaen, and in earth not honoured. Breake thy pipe, or with my sweet lute will I breake thy heart. (IV, i, 23-25)

Pan is just the 'tinkery' (IV, i, 61) god of pots and pans, Apollo the god of music and harmony.

Into the quarrel of the gods steps Midas, unaware of the broad truth of his worry:

In the chase, I lost all my companie, and missed the game too. I thinke Mydas shall in all things be vafortunate. (IV, i, 63-64)

It is not 'fortune' that is his nemesis, but what he had diagnosed earlier: 'O vnquenchable thirst of gold, which turneth mens heads to lead, and maketh them blackish' (III, i, 4-5). Midas all along seems to know a little bit less than his words suggest he knows.

Admitting he has just committed a folly, 'To abuse a God' (IV, i, 69), he proceeds not just to abuse one more god, Apollo, but all the gods in challenging their traditional hierarchy.

In presuming to judge the music Midas trusts his kingly title too far:

yet let my iudgment preuaile before these Nymphes, if we agree not, because I am a king. (IV, i, 89-90)

His term 'iudgement' is ironic, referring to the act without the quality, as he is the king in title but the clown in performance. The two senses of 'judgment' are distinguished in IV, i, 76, 79. In preferring Apollo's song, the nymphs make the proper judgment.



Ovid's Midas (Metamorphosis, XI, 85-193) contravenes Faolus, the Genius of the Mountain, not nymphs. Lyly's change emphasises the emptiness of title or unqualified rank. The nymph's verdict is spoken by one Erato, whom Bond glosses as 'the Muse of lyric and erotic poetry' (III, 530). But her name is more immediately suggestive of 'error', completing the ironic inversion of the king's 'judgement': she is 'error' in name (title) but not in judgment.⁵⁴

Midas's ass-ears are emblematic not just of his animal, unrefined tastes in music but of the fact that he over-reached in judging the gods, particularly where his personal whim ran counter to tradition. Lyly uses 'Over-hearing' as an equivalent to over-reaching' (e.g. III, ii, ii, 75), and Midas himself is pictured as reaching toward the forbidden Lesbos with his ears (e.g. IV, ii, 5-6; V, iii, 28-29). There is a similar 'poetic justice' in his first punishment, the crux of which is the turning of his food and drink into gold. Midas's greed is an unnatural appetite, as Sophronia fears:

The leue hee hath followed, I feare vnaturall;
the riches he hath got, I know vnmeasurable; the
warres he hath leuied, I doubt vnlawful. (II, i, 88-90)

In his starving on gold Midas is suffering an inversion of the alchemical theory of the golden elixir, *aurum potabile*, the 'golde boyld' (II, ii, 37; cf. Mother Bombie, II, ii, 18). The servants point out the sterility of gold in their comic debate on the relative merits of eggs and gold. As the shrewd - and bawdy - Pipinetta observes, 'eggs haue chickens, gold hath none' (II, ii, 32). So Petulus images the world obsessed with gold:

al the earth is an egge, the white, siluer;
the yolk, gold. (II, ii, 7-8)

Midas first wears the yoke, then the ears of the donkey. The 'poetic justice' is a kind of irony in that it presupposes an order beyond human ken that makes the punishment particularly appropriate to the crime:



unhappie Midas, who by the same meanes perisheth
himself that he thought to conquere others.

(III, i, 49-50)

The over-reacher is hoist on his own petard.

Midas's three advisors represent three different obsessions.

Martius accuses Eristus of being obsessed with love and Meliacrites
with gold :

That greedines of Meliacrites, whose heart-stringes
are made of Plutus purse-stringes, hath made Midas
a lump of earth, that should be a god on earth;
and thy effeminate minde Eristus, whose eyes are
stitcht on Caelias face, and thoughts gyde to her
beautie, hath bredde in all the court such a tender
wantonnes, that nothing is thought of but loue, a
passion proceeding of beastly lust, and coloured with
a courtlie name of loue. Thus whilst we follow the
nature of things, we forget the names.

(II, i, 57-74)

and the Euphuus,

Wise words, but as so often in Lyly's plays the moraliser has too
conveniently overlooked himself. Sophronia turns on Martius:

yet thy animating my father to continuall armes,
to conquere crowns, hath only brought his into
imminent danger of his owne head. (II, i, 86-88)

Her 'head' has the same ironic ambivalence of Midas's 'iudgement'
discussed above: it can mean the physical head, or judgment, self-
control. So 'crowns' means both the symbol of rule and the quality
of the good ruler, the head, judgment. It also suggests the
golden crowns or coins for which Midas overthrows his reason.

Similarly, Martius's distinction between 'lump of earth' and
'god on earth' suggests an overthrow of command. Midas is controlled
later by an impulse he should control, the gold:

I that did possess synes of golde, could not bee
contented till my minde were also a syne.

(III, i, 7-8)

Midas's self-possession ('mine') is lost in his pursuit for an unreasonable amount of gold, making of his mind a gold-mine, producing nothing but gold and permeated with the idea of gold. Where Midas should be in control of himself and his desires, 'a god on earth', he is their passive subject, 'a lump of earth'.

Martius's distinction between the 'lump' and the 'god' also links to the music-judging scene where the king shows himself an unsusceptible block. His metaphysical image of the lover's eyes 'stitch on Caecilia's face' implies obsession but also blindness, insensitivity. There is also important punning on 'led' and 'lead' throughout the play, suggesting the king - or anyone - is possessed by his gold when he is too concerned with possessing it. So Mellacrites resolves

I (Martius) that honored gold for a god, and
accounted all other gods but lead, will follow
Martius. (IV, iv, 30-31)

The silent 'l' in Elizabethan punning could make 'gold' a possible pun with 'goad', perhaps even with 'god' to suggest the misdirection of values. The themes of self-deception, obsession, and insensitivity recur in the puns, as in the phrases 'beaten gold' and 'beaten with gold' (I, ii, 137-40). Even the contest between the golden lyre of Apollo and the lead tinkering of Pan is linked to the first legend by the pun and imagery patterns of the play.⁵⁵

The peripheral scenes make the same points. The charming conversation between Sophronia and her ladies in waiting (III, iii) suggests that Lyly realizes man needs some kind of core upon which to centre his thoughts, and that of the alternatives available, love is the most attractive. Sophronia agrees to pass the time with her ladies in any activity, 'so it be not to talke of loue' (III, iii, 3-4). Of course, this proves impossible and Sophronia must admit - before the discovery made by Ferdinand of Navarre - 'Indeed I was ouershot in iudgement' (III, iii, 50).

As in Gallathea the Midas sub-plot has a causal link to the main plot, in addition to the interweaving of thematic and verbal ironies. The sub-plot involves the servants' attempts to gain possession of Midas's golden beard, which the barber had the pleasure of removing. Ordinarily the beard is a symbol of sageness. But like the ears later, the beard is to Midas a 'heavy' reminder of his foolishness. The career of the beard after its removal suggests the public effects, the contagiousness, as it were, of the king's greed.⁵⁶

Lyly's point is that a ruler cannot even afford a casual error, either an extravagance in wording or a lapse in alertness while hunting. As in Campaspe and Sappho and Phao, Lyly's premise is that the ruler because of his power must be especially careful in its use. The scramble of conniving and thievery that his shaving sets off suggests that the king's greed and his folly have spread. When he bathes in the river Patroclus to lose the uncomfortable power, he emerges purified having passed the power on to inanimacy. But the lesson was painful, even to his subjects:

Pet. Ah, Licio, a bete on the Barbar, euer since
I cosened him of the golden beard I haue
had the toothach.

Licio. I think Motte hath poysened thy gusses.

Pet. It is a deadlie paine.

Licio. I knew a dog run mad with it.

(III, ii, 1-5)

The irony in Midas is more complex than in the earlier plays because rich though it is in the simplest kinds of irony, puns, tricks, and the like, it is the first to work out the image of the helpless mortal ignorant of the larger contexts in which he moves, makes his decisions, commits himself to his words, and suffers his illuminations and his punishments.

6) Mother Bombie

Mother Bombie is the simplest of Lyly's extant plays, the only one in which Lyly's only intention seems to have been to amuse. Irony is not apparent in the elements of technique, as it was in the plays discussed already. But there is behind the play the essential condition of irony, the vision that a larger truth or level of reality adumbrates the level to which the character's awareness is limited.

The plot involves the efforts of servants to thwart their masters' unsympathetic marriage plans for their children. The wealthy Memphis and Stellie both have idiot children, Accius and Silena, whom they have kept concealed so that their mental infirmities will not be known until they have been married off. Two other fathers would like to marry their children to these wealthy idiots, Sperantus his son Candius to Silena and Priscius his daughter Livia to Accius. Of course, Candius and Livia love each other. So do Maestius and Serena who believe themselves to be the children of Vicinia and therefore restrain their 'incest'.

Mother Bombie is a woman of supernatural apprehension to whom all the lovers repair for oracular - prophetic but incomprehensible - advice. She serves three functions in the play. She urges Vicinia to confess that Maestius and Serena are not her children, thus completing the harmonious conclusion of the comedy. More important, she is the central point in the action, at which the separate love themes and upon whom the various lovers converge for a glimpse of understanding. Finally, Mother Bombie embodies the level of knowledge of which ordinary mortals are unaware. Her glimpses into the future emphasise the blind spots and helplessness of the other characters, the fools and mere mortals. Mother Bombie's vision dwarfs even the cunning of the servants.

An interesting feature about Lyly's tangle of lovers and marriages is the isolation of the groups from each other. The wealthy fathers and idiot children form one group. The parents of Candius and Livia aspire to this group but are unrecognised by it. Maestius and Serena seem in a third group altogether. Mother Bombie has no link to the others but for their visits to her. Among the lovers there is none of the lineal interconnection that one finds, say, in *Twelfth Night*, where A loves C but C loves B, their intermediary, and B loves A but is helpless until B² arrives to remove C from A and so leave A to B. In *Mother Bombie* the scheme can be described as a scattering of lovers. The idiots A and B are matched but not mated. M and N seem unmatchable but are eventually mated. C and L are matched to A and B but are finally mated to each other. The harmonious rearrangement at the end is not just a matter of crossing the lines but of movement across levels. What we have in the opening scenes, then, is not 'remorseless symmetry' but the illusion of symmetry and order. The ironist's vision pervades.⁵⁷

As usual Lyly's serious themes are also expressed in the comic by-play.

Memphe. I marvel he is such an asse, hee takes it not of his father.

Dromio. He say for anie thing you knew.

Memp. Why villain dost thou think me a foole?

Dro. O no sir, neither are you sure that you are his father.

Memp. Rascall, dost thou imagine thy mistres naught of her bodie?

Dro. No, but fantasticall of her mind, and it may be, when this boy was begotten shee thought of a foole, & so conceived a foole, your selfe being verie wise, and she surpassing honest.

Memp. It may be, for I have heard of an Aethiopian, that thinking of a faire picture, brought forth a faire ladie, and yet no bastard.

Dro. You are well read sir, your senné may be a bastard and yet legitimate, your selfe a cuckold, & yet my mistres vertuous, all this in conceit.

(I, i, 19-34)

The 'conceined' pun - 'thought' or 'beget' - points to the power of the will upon thought, when the thinker perceives what he wants to. Memphio fails to recognize the deluding power of his will and his words, but Bromio does not.

There is a multiple irony in Memphio's allusion. A 'conceit' (thought) can not solidify into a conceived being (a reality); however common the 'conceive' pun is, it is just a pun, a transformation in word not in deed. Memphio quotes his story with no sensitivity to its ambiguity: was the 'faire ladie' brought forth a lady or a picture or was the Ethiopian's story the truth? Memphio is 'well read' only in so far as he is equipped with half-understandings. Indeed there is even something comical in the fact that he retreats to grotesque esoterica to defend his wife's honour. One recalls Gallathea's nut of Tyles.

The events, of course, contradict Memphio's and Stelio's claims to be wise. But then, a reading of virtually any comedy of the day would suggest that any old parent who claims to be wise in Act One will be gulled before the epilogue. The particular ignorance of these fathers, though, is that they do not know who their children are.⁵⁸

Nor do the characters know themselves, for the most part. Indeed the comic characters constantly project their own weakness upon others. The idiot Silena calls Candius half-baked and half-witted (II, iii, 67). The stubborn Sperantus complains of his son:

yet by no meanes, either by blessing or cursing
can I win my sonne to be a woer, which I know
proceeds not of bashfulnesse but stubbornnesse,
for hee knowes his good though I saie it, he hath
wit at wil. (I, iii, 36-39)

He is even aware of the process:

Prisius, you bite and whine, wring me on the withers,
and yet winch your selfe. (I, iii, 6-7)

The sub-plot, in which the rascally servants are gulled by a horse-trader, has a double ironic effect. Simply, it is a case of cozeners cozened. But in dealing with a deceitful sale the sub-plot parallels the misrepresentation planned in the marriage in the main plot. The parallel suggests the old men's materialistic view of marriage, however, so it helps to align the audience's sympathies with the young lovers instead. The fathers themselves sink to the horse-trade imagery early in the play:

Sperantus. ... shee beeing more fit for sonnes than
for marriage, and hee for a rood than a
wife.

Prisius. Her birth requires a better bridegrome than
such a groome.

Spe. And his bringing vp another gate marriage
than such a minion.

Pris. Marie gup, ... (I, iii, 8-14)

Candius gives what is probably Lyly's view:

Parents in these daies are grown pieuish, they
rocke their children in their cradles till they sleepe,
and crosse them about their bridals till their hearts
ake. Marriage among them is become a market, what
will you giue with your daughter? What leynter will
you make for your sonne? ... when none should cheapen
such ware, but affection, and none buy it but lone.

(I, iii, 90-97)

The pun in 'bridals' is obvious. The horse parallel to marriage, with its riding associations and the like, has a distinctly bawdy element that doubles its repugnance to the romantic mind. Significantly, Sperantus (Spur-antus?) overhearing Candius's speech admires the form but ignores the meaning, the spirit: 'Learnedly and scholerlike' (I, iii, 98).⁵⁹

Lyly's faith in love is also reflected in the instincts of Maestius and Serena. When Serena bewails the apparent unnaturalness of their love she does so unaware that her love is natural:

That which nature warranteth laws forbid. Strange
it seemeth in sense, that because thou art mine,
therefore thou must not be mine.

(III, i, 17-19)

Maestius agrees:

So it is, Serena, the neerer we are in blood, the further we must be from love, and the greater the kindred is, the lesse the kindnes must be.

(III, i, 20-22)

Where Candius and Livia are frustrated by their fathers' separating them, Maestius and Serena are frustrated by their 'parent's' interference in keeping them as children and thus preventing their marriage. Maestius's complaint also reflects upon the unkindliness of the fathers in the other two love affairs.

It is significant that Maestius and Serena do not revolt against their destiny:

Maestius. Our parents are pore, our love venaturali, what can then happen to make vs happie?

Serena. Onely to be content with our fathers mean estate, to combat against our own intemperate desires, and yeld to the succes of fortune, who though she hath framed vs miserable, cannot make vs monstrous.

(III, i, 7-12)

Events elevate them both to legal love and to wealth. But all the lovers are rewarded without their own rebellion. Mother Bombie and the servants supply the wisdom and the cunning on their behalf, so that even here Lyly expresses the courtier's faith in unquestioning submissiveness, without his usual equivocation. Indeed what emerges from Mother Bombie is an attitude of resignation. Serena calls Mother Bombie's prophecy of a happy end 'but dreases of decayed braines' and of course takes no steps to gain her end. Even the servants are not particularly innovative or aggressive, planning only to 'make such alterations, that our masters should serve themselves' (II, i, 8-9; cf. III, iv, 177-79). Except for the literary devices of concealed knowledge and backfiring there is hardly any irony in Mother Bombie. Lyly avoids even the dramatic

7) The device of having his audience know more than his characters.

The play is a Plautine farce with only slight exercise of the ironic spirit.

difficult than doing the play is determining precisely what the dramatist is trying to do in it, for he takes equivocal stances on two points, the evaluation of women and the personality of Queen Elizabeth.

In the play Nature is petitioned by the shortness of Cupid to create a female companion for them. She creates Pandora, combining the excellencies of the planetary gods of the six Ptolemaic astronomy. Jealous, the gods spoil Pandora by driving her to excess. She leads the Argonauts a chase that is merry for the audience but a torment for them. Finally Pandora is saved from the gods, placed in the moon, and assigned to infinite womanhood. Except for some comic activity by Demophilus, a servant who serves briefly as his mistress's lover, the play revolves out of this genesis of woman, in the tradition of 'Eager and spite and all that's like'. But the character of Pandora is not simple complacency. She is presented as a realistic, changing woman, susceptible and insouciant, bridle subject to the tradition of misogyny, eclipse. The least happy, little's artistic interpretation, even if we do not know it, is that she is a woman who lives as the moon changes herself by what she does in her sphere.

For such a play, there is no doubt
and Pindar's Pindar's words are
This would be called first, and then
That many things, in a world
That I have said of the world
And I have to know, and I have
That I have said of the world
Pindar, I have Pindar's words
There is no doubt that I have

7) The Woman in the Moon

Lyly's verse play is usually attributed to his later career, just before the 1591 inhibition of the Children of Paul's. More difficult than dating the play is determining precisely what the dramatist is trying to do in it, for he takes equivocating stances on two points, the evaluation of woman and the personality of Queen Elizabeth.⁶⁰

In the play Nature is petitioned by the shepherds of Utopia to create a female companion for them. She creates Pandora, combining the excellencies of the planetary gods of the old Ptolemaic astronomy. Jealous, the gods spoil Pandora by driving her to excess. She leads the shepherds a chase that is merry for the audience but a torment for them. Finally Pandora is saved from the gods, placed in the moon, and assigned to influence womanhood. Except for some comic activity by Ganophilus, a servant who serves briefly as his mistress's lover, the play evolves out of this genesis of woman, in the tradition of 'Sugar and spice and all that's nice'. But the sketch of Pandora is not simple compliment. She is presented as a skittish, changing woman, unreliable and inconstant, traits central to the tradition of misogynic satire.⁶¹ Her later speeches invite a satiric interpretation, even if one is prepared to attribute her earlier unsteadiness to external forces beyond her control. Pandora chooses to live on the moon because Cynthia is most amenable to her spirit:

For know that change is my felicity,
 And ficklenesse Pandoraes proper forme,
 Thou madst me sullen first, and then Ioue proud;
 Then bloody minded, he a Puritan.
 Thou Venus madst me Ioue all that I saw,
 And Hermes to deceiue all that I loue,
 But Cynthia made me idle, mutable, forgetfull,
 Foolish, fickle, franticke, madde,
 These be the humors that content me best.

(V, i, 301-9)

In choosing here an inconstant life Pandora must be taken to assume full responsibility for her behaviour. Nature makes Pandora prototypical of womanhood:

Now rule Pandora in fayre Cynthias steede,
 And make the moone inconstant like thy selfe,
 Raigne thou at womens nuptials, and their birth,
 Let them be mutable in all their loues.
 Fantasticall, childish, and folish, in their desires,
 Demanding toyes: and starke madde
 When they cannot haue their will.

(V, i, 320-26)

Nature consoles the planets Pandora has rejected:

Now follow me ye wandering lightes of heauen,
 And grieue not, that she is not plast with you,
 All you shall glauce at her in your aspects,
 And in coniunction dwell with her a space.

(V, i, 327-30)

Woman, in other words, is elevated to a position of complete power, to be paid unquestioning service and to be allowed her wayward and whimsical will.⁶²

What sets the play apart from the tradition of anti-feminist satire is that it approaches satire against the queen. Lyly clearly identified Queen Elizabeth with the ideal Cynthia in Endimion. Moreover the queen had even been referred to allegorically as Pandora. What Lyly appears to be doing is turning the material of misogynic satire into a compliment to the queen. Lyly 'tells' his audience that their fate is to serve a queen who has the power and the caprice to mistreat them. The conventional romantic lover revelled in torture by his lady - despite his verse complaints - so here as in Endimion romantic allegory disguises a political situation. Lyly states explicitly what he expects of woman:

I make thee for a solace vnto men,
 And see thou follow our commaunding will.

(I, i, 91-92)

It is under Sol's genial influence that Pandora is most attractive. However, the traditional association of royalty with the sun (Sol) could make the passage instructive to the ruler as well as to the woman. As in his Alexander, his Sapho, his Cynthia and his Midas, Lyly here again is gently reminding the ruler of her responsibilities to her subjects. He is also reminding her to beware of her virtues turning to abusive forces. To sweeten the pill further the language is of the courtliest, and the praise of Pandora so complete that the queen would well have been flattered by the portrait had she chosen to take it to be of herself. However powerful the association of Cynthia and Elizabeth was, the queen could have denied the identification at any single point. The queen was, of course, never considered to be the typical woman. Indeed the progress of Pandora from subject to the planets to a position of control over them could be taken to record the development of woman into its acme in Elizabeth. Finally, the sketch is complimentary to Elizabeth in the fascination Pandora has for the shepherds and for the audience.⁶³

Furthermore Lyly is even less flattering in his presentation of the men in the play than he is of the woman. Saturn is as disdainful of the shepherds' values as of Pandora when he calls her 'a new found gawde' (I, i, 109). In conniving to cuckold their friend and master Stesias they are as laughable as he is in his suspicions. They are certainly gullible (IV, i, 211-12, 239-41), ruled not just by the planetary forces (Bond, III, 557) but by the woman. It is also significant that the deficiencies of Pandora are only extensions of her virtues. The first lines of II, i and III, i parallel and perhaps re-evaluate the catalogue of virtues given in I, i, 95-102. Pandora's gift of 'Saturns deepe conceit' later becomes irritability. Lyly may be having a joke at the expense of melancholy pedants - like Euphues - less ready than Lyly to make education enjoyable.

Similarly when Pandora is given 'Jupiters high thoughts' the excess turns them into ambition and disdain for others. The quality is most aptly manifest when she rejects Jupiter himself. The gift of Mars's courage turns to aggressiveness, cruelty and the desire to see her suitors fight. The gift of Sol's 'bright beamed' eyes and Venus's 'fayre cheekes' eventually make her more 'liberall' than 'leuing ... chaste' (III, i, 7). And with the moon's white forehead comes the moon's radiant promiscuity and the mind of the moon, lunacy. The gift of Mercury's eloquence later finds her 'Theeuissh, lying, suttile eloquent' (IV, i, 10). Coming last in the series, the 'eloquent' though itself positive becomes negative. Her virtue of eloquence is spoiled when it extends into lying subtlety.

The point is that virtues are corruptible and gifts are ambivalent, here as in Midas, Alexander, Campaspe, the three virgins of Gallathea and the gifted Euphues. More specifically Lyly is making the traditional point of the necessity for temperance. There is an ominous note in Nature's words at the genesis of woman:

Use all these well, and Nature is thy friend,
But use them ill, and Nature is thy foe.

(I, i, 105-6)

Pandora's first words are humble and promising of harmony but she soon suggests that priggishness or self-satisfaction that always seems to be headed for a deflation in a Lyly play - and, we shall see, in the Euphues:

Hailie heavenly Queene, the author of all good,
Whose wil hath wrought in me the fruits of life,
And filld me with an vnderstanding soule,
To know the difference twixt good and bad.

(I, i, 87-90)

He counsels moderation: Sol protests 'what is more than this is worse then nought' as Pandora's geniality gives way to Venusian ardour.

It must also be noted that Pandora does plan herself a life of chastity even in choosing the inconstancy of the moon. In preferring the moon over the other planets Pandora refers to it by the name of chastity, Diana. Moreover the most common reason for her rejection of the other planets is her reluctance to fall in love, particularly where there already is a wife. She may dismiss Saturn 'for he lookes like death' (V, i, 27) and Hermes for being 'full of slightes' but she rejects Jupiter 'least Iuno storme', Mars 'for Venus is thy loue', Sol for the genial fellow already has 'two Parramours' and Venus for fear 'I be in loue / With blindfold Cupid or young Ioculus' (V, i, 238-95). In her debate with Sol earlier Venus clearly blames man, not woman, for her sexual predicament:

Tis not the touching of a womans hand,
Kissing her lips, hanging about her necke.
A speaking looke, no, nor a yeelding worde,
That men expect, beleue me Sol tis more,
And were Mars here he would protest as such.
(III, ii, 21-25)

The manoeuvres by the shepherds to seduce Pandora support Venus's claim here - for once. And Pandora needs instruction in her wiles: 'Prethee be quiet, wherefore should I daunce?' (III, ii, 37). Woman's lightness is congenital; but so is her attractive innocence.

The play is no simple tract in the battle of the sexes. It recognises the joint responsibility and the joint vulnerability of both man and woman. Behind this play too is the ironist's perception of a world in which virtues can become harmful, a world of mysterious powers and compulsions to be kept under control. Indeed Lyly even includes Concord and Discord as the two servants of Nature, who 'werkes her will from contraries' (I, i, 29). This is the ironist's perception that things are neither simple nor what they seem, that even Concord can establish its influence only through an alien form, through its discord with Discord.

Lyly's play is just such a balance between concord and discord, between flattery and the traditional elements of misogynic satire. He expresses the idealising of his queen but all the while keeps his dialectic in balance so that his graceful and gentle adoration to the queen can find release. From the satiric picture of woman in Pandora Lyly's queen rises to the chaste height of the moon. But Lyly has reminded her of the forms which her 'virtues' may dangerously take. With the power of a queen as well as those of a woman, Elizabeth could have taken Lyly's Pandora as a flattering request for sympathy.

The irony we have found in The Woman in the Moon, like that in Mother Bombie, can not be considered an important technical device as it is in the other plays. Both plays have only the attitude of the ironist, the view of a world in which appearances are false in word, deed and promise, a world in which humans are helpless before their ruler - be it queen, god, or their own fancy. In Loves Metamorphosis we find not just the vestigial irony of a world-view but irony again employed as an organising principle in the business of play-construction.

8) Loves Metamorphosis

In so far as the ironist does not state his viewpoint directly, his work is always a test of the reader, who must draw the contrasts and make the fine distinctions between the contrasting elements in the work, rejecting the inadequacies in the position which the ironist has assumed. In Loves Metamorphosis the reader must draw subtle distinctions between the different maidens in the play, the different swains, even the different kinds of metamorphosis, to pass the ironist's test.⁶⁴

There are two plots in the play. The first features the attempts of three foresters, Ramis, Montanus and Silvestris, to win three maidens, Nisa, Celia, and Niobe. When the foresters report the nymphs' insolent refusal to love, Cupid transforms the intransigent ladies into appropriate inanimate matter - cruel Nisa who 'hates love' into a rack; fickle Niobe who 'thinks her selfe above loue' into a bird; and coy Celia who only 'mocks love' into a rose (I, i, 24-26).⁶⁵

Meanwhile a farmer, Erisichthon, envious of the fertility goddess Ceres, chops down a tree. The tree turns out to be Fideia, one of Ceres's nymphs, transformed to escape a satyr, so Ceres punishes Erisichthon with Famine. Erisichthon eats himself into poverty, then sells his lovely daughter, Protea, to an old merchant, although she loves Petulius. Protea had been forcefully seduced by Neptune before the action of the play began. She appeals for his aid. Neptune enables her to escape the merchant by assuming another shape and then to save her beloved Petulius from the lures of a Siren by appearing in the shape of Ulysses. Cupid returns the foresters' maidens to their natural shape in return for Ceres's forgiving of Erisichthon. The nymphs accept the foresters and Erisichthon hosts the wedding feast.⁶⁶

Paul Farnell describes the play as a moral allegory based upon 'the fundamental contrast ... between insensitivity and responsiveness to Love'. The foresters are 'preoccupied with their basically selfish desires'. The nymphs, also selfish and vain, cold, and incapable of generous emotion, serve Ceres only because they enjoy flouting love. But Ceres's real function, as Cupid catechises her, is to prepare her chaste servants not for a life of abstinence but for a life of service to love.⁶⁷

One clue we have to Lyly's ironic spirit in the work is Ceres's obsession with the ideal of 'spotlesse virginitie' (II, i, 119). Virginity is scarcely a proper goal for the fertility goddess, so the nymphs' service to the goddess is a misinterpretation of proper duty. Lyly varies upon his source, Ovid's *Metamorphoses* (VIII, 758-878), to make his Erisichthon a farmer, that is, another servant to the principle of fertility and reproduction who fails to do proper service. Erisichthon is punished for his 'stoutnesse' in 'thwarting of Ceres' (V, ii, 4-5). His famine is a reversal of the prosperity Ceres granted him earlier (II, i, 2-3, 10-30, 34-35). His final offer to banquet the wedding guests proves his recovery from his selfish hunger.⁶⁸

The most obvious ironic pivot involves the conclusion of the foresters' courtship. The metamorphosis of the three nymphs is fitting to their insensitivity, we have seen; in their new forms they represent the range of sub-human life in the scale of being. Lyly's point is that love is the function of humanity that sets man above the lower levels of life. But when the nymphs do yield to the men they still have not developed the capacity to love. Indeed they even blame the men for their weaknesses or flaws, which the metamorphoses only made concrete:

Nisa. I am content, so as Ramis, when hee finds me cold in love, or hard in beliefe, hee attribute it to his owne folly; in that I retaine some nature of the Roocke hee changed me into ...

Celia. I consent, so as Montanus, when in the midst of his sweete delight, shall find some bitter overthwarts, impute it to his folly, in that he suffered me to be a Rose, that hath prickles with her pleasantnes, as hee is like to haue with my loue shrewdnes...

Niebe. ... but if Siluestria find me not euer at home, let his curse himselfe that gaue me wings to flie abroad, whose feathers if his iealousie shall breake, my policie shall imp.

(V, iv, 135-52)

The reader who accepts the nymphs' emblematic sophistry here falls into Lyly's trap. The nymphs themselves are responsible and to blame for their unloving tendencies which their metamorphoses only publicised.

Nor can the swains claime such more sympathy, as they eagerly accept their mixed blessing:

Ramis. O, my sweete Nisa! hee what thou wilt, and let all thy imperfections be excused by me, so thou but say thou louest me ...

Montanus. Let me bleed euerie minute with the prickles of the Rose, so I may enjoy but one hower the saour...

Sil. My sweete Niebe! flie whither thou wilt all day, so I may find thee in my nest at night, I will loue thee, and beleue thee.

(V, iv, 136-55)

Ramis's 'but say', Montanus's 'but one hower the saour' and Siluestria's 'I will ... beleue thee' suggest their eagerness to be fooled and to content themselves with an incomplete love. In not expecting a complete fidelity they admit to be imposing themselves where they are not completely wanted. So beneath the apparent dignity of the romantic servant lurks an uncomfortable echo of Erisichthon's 'rape' of Fidelia and the merchant's imposition upon

Protea. But at least their loves are directed outside themselves, where the nymphs' and even Erisichthon's (I, iii, 157-38 and allegorically in his *Famine*) are not.⁶⁹

The Siren from whom Protea saves Petulius is a parallel to the virginly nymphs, paradoxically. The Siren is a traditional image of lust. Silvestris's willingness to have his Niobe only at night suggests that the foresters' love is not a perfect one, but a physical interest is better than none at all in the context. Nisa's vanity - 'You care for nothing but a Glasse, that is, a flatterer' (I, ii, 47) - defines the nymphs' appeal to be that of empty beauty. The Siren also appears with her traditional mirror (IV, ii, 44 S.D.). The nymphs' incomplete rewards to their husbands parallel what seems to be a basic implication of the mermaid symbol for lust: the fish-bottomed woman is incapable of providing full satisfaction to the man she lures.⁷⁰

The mermaid is like the nymphs a liar. We have seen the maids blame the men for their women's infidelity. Similarly the Siren claims that she distrusts men and plots their downfall because some men mistreated her in the past. Admittedly, it is tempting to believe her, but the nymphs' example arouses our suspicions. The fact that the Siren quakes with fear at the approach of 'Ulysses' shows she is definitely the Siren of historical-legend. So her 'past' is a lie, an evasion of responsibility, for as Bond points out without investigating Ily's motive, (III, 568), the legend makes no mention of any such grounds for revenge.

Protea is the ideal that Ily sets up as the alternative to the unloving virgins and the Siren. But she is not a simple ideal, for Ily goes to great lengths to tempt the audience to reject her as the heroine. She has joined in pre-marital passion; she flees her hungry father's marriage plan; she even appears in the form of an old man. But her every point of suspicion is a proof of her virtue, as the contrast to the other women makes clear.

Protea's metamorphosis differs significantly from those of the nymphs. The nymphs may pretend to be active defenders of their virginity but their metamorphosis is forced upon them; Protea has surrendered her virginity but wills the metamorphosis. So the nymphs are the more passive, Protea the active. It is important that Protea was seduced by Neptune, not raped (III, ii, 24-26). Moreover Protea's physical change is an ironic counterpoint to her moral and mental constancy, her true chastity which operates independent of her virginity. Only in name does 'Protea' stand for 'Changefulness in Love.' She has a constant purity to which her subjection to Neptune is irrelevant. The physical changes which the nymphs undergo, again, are just extensions of their earlier natures. Lyly's final twist is to have them refuse to come out of their inhuman forms. They prefer the comfort, passivity and uninvolvement of the animal, vegetable and mineral forms. As women they are as 'unnatural' as the mermaid (IV, ii, 26-27). Protea, though, is eager and able to meet the tests and engagements which are the proof of humanity.⁷¹

The fate of Fidelity is proof of the impossibility of a passive chastity. She flees the satyr and becomes a tree but even as a tree she is vulnerable, finally chopped down by Erisichthon. She escapes one kind of rape but falls to another. The Fidelity episode confirms the distinction between chastity and virginity, (I, ii, 91-94, 113-21). The 'chaste' nymphs are cold, domineering creatures, rebellious against the order of fruitfulness and love. Erisichthon's suspicion of their 'wantonness' is truer than at first appears (I, ii, 58-60). Protea alone has the human sensitivity to succumb to the passion of the god and the courage and will to flee the merchant and to save her Petulius from a false temptation. The only 'non-virgin' in the play, Protea is also the only chaste woman. Even in her choice of

disguise Protea shows her values, her humility, and her freedom from the vain vanity of the nymphs.

Protea's fate alone engages the sympathy of the audience, but the justification of the separate elements of her personality is another matter. Contrary to the usual reading of the play, I think her rape by Neptune is an important proof of her virtue. First, he is a god and thus physically irresistible by a mortal, even had Protea not been emotionally susceptible, as she was. Nisbe gloats when Erisichthon learns that 'they^{+kat} contend with the gods doe but confound themselves' (II, i, 36-37), forgetting that it is the gods' intention that men and women should love. Ceres warns the nymphs against both ignorance and pride (II, i, 90-91).

The difference Lyly sets up in the play between human and sub-human is this very capacity for passion, this sensitivity which may make man vulnerable to weakness, abuse, foolishness, and Sirens but is in general a virtue because it acts against selfishness. So the swains' lust and gullibility are justified. Protea is vulnerable because of her love and sense of duty for her father, vulnerable because of her passionate nature aroused by Neptune, and vulnerable again in her love for Petulius. Yet her vulnerabilities, all subeused under service to Cupid, are what eventually resolve all the problems in the play. By contrast to Protea, the nymphs' half-hearted consent to marry without loving the foresters shows them to be still in their sub-human safety. Again Lyly makes significant variation upon Ovid. In the original Erisichthon's benefactor is not an old merchant but Protea's husband, Autolycus. Lyly takes his heroine out of marriage and places her in the arena of courtship. Protea's marriage comes as the climax to her development and proof of her sensitivity and her capacity for love and service.

When Protea apologises to Petulius for her submission to Neptune, we can take it as a further sign of her humility and self-unconscious virtue, not as a sign that Lyly felt she needed to apologise. Nowhere does Lyly make the thoughtless equation of virginity and chastity. Indeed Lyly seems bent upon the ironic contrasts between the physical and the moral states. Protea's request for Petulius's forgiveness is an act of attractive generosity. The situation is important to her speech. She has, after all, just caught him being lured away by his lust for the useless mermaid. In seeking his forgiveness for a rape over which she had no control, she lets him enter their engagement with the confidence of an equal footing.

Professor Parnell suggests that in her 'confession'

Lyly wants us to understand that her yielding was a moral error that she now heartily regrets. Generosity can have its faults of excess too.

But our reading of Lyly's plays shows him constantly endorsing the principle of service and submission. A warning against excessive generosity would have been most unusual from the pen of our mendicant playwright. Protea is not guilty of any lapse - but we are tempted to believe she is when she claims she is, as we are tempted to believe many other speeches that are shaded by their situation, such as the nymphs', Erichthon's and the Siren's. Protea is consistently responsive to her duties as woman, daughter and lover. Altogether the play is one of Lyly's subtlest, most rewarding in psychological nuance and range, and most tricky in its variety of ironic tests of the sharpness of the audience's values. Everywhere in the play the various contexts are the factors which determine the 'truth' and signification of the 'parts'.

Three: The Songs

This chapter will investigate the ways in which a particular kind of 'part' - the song interlude - is reflected upon by the 'whole' in Lyly's drama. Professor Francis Berry has included the song in his discussion of Shakespearian 'insets',

a method whereby Shakespeare secures a variation of the dominant surface - from the point of view of the audience - of a play. The Inset marks a disturbance of the surface: a part of the play, more or less sharply demarked, presents a plane which contrasts with the plane of its surround.... Another mark of the Inset is that it produces a conflict, real or apparent, between what the audience sees and what it hears, a break in the fusion between Picture and Word.

Through such disjunctions does the ironic spirit reveal its presence.¹

Two problems must be recognised in the approach to Lyly's songs. First is the question whether Lyly was the author of the songs which appeared in Blount's 1632 edition of Lyly's Six Court Comedies. Certainly their quality is Lyly's, in both senses of the term. Professor Wilson has suggested that the songs do not appear in the quartos because Lyly gave them to his boys separately from the text of the play, with the musical score. Our investigation will show the songs to be so integral to the plays that Lyly's authorship is almost certain.²

Less of a problem is the view that the songs were written for no other purpose than to display the musical skills of the company and to divert the audience. From the beginning of English drama the songs seem to have had some relation to their dramatic context, be it the expression of mood and aspiration in the drinking song in Gammer Gurton's Needle to the simple summary of the plot:

Tom Tiler was a trifeler,
And fain would haue the skill
To practise with Tom Tayler,
To break his Wives will.

So closely do the songs fit Lyly's plays that they seem almost certain to have been produced under the same imaginative grip as the remainder of the play.³

The first significance of the music in Campaspe is its symbolism of the alternative tones or atmospheres of Alexander's court.

Hephestion makes the martial music symbolic of Alexander's Macedonian heritage and responsibility:

What! is the sonne of Phillip, king of Macedon
become the subject of Campaspe,... Is the warlike
sound of drumme and trumpe turned to the soft
noyse of lire and lute? (II, ii, 31-36)

Alexander's choice of responsibility over his personal passion is also expressed in terms of music:

Thou shalt see that Alexander maketh but a toye of
loue, and leadeth affection in fetters; vsing fancy
as a foole to make him sport, or as a minstrell to
make him merry ... let the trumpet sounde, strike vp
the drumme, and I will presently into Persia.
(V, iv, 132-46)

The two kinds of music are emblematic of the two kinds of service - martial and romantic - between which Alexander is to choose. Except for the drum and trump, the songs in Campaspe are associated with the mood of love.⁴

Even if he did not compose the words, Lyly should be credited with effective placing of his most famous song, 'Cupid and my Campaspe.' Apelles has been tormented by his hopeless and unconfessed love for Campaspe. Concealing his love and his torment, he playfully jokes with and dismisses his servant Psyllus (III, v). Alone he soliloquises on his misery then bursts into his song. His love song takes a narrative form, rather than a lyrical, so that it expresses his feelings and yet coheres with his attempts to control and conceal them.

Apelles describes Campaspe besting Cupid in a card game, a variety of strip poker at which Campaspe wins all Cupid's skills and charms.

The song explains Cupid's traditional blindness - she won his eyes - but it also catalogues her charms. Moreover it expresses the speaker's helplessness before her. In the song the lady has conquered the god of love; in the play she has conquered Alexander the Great. The song is certainly truer to its dramatic situation than to any conjectured tradition of love poetry, although it is a complaint verse, in the sub-tradition of the competition with love.⁵

Professor Bond has suggested a model in Desportes' Diane, a French sonnet sequence, and Ernst G. Matthews another in the last sonnet of Gaspar Gil Polo's La Diana enamorado, which was translated by Bartholomew Yong in 1598. Lyly's version has its advantages even as a song, without the dramatic considerations. There is an order to Cupid's losses in Lyly's version. The game starts with casual kisses, but Cupid is soon led to risk more. He loses - after the kisses - his arms and steeds,

his Quiuer, Bow & Arrows,
His Mothers doves, & teeme of sparrows.

Losing, desperately

downe he throwes
The cerrall of his lippe, The rose
Growing on's cheek ...
the cristall of his Brow,
And then the dimple of his chinne.

These too become Campaspe's prize but also her points of beauty.

At last, hee set her, both his eyes
Shoe won, and Cupid Blind did rise.
O loue! has shee done this to Thee?
What shall (Alas!) become of mee?

Apelles works around to himself more subtly than in Yong's translation:

So faire and cruell she hath euer bin,
That her sweete figure from my wearied eies,
And from my painfull hart her cruell bowe
Haue stolne my life and freedome long agoe.

In Cupid's 'rise' Apelles implies in Cupid's departure from the gambling table that the beaten and helpless fellow has been elevated by his loss. Loving Campaspe is an exaltation to Apelles; that his rival for her is a king is the cause of his misery. Even the gambling allegory is more appropriate than the archery of Gil Polo's version, because the card game involves chance as well as skill. Campaspe's fortune, indeed her seeming control of fortune, in having captivated her king is a point firmly in Apelles's mind.⁶

Apelles's soliloquy before the song introduces several of its themes. He considers Campaspe as a queen beyond his hopes of attainment (III, v, 30-9), commanding the king as in the song she commands the god. The gambling analogy is in his mind:

I will hazard that little life that is left, to
restore the greater part that is lost. (III, v, 55-56)

His soliloquy seems to introduce the love-song:

as good it were to vtter my loue, and die with
deniall, as conceale it & liue in dispaire. (III, v, 59-61)

But having expressed his love in the song his resolve seems sapped and in their next scene together he does not tell her.

The song also continues from the soliloquy the theme of the blending of physical and spiritual properties. In his joking with Psyllus Apelles makes the point that Alexander is 'no meane body'. Apelles begins his soliloquy with the rhetorical convention, 'Unfortunate Apelles, and therefore unfortunate because Apelles!'⁷ In the light of the conversation with Psyllus the convention is meaningful. The subject is unfortunate because he is only an ordinary, a 'meane', body, without the king's power. Moreover he is an honest body (III, v, 12) who will not presume to rival a king. A further implication in the king's 'body' is the reminder that Alexander's love for Campaspe is of a lower order than Apelles's, the physical as against the spiritual. Then too what sets apart the king is divinity; in the

song Campaspe has a superhuman power which not only raises her to play cards with the gods but gives her sway over them.

Part of Apelles's humility is that of the lover before his lady; part is that of the subject before his king. He is also the artist humble before the artistry of nature. So in his soliloquy he sorrows that 'arte must yeeld to nature, reason to appetite', and so on (III, v, 19-26). The song refers to

the rose

Growing on's cheek (but none knows how)

suggesting that Campaspe's beauty is such that one can not trace its source, either to explain it or to capture it in art.

The servants' drinking song in Campaspe serves like Apelles's to define a mood, specifically, the self-indulgence which Alexander is to deny himself. This song of good life concludes the scene in which the servants have complained of their deprivation (I, ii). Nanes's complaints of hunger are met by Socrates's 'The belly is the heades graue' (I, ii, 79). Hunger lies behind the servants' song as well as Apelles's later:

Nanes. My voice is as cleare in the euening as in
the morning.

Granichus. An other commoditie of emptiness.
(I, ii, 86-87)

The song continues the servants' complaint. Each singer's part is appropriate to him. Granichus, who serves Plato and is thus the best-fed, opens on a note of luxury:⁸

O for a Bowle of fatt Canary,
Rich Palermo, sparkling Sherry.

Psyllus's verse continues his confusion of appetites - hunger and lust - of his earlier speech:

To conclude, I fare hardly, though I go richly, which
maketh me when I shuld begin to shadowe a Ladies face,
to draw a lambes head, & sometime to set to the body
of a maide a shoulder of mutton.

(I, iii, 70-75)

And he sings:

O for a wench, (I deale in faces,
 And in other dayntier things,)
 Tickled as I with her Embraces,
 Fine dancing in such Fairy Ringes.

Psyllus's parenthetic statement suits him as an artist's apprentice but also continues his complaint that man can not be satisfied with just the image of the object of his appetite (I, ii, 55-65). There may even be a touch of humorous condescension in the tone of the parenthesis, or a transparent attempt to euphemise his appetite. But both passages quoted hint at hallucination arising from hunger.

Where Psyllus's mind moves from hunger to lust, Manes's seems to move in the reverse direction. Manes's verse seems a restatement of Psyllus's, turning on the same double-meaning of 'mutton' as the prose quotation did:

O for a plump fat leg of Mutton,
 Veale, Lambe, Capon, Pigge, & Conney,
 None is happy but a Glutton,
 None an Asse but who wants money.

'Conney' - like 'mutton' - can mean either the animal or a woman, precisely used. In its third meaning, 'dupe' or 'gull', it prepares for the 'Asse ... who wants [needs] money.' The three-voice chorus seems to accept Manes's faith in the naturalness of man's appetite, by implication endorsing Psyllus's sensuality as well:

Wines (indeed) & Girles are good,
 But brave victuals feast the bloud.

Wine and women deplete the energy, so good food is their basic requirement.⁹

Manes is the most cynical of the servants, but he is Diogenes's man, fed with only 'fine iests, sweet aire, & the dogs almes', a worse diet than the images Apelles gives Psyllus:

could I see but a Cookees shep painted, I woulde make
 mine eyes fatte as butter. Wer I haue nought but
 sentences to fill my maw. (I, ii, 82; 75-77)

To believe in something other than the immediate satisfaction of the flesh, Manes sings, is to be gulled. Appropriately the scene after the song shows Melipus complaining about the abstratedness of the philosophers, such as Crisippus who 'wold rather starue then ceasse studie' (I, iii, 7-8).

Like their comic banter, then, the servants' drinking song continues the serious themes of the play on a comic level, the conflict between self-indulgence and self-control, between whim and responsibility, which both the levers and Alexander face. The chorus closes on a note of wistful, vicarious self-indulgence:

For wenches, wine, and lusty cheere,
Ioue would leape down to surfet heere.

At this point the audience still does not know whether or not Alexander will 'leape down' like a rapist god to surfeit on Campaspe. The song is not just appropriate to its singers but dramatically integrated too.¹⁰

The first two songs in Campaspe have had a direct appropriateness to the singers and to the situation. In the third the function of the song is more subtle, concerned less with characterisation than with the ironist's challenge of the audience. Trico sings to impress his tutor - Diogenes - with his worth as a prospective scholar. The irony is obvious. But Lyly gives Trico a song which for centuries has stood as an example of the best lyricism of the day. The context of the song, however, demands that the audience keep its virtues in perspective and, with Diogenes, reject it.¹¹

Although Diogenes is primarily a comic figure in the play he does represent a hard and respectable moral core. And he leaves us in no doubt about his attitude towards the court and the foppish pursuits of its obsequious philosophers and effeminate men. So while Trico's song may have appealed to the audience in itself, here it represents an activity and an ability that Diogenes has called into serious doubt.

It is certainly inappropriate, both for the occasion - an interview with a scholar - and for the listener, Diogenes. The ironist tempts the audience to ignore the inappropriateness, to prefer the aesthetic experience over the moral, as it were.

Furthermore the song sounds silly:

What Bird so sings, yet so does wayle?
 O t'is the Rauish'd Nightingale.
 Iug, Iug, Iug, Iug, terue shee cryes,
 And still her woes at Midnight rise.
 Braue prick song!

Repetitious, fatuous, meaningless, the song deserves Diogenes's comment on the singing: 'But there is neuer a Thrush but can.' Again, he makes a moral judgment where the audience might normally be tempted to make only an aesthetic one. Diogenes would have man do better than bird-songs, as he is cynical about man's desire to fly. We have shown how Alexander's temptation is presented in terms of gods being tempted to stoop to bestial conquest; in the song we have allusion to Ovid's legend of the ravished Philomela and in the situation we have Diogenes's rejection of man's quest for bird-hood, man's emulation of the animal.¹²

It is unfortunate that we do not know Lyly's directions to his boys. After *Perim* has danced and after *Milo* has tumbled to impress the scholar, Diogenes's reactions seem to have been unclear, for their father, *Sylvius*, must ask:

How like you this? doth he well?
 How like you this? why do you laugh?
 (V, i, 4, 10)

But after *Trico* sings *Sylvius* apparently does not need to ask. Rather his first words can be taken to admonish Diogenes for a silent reaction:

Loe, Diogenes, I am sure thou canst not doe so much.
 (V, i, 45)

Perhaps Diogenes mimed his disapproval during the song or after, to emphasise its silliness. Alternatively, we can take Sylvius's comments as the gloating of a proud father. Diogenes still distances himself from the court audience if they second Sylvius's sentiments. Diogenes is challenging the values and discretion not just of Trice but of the Elizabethan court audience that would applaud the song despite its inappropriateness to its context: a scholarship interview. When he turns to rail against the Athenians Diogenes is in effect railing against the courtiers as well. Uncritically to enjoy Trice's song is to invite Diogenes's attack:

O times, O mienne, O corruption in manners.
Remember that greene grasse must turne to dry hay.
(IV, i, 47-8)

Indeed the courtiers may have been tickled by the 'insolence' of it all.¹³

Our conjecture that the songs continue the themes of Lyly's drama finds negative support in one of the servants' songs in Sapho and Phao (II, 395). The absence here of any thematic relevance to the play is confessed by one of the singers, Melus, who as the most scholarly and the quickest witted would be the one most sensitive to the issue. 'Therefore' he says, 'if we shall sing, giue me my part quickly' (III, ii, 62-63). This song is imposed whole from without, not a musical continuation of the conversation. Still, it depicts the unattractive results of drunkenness, corresponding slightly to Sapho's refraining from excess.

The servants' first song is better integrated. As in their conversation, Melus and Criticus lead and Calypho follows:

Criti. Merry Knaues are we three-a.
Melus. When our Songs do agree-a.
Caly. O now I well see-a,
What anon we shall be-a.
(II, 388)

Calypho seems to be commenting on his part in the song, the scheme of the verse, rather than contributing to its progress. We saw his self-obsessed earlier (II, iii, 83-5). There is a suitable touch of scholar and anti-pedant in Molus's 'I shall forget the Rules of Grammer.' The song is also functional within the plot, as it resolves a note of discord. Molus and Calypho seem near quarreling when Criticus interrupts with 'Be not cholericke, you are wise: but let vs take vp this matter with a song' (II, iii, 94-95).

The song also raises the central theme of the play. The scene has played with the problems of identity and station. Calypho's mistress, Venus, does not want to be a smith's wife; Calypho is 'proved' to be the devil and Molus is 'proved' to be a smith, by chap logic. The song continues the theme of the escape from identity, this time through drink:

Molus. I shall forget the Rules of Grammer.

Caly. And I the pit-apat of my Hammer.

The parallel is to Phao's self-intoxication and aspiration to court. Here the chorus parodies the inversion of order, the chaos, which Sapho's love for Phao threatens:

Draw dry the tub, be it old or new,
And part not till the ground looke blew.

Until, in other words, the sky seems in place of the ground. The last line of the second drinking song - they will fly to the vintners, 'Tis a hot day, in drinke to die' (III, ii, 94) - is another example of the process of projection we noticed in the play. The parenthetic placing of 'Tis a hot day' suggests it is a rationalisation, the result of their impulse to drink, not the cause. We recall Phao's 'These waters are commonly as the passengers be' (I, i, 35).

The same kind of transfer occurs in Sapho's love-song:

O Cruell Loue! On thee I lay
My curse which shall strike blinde the Day.
(III, iii, 135-6)

Not for ten lines does she name her love. Presumably Ilyly intends us to concentrate upon her state not upon the prospect of her love being fulfilled. Further, every element in the subsequent 'curse' has a parallel in her own condition at the time, as described in the scene (III, iii). The song, then, serves as a summary of her state but also as a foreshadowing of her expulsion of Phao. It is in the song that she begins to drive out her love, so it prefigures future events beyond her awareness.

Where Sapho's song reveals her self-knowledge, Vulcan's work song uses the irony of self-unawareness for comic effect. The song is for the most part in a blacksmith's tone of voice, though it softens in the middle when he comes to think of love:

My shag-haire Cyclops, come, lets ply
 Our Lesmion hammers lustily;
 By my wifes sparrows
 I sweare these arrowes
 Shall singing fly
 Through many a wantons Eye.
 These headed are with golden Blissess,
 These siluer-ones featherd with Kisses,
 But this of Lead
 Strikes a Clowne Dead,
 When in a Dance
 Hee falls in a Trance,
 To se his black-brow Lasse not busse him,
 And then whines out for death t'vntrusse him

He finishes the song - and the chore for Venus - with a request for privacy and an implied reach for his Venus:

So, so, our worke being don lets play,
 Holliday (Boyes) cry Holliday.

But she rebuffs him:

Venus. Vulcan, nowe you haue done with your forge, lette vs alone with the fancye: ...

Vulcan. I thought so; when I haue done working, you haue done wooing.

(IV, iv, 52-56)

So his reference to a clown abused by his black-browed lass reflects back upon Vulcan himself. He is pathetically unable to resist the appeal of his beloved, though his song shows him aware of the pattern of promises, use, abuse, and neglect. The song fits the singer and the situation, yet also helps to confirm the strength of Sappho.¹⁴

The first song in Gallathea (II, 438-39) obviously links the main plot with the comic one. The characters eschew the sea, like the heroines refusing to be

All sawc't in waues,
By Neptune's slaues.

They plan to be independent: 'What shall wee doe being toss'd to shore?' But their alternative is drunkenness: 'Milke some blinde Tauerne, and (there) roare.' So they launch themselves upon careers of illegal and disorderly investigation. From the ruffians' resolve -

as wee liue, lets dye together,
One Hennen Caper, Cuts a feather.

- the scene shifts to the less roguish, more genuine bravery of the heroine:

Blush Gallathea that must frame thy affection fitte for
thy habite, and therefore be thought immodest, because
thou art vafortunate. (II, I, 1-3)

The truant Cupid is called a pirate in the song in IV, ii, 18.

All three songs in Indimion serve primarily the comic purpose. Still, in one Lyly takes the opportunity to make one of his favourite points:

Sawcie mortalis must not view
What the Queene of Stars is doing,
Nor pry into our Fairy wing.
(IV, iii, 30-32)

In the first song the servants' singing around the sleeping Tophas parallels the music and dumb-show which accompany Indimion's dream in the parallel scene of Act II (scene iii). The tone coheres with

Tophas's baseness and Dipsas's collapsedness:

Here snores Tophas,
That Amorous Asse,
Who loues Dipsas,
With face so sweet,
Nose and Chinne meet.

As in her scrambled beauties, the last line supplies an image of perverse aspiration, the rising and the falling parts confused. Where the music is used to suggest the unreality of Endimion's dream, here it stresses the reality, the physicality, in which Tophas is rooted, even in his dreams. Here Lyly could be giving a horrifying parody of his Campaspe's triumph:

At sight of her each Fury skips
And flings into her lap their whips.

The passage also suggests that there is fury rather than love in the malice of Dipsas's mistress, Yellus. To justify Endimion's love for Cynthia even further, Tophas's enchantment is strictly physical:

Holla, Holla in his care.
The Witch sure thrust her fingers there.
Craspe him, or wring the Foole by the Nose.
Or clap some burning flax, to his toes.

Even in the comic interludes, and in the musical interludes within the comic ones, Lyly does not let his central themes and image patterns slip from the audience's mind.¹⁵

Similarly the comic songs in Midas echo events and themes in the king's career. Petulus's 'Tongue tell mee, why my Teeth disease mee' anticipates the bodiless speakers in the gossiping reeds and Midas's two oracles and recalls the unharmonising advisers Midas has in the first scene. His 'O! what will rid me of this paine?' obviously anticipates Midas's suffering. Pipenetta's song about the paradoxical nature of the maidenhead is applicable to other kinds of honour as well, including the kingly:

Can any one tell
 Where this fine Thing doth dwell,
 That carries nor forme, nor fashion?
 It both heates and cooles,
 Tis a Bable for Fooles,
 Yet catch'd at in euery Nation.

Here she parallels the lesson Midas learns about the irretrievability of past innocence:

Say a Maide were so crost,
 As to see this Toy lost,
 Cannot Hue and Cry fetch it agen?
 Last! No, for 'tis driuen
 Nor to Hell, nor to Heauen;
 When 'tis found, tis lost euen then.

Playfully she seems to presume, as Midas does seriously: 'Hey ho! would I were a witch, that I might be a Dutchesse' (V, ii, 69).

The verbal and thematic parallels are more tenuous than in the other plays, but the comic songs in *Midas* are of greater interest in characterising their singers. So in *Pipenetta* we have the voice of experience. In *Motto's* (wordy) conclusion to the first song (III, 136), his bragging already shows the redundancy that will later cost him the beard:

There is no Trade but shaues,
 For, Barbers are trimme Knaues,
 Some are in shauing so profound,
 By trickes they shaue a Kingdem round.

The most important songs are those Midas judges (III, 142-43). Commentators have often expressed their sympathy with Midas's choice. Lyly may have made the songs of equal merit to make the point that it is not the judgment that is wrong but the unmusical Midas's presumption to judge music or the mortal's presumption in challenging the traditional evaluation. One of the nymphs remarks on Midas's new ears, 'It were verie well, that it might bee hard to iudge whether he were more Ox or Asse' (IV, i, 148-49), whether his error is in

taste or in stubbornness. Which is the better song may be irrelevant. As in Trico's song to impress Diogenes, the song is one thing by itself but entirely another in its context. The ironist tests the audience's discrimination with Midas's.¹⁶

A close reading of the two songs shows the author guiding the reader to the proper choice. Midas's misjudgment may be prompted by his bias against Apollo's subject matter. His thorough satiety with gold would have made Apollo's first line distasteful to him: 'My Daphne's Haire is twisted Gold.' Even the second line - 'Bright starres a-piece her Eyes doe hold' - and the seventh - Daphne's snowy Hand but touch'd does melt' - may have been embarrassing. His wish having been granted literally, Midas was not in any mood for more metaphor.¹⁷

Midas's verdict is not a reasoned judgment but an expression of personal distaste: 'I like it not (IV, i, 99). If we admit this as a plausible explanation of Midas's choice, then the 'golden beames' in his final song to Apollo (III, 161-2) is more specifically symptomatic of his reconciliation, both to the gods and to his own punishment. As Midas explains his choice:

I (whom the losse of gold made discontent, and the possessing desperate) eyther dulled with the humors of my weak brain, or deceaved by thicke^Ks of my deaffe eares, prefer'd the harsh noyse of Pans pipe, before the sweete stroke of Apollo's Lute.

(V, iii, 46-50)

The psychological explanation seems more appropriate than Bond's suggestion that Midas was judging music and not poetry (III, 531). The two were close enough kin.¹⁸

The two modes of music may also be significant. Apollo seems in complete command, accompanying his song on his lute. Pan pipes and later sings. Pan's instrument thus permits less harmony than Apollo's. He even blames the instrument for keeping him from Apollo's harmony: 'that's the ods in the instrument, not the art'.

But in his song Pan compliments his pipe, inconsistent with his excuse. Moreover he lies when in his song he claims his 'Pipe ... strikes Apollo dumbe.' It is, of course, Pan who is dumb while playing his pipe, understandably. Lyly by this simple inconsistency keeps the audience alert to the folly of Midas's choice by reminding them that Pan is a false challenger.¹⁹

Finally, there may have been a comic assonance in Pan's piping or a melody inappropriate to the song. The nymphs remark that the piping was 'as farre out of tune, as his bodie out of forme' (IV, i, 124-25). Pan's rises are in general more crude than Apollo's, where a series of feminine rises provides some variety. Pan's song concludes on an image of scatological comedy. Obviously Lyly is ironic in Midas's choice of words here:

Mee thinks theres more sweetnesse in the pipe of Pan,
 than Apolloes lute; I brooke not that nice tickling
 of strings, that contents mee that makes one start.
 What a shrilnes came into mine eares out of that pipe,
 and what a goodly noise it made.

(IV, i, 128-31)

The king has the blockhead's unrefined sensibility. The court audience would have had Pan's 'shrines' and 'noise' to help them make their decision. But Lyly seems to have been aware of the need to distinguish between the true and the false claim to musical superiority even in the words to the songs. Pan's words as well as his music defeat him.²⁰

Of course, Lyly's songs do not invariably illuminate their contexts. Enough do to justify our conclusion that Lyly did appreciate the potential in the song either to advance or to check by irony the movement of the scene. There is a love song in Mother Bombie (III, iii) which in the quarto is attributed to the fathers of the idiot children. Stellio conveys the attitude which the older generation takes in the play toward marriage - cold, unromantic, and cynical:

It is all one in Venus wanton schoole,
 Who highest sits, the wise man or the foole:
 Fooles in loues colledge
 Haue farre more knowledge,
 To reade a woman ouer,
 Than a neate prating loue.
 Nay, tis confest,
 That fooles please women best.

Memphio begins the song in a romantic key:

O Cupid! Monarch ouer Kings,
 Wherefore hast thou feete and wings?
 It is to shew how swift thou art,
 When thou wound'st a tender heart

Here Lyly's irony is so obvious its effects border on farce. Two old men sing a song about love that even approaches sonnet form. As Vulcan's song in Sapho and Phao, the first quotation shows a singer unaware he's soon to be fooled; the second expresses a conventional sentiment that is about to be proven truer to him than the singer appreciates.²¹

Lyly seems to have recognised that the song stands out in a dramatic context. As Noyes claims, 'Lyly wrote the first song of a lunatic in English drama for Pandora' of The Woman in the Moone. He seems to have sensed that the song gave a heightened form to communication, and in the Mother Bombe song gives the heightened medium particularly inane and inappropriate content, for the comic effect of their disparity. Bowden recognises this effect generally:

The necessary suspension of action during the singing of a song has a tendency to focus the attention of the audience on the song text, a fact which makes the lyric a good vehicle for direct communication between the playwright and the audience.

Particularly, he might have added, where it is the singer or the singer's situation that the communication concerns. He is right in denying that comic songs are necessarily extraneous. 'They are

functional in producing a comic effect'. But often a comic song serves to keep the serious themes before the audience's mind, sometimes even to help to form the audience's judgment. Rarely is there only a comic effect in the songs in those small funny scenes Bowden finds characteristic of Lyly, where 'witty pages gather for some pattering conversation, sing a song, and scamper off.' If it does nothing else Lyly's song at least leaves the impression that a life-like personality is performing it.²²

It could, of course, be argued that a playwright tossing a song into his current play would not be as attentive to its subtle links to its context as would be a hack hired to fill an embarrassing gap in the copy. Further any hack poetic enough to have written Lyly's better songs would presumably have been sensitive enough to the text to make the songs so pertinent to achieve organic camouflage. A colleague, Mr. J.C. McQueen-Leach, suggests that such indeed was the case in Sir Carr Scroope's addition of a song to Nathaniel Lee's Mithridates in 1678 (IV, i, 310 ff.).

But Professor Hunter's discussion of the authorship problem is convincing. We are safe in accepting Lyly's authorship of the songs providing that we remain receptive to what new evidence may present itself. The organic coherence we have found between Lyly's plays and their songs should make Lyly's claim to the authorship of his songs still more difficult to be shaken.

Four: The Event

The prologue and epilogue were a more obvious form than the inset song for the author to address his audience. The practice was itself a convention and immediately dissolved into several internal conventions of manner and phrasing. The tone of the prologues and epilogues and even the wording vary little from play to play, or even from author to author. Yet even in this highly conventional sub-genre Lyly achieves a subtle and distinctive voice. Chiefly his effects are due to the implications of his ordering of the conventional material. The subtle parallelism of the epilogue and prologue suggests that Lyly was writing with a constant sense of context, an awareness that each simile, for example, was reaching out to link up with a parallel in the play or elsewhere in the material that framed the play and seemed to fix and define it.¹

This parallelism is most striking in the two sets of 'frame' to Campaspe - again, the play nearest to contemporary with the Euphues. The prologue and epilogue balance each other for each occasion, the performance at Blackfriars and the one at Court, but there are even parallels between the sets. The four provide convincing proof of the sub-verbal coherence of Lyly's rhetoric and his use of conventional matter.

The prologue for Blackfriars opens on the theme of concealment, specifically a fear of stinging:

They that feare the stinging of Waspes make fannes
of Peacokes tailes, whose spots are like eies.

(II, 315/1-2)

The descriptive simile, 'like eies', also suggests watchfulness. Lyly then alludes to Lepidus who, to silence

the chattering of birdes, set vp a beaste, whose head
was like a Dragon: and we which stande in awe of
reporte, are compelled to sette beefore our owne
Pallas shield, thinking by her vertue to couer the
others deformitie. (II, 315/3-6)

Lyly uses a classical allusion - the birds from Pliny (Bond, II, 540) - and a reference to (un)natural history - the peacock - to imply his personal fear of chattering enemies. The peacock also represents pride, of course. But here the peacock is used only to suggest Lyly's defensiveness; the pride is suggested in 'the others deformitie'. In dismissing his critics as chatting birds Lyly expresses disdain for them, but in the stinging wasps he admits his fear of them as well.

The second series of allusions is on the theme of temperance. The writer will try to be moderate in his expression:

It was a signe of famine to Aegypte, when Nylus
 flowed lesse then twelue Cubittes, or more then
 eightene: and it may threaten dispaire vnto vs,
 if wee be lesse curious then you looke for, or
 more cumberosome.

The author hints his dependence upon the audience's approval here. Then he applies the need for temperance to his listeners, first to control their expectations:

as Theseus being promised to bee brought to an Eagles
 neast, and trauiiling all the day, found but a wrenne
 in a hedg, yet said, this is a bird: so we hope, if
 the shower of our swelling mountaine seeme to bring
 forth some Eliphant, perforce but a mouse, you will
 gently saye, this is a beast?

The similes may have extra significances. Manes introduces Diogenes as a mouse (I, ii, 1), though the railer proves himself most un-mouselike. Lyly may be alerting the audience to a subtle kind of satire, less obvious than Diogenes's because

Basill softly touched, yeeldeth a sweete sent, but
 chafed in the hande, a ranke sauour.

The eagle, emblematic of royalty, recalls the fact that the play is only being rehearsed at Blackfriars in preparation for its performance at court. So it is still 'but a wrenne in a hedg'. He goes on to the conventional excuse, 'the haste in performing', in the event

that our labours slylye glaunced on, will breede
some content, but examined to the prooffe, small
commendation.

His work is something to engage the attention only briefly, not to
linger over:

There were two nightes to the begetting of Hercules
.... but our travailes are like the Hares, who at
one time bringeth forth, nourisheth, and engendreth
again, or like the broode of Trochylus, whose egges
in the same moment that they are layd, become birdes.

Mainly, though, his claim is to effortless creation, to a graceful,
unpretentious spontaneity in his work. The pose is conventional.²

Lyly concludes with a gentlemanly request for silence:

But least like the Mindyans, we make our gates
greater then our towne, and that our play runnes
out at the preface, we here conclude: wishing
that although there bee in your precise iudgements
an uniuersall mislike, yet wee maye enjoy by your
wonted courtesies a generall silence.

The reference to the Mindyans returns to the idea of moderation: the
introduction should not be longer than the play. But it also returns
to the idea of defensiveness at the beginning of the prologue, for
the gates defend the town as the prologue is intended to set up a
defence for the play. A counterpoint to the theme of protection
is provided by the images of baring which immediately precede the
last quotation:

But wee hope, as Harts that cast their hornes, Snakes
their skinnes, Eagles their bills, become more fresh
for any other labour: so our charge being shaken off,
we shalbe fitte for greater matters.

The baring first implies revealing but it also suggests disarmament,
the snake's camouflage being as dangerous as the hart's horn or the
eagle's bill. The 'charge' to be shaken off may not just refer to
his first play but to the opposition of the chatting wasps.

The Blackfriars epilogue continues the request for approval and
the apology for deficiency. Lyly's allusions again trail extra

suggestiveness:

Where the Rainebowe toucheth the tree, no Caterpillers
 wil hang on the leaues: where the Gloworm creepeth in
 the night, no Addar wil goe in the day. We hope in
 the eares where our trauails be lodged, no carping shal
 harbour in these tongues.

(II, 359/1-4)

The adder recalls the wasps of the prologue, his 'trauails' the disappointed Theseus, the carping tongues the chatting birds. His reference to the Trojan horse seems triple-edged:

In the Troiane horse lay couched soldiers with
 children, and in heapes of many words we feare diuerse
 vafitte, among some allowable.

He refers to the horse in an unusual sense, as a catch-all containing both soldiers and children, fit and seemingly unfit attackers. The Trojan horse is usually associated with trickery, deception, subversion, the activities, in a word, of the ironist. Lyly may be warning us not to hastily reject simplicities in the play. The horse trick did work.

Lyly alludes to Demosthenes, the impeded orator. 'So wee hope with sundry labours against the haire, to correcte our studies.' 'Haire' can be 'hair', as in the modern phrase, 'against the grain', or it can recall the spontaneous hares of the prologue. Or as 'air', wind, it can set up the following:

If the tree is blasted that blossomes, the fault is
 in the wind, and not in the roote; and if our pastimes
 be misliked, that haue bin allowed, you must inpute it
 to the malice of others, and not our endeour.

Again the speech goes full circle to the beginning, blaming his enemies for any imperfection they would charge him with. He wants another chance to write, for his bud to blossom. Any malicious matter claimed to lie in the play lies instead in the beholder:

Our exercises must be as your iudgment is, resembling
 water, which is alwaies of the same colour into what
 it runneth.

As well as an image of innocence, these lines provide an emblem of irony, where the supposed objectivity of the writer lets the writing shape the reader.

For the court performance of Campaspe Lyly produced another parallel prologue and epilogue. Both open on the theme of fear, mention the hope of reward, either approval or protection, and conclude by promising abject service to Her Majesty. The queen dominates the imagery of the prologue, through her traditional association with the sun and the royal animals, the eagle and the lion:

Wee are ashamed that our birde which fluttered
by twilight seeming a swan, should bee proued a
Batte set against the sunne.

(II, 316/1-3)

The Queen's brilliant judgment in the arts can illuminate and expose an inferior work.

But as Jupiter placed Silenus Asse among the starres,
and Alcebiades covered his pictures beeing Owles and
Apes, with a courtaine embroidered with Lyons and
Eagles, so are we enforced vpon a rough discourse to
draw on a smooth excuse.

But as well as 'a smooth excuse' Lyly wants to draw on the safety of royal approval.

He continues in a more materialistic vein:

resembling Lapidaries, who thinke to hide the cracke
in a stone by setting it deepe in golde.

From the request of a 'cover' he moves to something more precise, not just a golden cover but the crack filled in. Having dropped his hint he retreats to the more general request for an audience:

The Gods supped once with poore Hancia, the Persian
kinges sometimes shaued stickes, our hope is your
heighnesse will at this time lend an eare to an idle
pastime.

In mentioning the gods' descent to Naucis he is requesting an audience but he still may have the idea of a reward, the gold filling, in the back of his rhetoric. He may even be countering Alexander's response to the beggar in the play: 'It is not for a king to giue a great ... It is not for a beggar to aske a talent.' (III, iv, 55-57).

Lyly refers to his play in 'idle pastime.' In the Blackfriars prologue Lyly promised his audience a mixture of delight and instruction:

Wee haue mixed mirth with counsell, and discipline
with delight, thinking it not amisse in the same
garden to sowe pot-herbes, that we set flowers.
(II, 315/25-27)

But it was more tactful to sell the queen delight than counsel, so he promises an idle love story, not the proof of a king:

we calling Alexander from his graue, seeke only
who was his loue.
(II, 316/11-12)

The play is not to be taken seriously, he tells the queen:

Whatsoever we present, we wish it may be thought
the daunsing of Agrippa his shadowes, who in the
moment they were seene, were of any shape one
woulde conceiue.

- no substance in this play -

or Lynxes, who hauing a quicke sight to discerne,
haue a short memorie to forget.

The substance, counsel, you find in the play, forget, he tells the queen. The short memory of the lyax is a convenient detail Lyly adds to Pliny. It suggests he is not completely sincere in denying any substance in the play. At Blackfriars it had a didactic element, at court none. He even suggests that any counsel the queen may find in the play is not his instruction to her, but the projection of her

own wisdom, of her 'quicke sight to discerne', as Agrippa's shadows had only the shapes which the perceiver identified.

Lyly's rhetoric here is incredibly gracious. It seems to have been his principle in using a series of analogies never to repeat himself exactly, but to vary slightly the successive implications. So he asks for a cover, then a reward, then skips back to the request for an audience before his crack to be set 'deepe in golde' confirms him a beggar. He seems to be aiming at subliminal effects, certainly at interstitial ones. The light he promises at the end of the court prologue is not - forfend - the light of 'counsell' but of delight:

With vs it is like to fare, as with these torches,
which giuing light to others, consume themselues,
and wee shewing delight to others, shame our selues.

Few 'conventional' prologues capture this touching hint of the Elizabethan writer's dependence, artistic, political and personal. And glossing the web of coherent analogies and parallels is the appearance of spontaneity: 'these torches.'

The Court epilogue has a profusion of birds and horses where the prologue opened with a swan shown to be a bat:

We cannot tell whether we are fallen among
Diomedes birdes or his horses, the one receiued some
men with sweete notes, the other bitte al menne with
sharp teeth. (II, 360/1-3)

Behind the bird imagery still lurks Lyly's fear of attack or rebuke. His allusions to Jupiter and Alcibiades are paralleled by a more explicit request for protection:

so wee hope being shielded with your highnesse
countenance, wee shal, though heare the neighing,
yet not feele the kicking of those iades.

He refers to Adonis who to save being 'pricked with the stings of Adders, covered his face with the winges of Swans.' The Queen's applause would silence the adders/critics. The allusions have an

underlying consistency - bird imagery, horse imagery, etc. - but more important is the tone of supplicant humility that sounds throughout them.

After this request for the queen's approval, Lyly again touches upon the subject of payment, but only slightly more explicitly than in the prologue:

As yet wee cannot tell what we should tearme our labours, yron or bullyon, only it belongeth to your maiestie to make them fit either for the ferg or the mint, curreant by the stampe, or counterfeit by the anuil.

The queen can reward him - by declaring his work golden, current, the accepted standard, or by paying him with gold - or she can punish him - by rejecting his effort as counterfeit, of false value. He requests the queen's approval in terms of money.

Again he retreats from the implication of payment to emphasise the queen's authority:

For as nothing is to be called white, vnles it had bin named white by the first creature, so can there be nothing thought good in the opinion of others, vnlesse it bee christened good by the iudgement of yourselfe.

In 'christened' Lyly completes his retreat from the paying of gold to the naming of gold. The stated meaning shades off into further implications. 'White' is close to 'wit', Lyly's dominant quality. 'White' here parallels the reference to Agrippa's shadows which occurred precisely at this point in the prologue. The queen not only has the fancy to find shapes in shadows but the power to declare shadows white, so absolute is her judgment. At the same time Lyly is reiterating his defence that any counsel she may have found in the play is her own doing.

To confirm the parallel, Lyly closes on the torch analogy:

For our selues againe, we are like these torches
 waxe, of which being in your heighnesse handes, you
 may make Doves or Vultures, Roses or Nettles, Lawril
 for a garland, or elder for a disgrace.

Now the queen's shaping power is given physical form, the shaping of wax, not shadows. There is a new note here, which we would call 'threat' were it not so sunken beneath the spoken level. The queen has Lyly in her hands. She can make him either the peaceful, contented subject, or the impoverished, discontented predator, the dove or the vulture. She can give him the life of pleasure (the rose) or pain (the nettle), depending upon whether she reacts to him with the laurel of praise or the elder of disgrace. The three sets of emblems at the end are ordered from effect to cause, the laurel leading to the pleasant life (rose) which leads to the dove's content, the elder through nettles to the vulture. Again Lyly takes a position and seems to retreat, beginning with a threat of rebellion, moving to his pain or need, and then to its cause, the queen's disfavour. But always the threat is balanced by a promise; it does not leave the conditional tense, as it were. The whole passage is made even more delicate by the last reference to 'these torches waxe', presumably a visible parallel to Lyly's efforts to entertain the queen. The element of threat is not made explicit even in the opposition of dove to vulture. The vulture represents only need, and is thus an inexact antithesis to the peace symbol, the dove. The threat, then, is not present in any word but in the antithetical structure and its slight distortion, in the silence more ~~now~~ than in the expression.

The parallelism between the prologue and the epilogue and even between the two sets, in the adder references, for example, and in the defensive posture, is functional in that it shows conventional analogies being patterned, symbols being rounded and given new and shifting implications - such as the peacock - by the context. One effect is to fix the play itself as a formed thing for presentation,

as something contained in the larger context of the court performance. The balance of compliment and request in the court prologue and epilogue has the further effect of reiterating what I have suggested is the theme of Campaspe, the servant's and the ruler's respective responsibilities. As Apelles and Campaspe are rewarded (with each other) for their submission to Alexander, and as Alexander is rewarded with fame and glory for his submission to his Macedonian responsibilities, so in the epilogue Lyly implies that if his queen will help him to flourish he will remain her malleable servant. And he will torchlike continue to illuminate her court and her virtues, to delight her, to spend himself in her service. In Alexander's inability to draw, Lyly suggests that the queen needs artists, though not as much as he needs her support. The stance Lyly takes both in the play and in the auxiliary matter combines modesty with the implication of self-assertiveness. The sunken level of assertion appears with increasing clarity as we progress along the courtier's frustrated career.

Lyly's disdain for his critics appears more clearly in the Blackfriars addresses than in the court ones, of course. So he begins his prologue to Sapho and Phao:

Where the Bee can suck no honney, she leaueh her
stinge behinde, and where the Beare cannot finde
Origanus to heale his grieffe, he blasteth all other
leaues with his breath. Wee feare it is like to
fare so with vs, that seeing you cannot draw from
our labours sweete content, you leaue behinde you
a sowre mislike.

(II, 371/1-5)

He does not want to be held responsible for his critic's own bitterness or insensitivity. The beauty of this insult is that it is subtle enough to go over the head of the dull critics at whom it is aimed. Lyly intends the irony for an appreciative audience subtler than his target. But at the same time, Lyly seems to be

flattering his critic; he seems to be assuming the blame for their dissatisfaction with his work. In his 'wonted' here he can mean both 'accustomed' and 'desired':

and with open reproach blame our good meanings:
because you cannot reape your wonted mirthes.

He intends his play to be too subtle for the cruder taste:

Our intent was at this time to moue inward delight,
not outward lightnesse, and to breede (if it might
bee) soft smiling, not loude laughing: knowing it
to the wise to be as great pleasure to heare counsell
mixed with witte, as to the foolish to haue sporte
mingled with rudenesse. 3

In outlining what he has omitted he not only introduces the delicacy with which love is treated in the play, but he characterises in advance those who would attack his play:

They were banished the Theater at Athens, and from
Rome hyssed, that brought parasites on the stage with
apish actions, or fooles with vaciuill habites, or
Curtisans with immodest words.

Polonius would not find here his jig or his tale of bawdry. In Trachinus, however, Lyly gives a court parasite and in the servants, the usual witty fools. But even they stop short of 'apish actions' or ostentatious dress. Similarly, love and lust are discussed in the play, but without the 'immodest words.'

We haue endenoured to be as farre from vnseemely
speaches, to make your eares glowe, as wee hope
you will bee from vnkinde reportes to make our
cheekes blush.

In this prologue the disdain for the enemies is all sunk in compliment. In justifying his delicacy he places his example in Athens and Rome as if his own audience would never hiss. And where at the opening he feared insensitivity, at the end he pretends to fear the reverse:

yet haue we ventured to present our exercise beefore
your iudgements, when we know them full of weak matter,
yeelding rather our selues to the curtesie, which we

haue euer found, then to the presisenesse, which
wee ought to feare.

And again the royal sun may obliquely excuse roughness in the rehearsal,
at the same time reminding the audience that they are seeing something
planned for the court:

The Griffyon neuer spreadeth her wings in the sunne,
when she hath any sick feathers: yet haue we...

The griffon was a combination eagle and lion, so Iyly is mixing into
his apology a touch of intimidation. He claims a form of royal
protection, or at least warns off disapproval until the queen has
reached her verdict. As at the beginning, the words and the spirit
seem at possible odds.⁴

The court prologue to Sapho and Phao humbly suggests that the
queen may enjoy this imperfect play as a relief from her steady
enjoyment of worthier things. So Iyly refers to varieties of
sensual satiety:

The Arabyans being stuffed with perfumes, burn
Hemlock, a ranck poison: & in Hybla being cloyd with
honney, they account it daintie to feede on waxe.

(II, 372/1-3)

Where he could accuse the Blackfriars audience of failing to find
honey, the queen can only be cloyed by it. So he hopes her highness
will

at this time resemble the princely Eagle, who fearing
to surfeit on spices, stoupeeth to bite on wormwood.

Again, this could be a paraphrase of his warning to the Blackfriars
of the decorum in his play, its subtle effects. He continues:

We present no conceites nor warres, but deceites
and loues, wherein the trueth may excuse the
plainnesse: the necessitie, the length: the
poetrie, the bitternesse.

He may be referring to both content and style. Here he may be
defending the simplicity of the work or alerting us to its complexity:

There is no needlesse point so smal, which hath
not his compasse: nor heare so slender, which hath
not his shadowe: nor sporte so simple, which hath
not his shoue.⁵

Unlike his prologue to Campaspe, here he rejects the toyish element:

Whatsoever we present, whether it be tedious (which we feare) or toyishe (which we doubt) sweet or sowre, absolute or imperfect, or whataceuer, in all humblenesse we all, & I on knee for all, entreate, that your Highnesse imagine your self to be in a deepe dreame, that staying the conclusion, in your rising your maiestie vouchsafe but to saye, And so you awakte.

Perhaps the confidence of the Griffon emblem in the first prologue continues here, as Lyly does seem to be setting out to counsel as well as to delight the queen here. He invites her into the action of the play, though only in the way a dreamer is both inside and outside his dream. In asking her to 'dream' the play he invites her identification with Sapho, who dreams in the play and who comes out of the dream with the same words Lyly gives the queen in the prologue (IV, iii, 22; cf. Bond, II, 395). So at the same time that he pretends to claim insubstantiality for the play, he invites its realistic experiencing. Thus Sapho's right to love becomes the Queen's right to seek escape from the dull or the repeated. And Sapho's sacrifice becomes the Queen's, Sapho's conquest of Cupid the Queen's.⁶

The one epilogue which has survived for Sapho and Phao parallels the prologue for the court rather than the one for Blackfriars. It opens with a generalizing of the dramatic experience:

They that treade in a maze, walke oftentimes in one path, and at the laete come out wher they entered in. We fear we haue lead you all this while in a

Labyrinth of conceites, diuerse times hearing one
deuice, & haue now brought you to an end, where
we first beganne.

(II, 416/1-5)

The walk 'in amaze,' as it were, recalls the dream or trance of the Court prologue. Again the play is considered a suspension of real life into a parenthesis of unreal or abstracted life, and the audience is left at the end where it began, 'awakt'.

Again Lyly defends his complex detail:

Which wearisome trauaile, you must impute to the
necessitie of the hystorie, as Theseus did his labor
to the arte of ye Labyrinth.

He calls the play now 'this daunce of a Faerie in a circle' but he is not claiming insubstantiality for the play so much as enchantment:

Ther is nothing causeth such giddines, as going in
a wheele, neither can there any thing breede such
tediousnesse as hearing manie wordes vttered in a
small compasse.

He may even be continuing the wax image that seems to have been running through his conversation with the Queen:

if you accept this daunce of a Faerie in a circle,
wee will hereafter at your willes frame our fingers
to all formes.

The awakening at the end of the Court prologue is paralleled here:

And so we wish euery one of you a thread to leade you
out of the doubttes, wherwith we leaue you intangled,
that nothing be mistaken by our rash ouersightes, nor
misconstrued by your deepe insightes.

The epilogue confirms the allegorical nature of the play. He seems indeed willing to risk being accused of some 'rash ouersights' rather than being the victim of 'deepe insights', allegory gone out of control. Lyly's 'euery one of you' may suggest the Blackfriars audience, not the singular Queen. But if the play is taken to show the Queen's heroic conquest over love, as *Capo's* microcosmic song suggests, Lyly may have inserted the unusual plural so as not to

overweight the relevance to her. Her example in self-control is to be emulated by the others at Court as well.⁷

The prologue to Gallathea has two carefully composed paragraphs. The first develops a dual contrast:

Ios and Smyrna were two sweete Cytties, the first named of the Violet, the latter of the Myrrh: Homer was borne in the one, and buried in the other. (II, 431/1-3)

The next sentence draws in the Queen:

Your Maiesties iudgement and favour, are our Sunne and shadows, the one coming of your deepe wisdome, the other of your wonted grace. Wee in all humilitie desire, that by the former, receiuing our first breath, we may in the latter, take our last rest.

The unity of the paragraph is subtle. Although the first two sentences may seem unrelated to each other, the third makes their parallel clear. Homer's having been born in Ios is paralleled by Lyly's 'birth' in the Queen's wisdom. From her approval does Lyly derive his being. As in the dove and vulture above, though, there is a significant incompleteness in the antithesis. Where Homer is buried in Smyrna, the 'last rest' for which Lyly depends upon the Queen's favour is not death but security. So his 'last rest' is an extension of the 'first breath', not its negation or end, as the favour he seeks is the result of her judgment or wisdom. Similarly, as the sun casts a shadow off a body, Lyly wants the Queen's wisdom to cast a favour off him. This is begging of incredible wit and grace, expressing humility and need with no sense of unworthiness.

The second paragraph seems to begin afresh with a different convention:

Augustus Caesar had such pearcing eyes, that who so looked on him, was constrained to wincke.

But the winking recalls the last equation of the Queen's judgment and the sun, which too causes the lesser mortals to blink or to look away humbly:

Your highnesse hath so perfit a iudgement, that what soeuer we offer, we are enforced to blush.

He may not promise quality but he may promise decorum, in sight and in sound:

The love-
of service
which the
specificall

we endeoured with all care, that what wee present your Highnesse, shoulde neyther offend in Scaene nor sillable, knowing that as in the ground where Gold groweth, nothing will prosper but Golde, so in your Maiesties minde, where nothing doth harbor but vertue, nothing can enter but vertue.

In each paragraph, the first half refers to the Queen's powerful judgement and the second returns to the Queen's favour, the expression of her judgement. The structure, then, makes the casual reference to gold another hint of the reward Lyly needs. This is a needy world, he implies. Where gold grows nothing else will prosper; he needs gold more than applause. Usually the statement implies the sterility of gold, but here such is the Queen's power that even her gold is free of its usual pejerative associations. Again the context rules the convention.⁸

Gallathea speaks the epilogue, standing as a mediary between the stage-reality and the audience-reality. Venus speaks the last word in the play proper - 'Then fellow vs' (V, iii, 198; S.D. : Exeunt) - but the first line of the epilogue is spoken to the departing actors: 'Goe all, tis I onely that conclude al.' She then turns to the audience:

You Ladies may see, that Venus can make constancie fickienes, courage, cowardice, modestie lightnesse, working things impossible in your Sexe, and tempering hardest harts like softest wooll.

(II, 472/1-4)

Gallathea makes the play's moral clear, deference to the greater powers:

Yeelde Ladies, yeeld to loue Ladies, which lurketh vnder your eye-lids whilst you sleepe, and plaieth with your hart strings whilst you wake: ... Confesse him a Conqueror, whom yee ought to regarde, sith it is vnpossible to resist.

The love-theme, we have suggested, is only one kind of the deference or service Lyly makes his larger theme in the play. Here Callathea makes the play's warning about the limits of human knowledge, specifically concerning love but more general in its implications:

Cupid was begotten in a miste, nursed in Clowdes, and sucking onelic vpon conceits.

A continuous thickening is suggested from 'miste' to the thicker, 'Clowdes', to the thickest, 'conceits', the sweet smoke of deceiving rhetoric.⁹

The prologue for the Paul's performance of Midas establishes the norm by which Lyly intends the action of the play to be evaluated. Lyly's ideal in the play is Midas's daughter, Sophronia, who alone is not compelled by the curiosity or greed for experience Lyly is so disdainful of in the first two paragraphs:

Gentlemen, so nice is the world, that for apparell there is no fashion, for Musick no instrument, for diet no delicate, for playes no inuention but breedeth sacietie before noone, and contempt before night.

(III, 115/1-4)

The speaker disapproves of the affectation and fastidiousness which has spoiled the traditional usefulness and simplicity of the people and their manners:

Traffick and trauell hath wouen the nature of all Nations into ours, and made this land like Arras, full of deuise, which was Broade-cloth, full of workmanshippe.

Lyly's tongue is probably in his cheek. He is not complaining about faddishness with the reformer's eye, but explaining the variety of elements in his play:

but all cometh to this passe, that what heretofore hath bene serued in seuerall dishes for a feaste, is now minced in a charger for a Gallimaufrey. If wee present a mingle-mangle, our fault is to be excused, because the whole worlde is become an Hodge-podge.

Claiming his play to be life-like in its structure, he may also imply the satiric implications are pertinent to his society, be they the obsessions of Midas's advisers -

At our exercises, Souldiers call for Tragedies,
their object is bloud; Courtiers for Comedies,
their subject is loue

- the greed of the servants, or the personal bias of the monarch.¹⁰

The prologue and epilogue for Endimion have enough other-statement behind their surface to suggest the allegorical multiplicity of their play. The prologue addresses itself to the 'Most high and happy Princesse', suggesting her identification with the 'high' and fortunate character in the play, Cynthia. Lyly claims the play is a piece of fancy:

we must tell you a tale of the Man in the Moone, which if it seeme ridiculous for the method, or superfluous for the matter, or for the meanes incredible, for three faultes wee can make but one excuse. It is a tale of the Man in the Moone. (III, 20/1-5)

But Lyly may have feared political disapproval of the play. He playfully recalls that

It was forbidden in olde time to dispute of
Chymera, because it was a fiction.

But his age is more sophisticated, he suggests, than to suspect and forbid the imaginary:

we hope in our time none will apply pastimes, because they are fancies; for there liueth none vnder the Sunne, that knowes what to make of the Man in the Moone.

'Pastimes' can mean 'the waste of time' or 'the values of former times', the prohibition of the fanciful. His reiteration of the phrase suggests the author protests too much:

The pledge Wee present neither Comedie, nor Tragedie, nor storie,
 nor anie thing, but that whosoever heareth may say this,
 Why heere is a tale of the Man in the Moone.

The rhetorical device of epistrophe was intended to persuade and to give form to the utterance; here it has the effect of ironic sarcasm.¹¹

The parable that forms the epilogue to Endimion is clearly applicable to the author's relations to his queen. The wind fails to force off the man's coat but the sun by the warmth of 'her Christall beames' prevails. The sun represents the Queen, by tradition and also by its warmth, beneficence and kindness. Again a conventional set-piece is animated by its context. As Cynthia saved Endimion, justifying his fidelity, and Semele relented for Eumenides, the royal sun warms the mortal as a sign of her power. Soft favour is a more powerful means of commanding loyalty and compliance - the removal of the coat - than compulsion is. The contest of wind and sun contrasts ~~between~~ force and gentleness but also coldness and warmth, the queen's approval and her disapproval.¹²

The wind stand for disapproval as the second paragraph opens:

Dread Soueraigne, the malicious that seeke to
 ouerthrowe vs with threats, do but stiffen our
 thoughts, and make them sturdier in stormes.

One recalls the critic's winds from the Blackfriars epilogue to Campaspe and the bear from the Sapho and Phao prologue. Iyly is confident he can resist his critics. But in the context, his stiffening against the winds is an unattractive alternative to his softening, from the Queen's point of view. Instead of remaining pliable to her service, he is stiffening, perhaps with discontent with his lot, perhaps forced to defend himself instead of selflessly serving her:

but if your Highnes vouch safe with your fauorable beames
 to glauce vpon vs, we shall not onlie stoope, but with
 all humilitie, lay both our handes and hearts, at your
 Maiesties feete.

The pledge of service is again in the conditional tense.

One can also find a parallel between the tripartite structures of the two paragraphs. In the first the sun effects a three-stage undressing of the man, signifying his concession to its will. Warming the man, it causes him to loosen his gown, then to take it off; continued shining would cause him to 'also put off his cote'. The service Lyly promises at the end of the epilogue is also in three stages: the stoop, the humble laying of the hands at her majesty's feet, and finally, the devotion of his heart. The parallel with the first paragraph only confirms the distinctions which are inferable among the three degrees of homage. The stoop or bow is not a sign of devotion as deep as the prostration and placing of hands, nor this as deep as the feeling of devotion in the heart. The undressing process in the first paragraph suggests that a similar unbaring or removal of false appearances would be involved in distinguishing between the homage of the bow and the homage in the heart. Lyly may bow to the Queen but he is too stiffened by adversity and disappointment to bow to her from the heart.¹⁵

Lyly again walks his narrow line between begging and flattery. Commentators have often observed the touching counterpoint of graceful rhetoric and bitter feelings in Lyly's petitions to the Queen, letters in which he explicitly asks for his reward:

Most Gracious and dread Sovereigne; ... I was entertayned, your Maiesties servant by your owne gracious ffavour, strengthened with Condictions, that, I should ayme all my Courses, Att the Revells; (I dare not saye, with a promise, butt a hopefull Item, of the Reversion) ffor the which; this Tenn yeares I haue Attended, with an vnwearyed patience ...

Yf, your sacred Maiestie thincke me vnworthy and that after Tenn yeares tempest, I must att the Courte suffer shippwracke of my tymes, my hopes, and my Wittes, vouchesaffe in your neuer-erring Iudgement, some Plaucke,

or Rafter; to waffe mee; into a Countrye, where,
 in my sadd and settled devotion; I may; in euery
 Corner; of a Tha'tch't Cottage; wryte Prayers;
 instead of Playes; Prayers for your longe and
 prosperous lyfe, and a Repentaunce, that I haue
 played the foole, see longe, and yett lyve.

Most gracious and dread Severaigne, ... Thirteene
 yeares your Highnes Servant; Butt; yet nothings,
 Twenty ffrindes, that though they say, they wilbee
 sure, I ffinde them, sure to slowe, A thowsand hopes,
 butt all, noethinge; A hundred promises, butt yett
 noethinge, ... My Last Will, is shorter, then myne
 Invention; but three Legacyes, I Bequeath, Patience
 to my Creditors: Mellancholie, without Measure to my
 ffrindes, And Beggerry, without shame, to my ffamilye....
 In all humillitye, I entreat, that I may dedicate, to
 your sacred Maiestie Lillie de Tristibus, wherein shalbee
 seene; Patience; Labours; and Misfortunes, ...

'It is evident,' Bond observes, 'that beneath his masking and feeling and play-writing Lyly had been suffering the keenest anxiety, and that the iron had entered into his soule.' (I, 17). We suggest that the iron entered his soul earlier than the petitions. It expresses itself in the quicksilver spine of the irony in his addresses to the Queen before and after the performances, not to mention the models of royal responsibility in the plays. The subtleties we have noted may well have been lost upon the audience at court, for dramatic speech is more fleet than the printed even without the diversion of petticoats and applause. But they were not beyond his imagination or his awareness at the moment of composition. And one of the uses of irony must be relief through release.¹⁴

We have found several kinds of irony in Lyly's prologues and epilogues. The formal parallelism within and between them suggests Lyly was conscious of his rhetoric occurring as an event in time, to be reflected upon from other perspectives. The significant import usually lies in the spaces between the lines. Timid of as explicit

a statement in the drama as he gives in the petitions to the Queen, he drops implicit hints. Presumably they went unheard - or if heard, unanswered.

At times the irony is playful, as in the Blackfriars prologue to Saphe and Phao. But at times one has the feeling that Lyly is saying something that could only be satisfied by direct address, had the Court manners permitted. So he can be explicit when he requests silence or patience or forgiveness, but he can only express himself obliquely when he suggests the filling of his need with gold.

Of course, the introductory and concluding material is interesting for its development and dispelling of the illusory 'reality' of the play. Lyly often toys with the paradoxical nature of dramatic reality, at once both heightened and insubstantial. To the examples from Saphe we can add the following from the prologue to The Woman in the Moone:

Our Poet slumbring in the Muses laps,
Hath scene a Woman seated in the Moone,
A point beyond the auncient Theorique:
And as it was so he presents his dreame.
(III, 241/1-4)

Indeed the ambivalent reality of the drama may be one of the basic elements in Lyly's irony. ~~elements~~. The tradition was old:

Continually, the fourteenth-century playgoer was urged to associate illusion with his own life and Reality itself with the dramas before him.

This constant reminder of the unreality of the play before him allowed the sense of Is to coexist with the sense of Is-not. Apart from the obvious appeal of paradox, this element in the drama would attract the ironist for its enabling him to Say yet Not-say what he wants to or what he must.¹⁵

In the sub-verbal coherence of his epilogues and prologues Lyly again expresses his themes and values by continuing contrasts. The framing effect of a coherent prologue and epilogue upon the play is to emphasise the unreal 'reality' of the play, to suggest it is something with a definite beginning and end. A related effect is that the play is fixed in time. The audience's impression is not so much of lapse of time as of an illumination. This is the unique point of Lyly's dream image in the prologue to Sappho and Phao and the maze image in its epilogue. With the exception of Mother Bombie and The Woman in the Moone, the characters do not seem to change or grow, but just reveal their nature, their strengths - which may have been dormant - and their weaknesses. The frame, then, helps to confirm our sense of the play as something fixed and static, fashioned for a circumspect analysis. As such the play is closer than usual to ritual. Indeed the 'frame' makes it seem to be something given, part gift but part mimetic request - like a prayer.¹⁶

Five: Conclusion

The surface of Lyly's drama seems innocently conventional. His skill and originality is to be found in the juxtaposition and manipulation of conventional material, not in the conventions themselves. Frequently the convention is undercut completely by its context; then the irony shows Lyly's personality behind the graceful artifice. Thus it is where Lyly seems to be most conventional - for example, in his prologues and epilogues - that his personal statements can often be most clearly found lurking in the motives of his ordering. A personal informality insinuates itself into his most formal and artificial passages.¹

Lyly was very conscious of his audience's demands. He continually refers to the court's desire for fine wit, fine language and discussions of love. These elements he supplies with abundance, but with them he also explores the problem that was probably his most pressing personal concern, his professional relationship to his queen. Love is not the major theme of his comedies but only one aspect of the problem of service and the mutual responsibility of ruler and ruled. In Campaspe, Sapho and Phao, Endimion, Gallathea, and Love's Metamorphosis the discussion of service unifies each play; the same concern is manifest in Midas and The Woman in the Moone. Only in the latter play does the sweet-and-sour ambivalence of love form the central theme. Otherwise Lyly focuses on the love which involves the conflict between self-control and compulsion, between public duty and private will, servitude and self-satisfaction.²

Elizabeth's influence upon Lyly is everywhere visible. If the anti-feminist satire that recurs in Lyly's work is part of his medieval inheritance, it is balanced by the fact that Elizabeth made a feminine ideal feasible, if not indeed obligatory. The attractiveness of Alexander and Apelles is in large measure dependent upon

their feminine qualities, the charity and warmth of the general and the submissiveness and passivity of the artist, and the sensitivity of both to the charms of Campaspe. In contrast, the masculine woman, Timoclea, is quickly dropped from the drama, so that the quality of tender womanhood is left unobscured.

Women tend to be the heroes in Lyly's drama, perhaps because of the Queen's presence. The well-meaning fathers in Gallathea become comically impotent, while the submissive daughters triumph, Lyly refrains from specifying which girl will be changed to a man, perhaps so as not to interrupt the current of female heroism in the play. Phao is the virtual puppet of the women, a queen and a goddess, who make and unmake his fortunes. In Mother Bombie the fathers carefully leave their wives out of the marriage scheming (and out of the action of the play,) so that no woman in the play is duped.³ And the repository of wisdom is a woman, not the usual male soothsayer. The women seem generally wiser than the men, so Serena gives the wise advice to Maestius in Mother Bombie (III, i, 7-12). Even Silena has this advantage over Accius: her lover reads wisdom into her babble. Similarly Pandora is praised by Gnophilus for her lunacy. The power of Protea over her play is obvious, as she asserts her femininity to direct and to correct the disorder brought on by the weak males, Erisichthon, the swains, even Neptune himself. In their every clash the female gods best the male. The male gods uniformly collapse when confronted by a female, goddess or mortal. Thus the repeated reference to rapist gods maddened by mortal beauties, and Sapho's capture of Cupid. All this coheres with the presence of a strong woman in the throne demanding public compliment.

Every Lyly play has a feminine ideal, Campaspe, Sapho, Protea, Gallathea, Pandora. In Midas Elizabeth may be represented by the queen of Lesbos off-stage, but as Bond has pointed out, Elizabeth's

'private personality is perhaps flattered in the discreet and amiable character of Midas' daughter, the Princess Sophronia' (I, 47) heir to the throne. Sophronia's wisdom is all the more impressive when compared to her unsteady father and his narrow-minded male counsellors. Yet she still gives Midas a lesson in humility that one might take as Lyly's prescription to his queen:

Though your cares be long, yet is there roome left
 on your head for a diademe: though they resemble
 the eares of the dullest beast, yet should they not
 daunt the spirit of so great a King. The Gods
 dally with men, kings are no more: they disgrace
 kings, lest they shuld be thought gods....
 (V, i, 10-15)

The passage is typical of Lyly's addresses to the queen, direct or dramatic, in his mingling of compliment with what borders on instruction or request.

The difficulty in identifying any piece of irony, of course, is that camouflage is virtually by definition a central element of the ironic spirit. Lyly had four favourite camouflage devices. First, he would simply disclaim any ulterior meaning, as we have found in his prologues and in his emphasis upon the dream-like nature of drama. Secondly, he left his allegorical plays open to interpretations other than the historical-political. Third - and most characteristic of the eiron - all the time he provides his Queen with models of proper kingship, all the while he develops his arguments of the ruler's responsibility to her subjects, Lyly elaborately and persistently insists on the ruler's freedom from judgment by her subjects. Finally Lyly's irony is an effect never made obtrusive in itself, but to be inferred from the contrasts his work constantly requires the reader to make.⁴

So in Lyly's plays the total meaning is the product of all the separate strokes and the spaces carved between them. The dramas do not record significant changes in the personalities of the

characters but deepening revelation. The psychological conflict in Sappho and in Alexander is not whether or not they will resist an external force but whether or not they will so control their reason and their perception that they will realize their basic virtue. This is, of course, the conflict given comic replay in the rationalising of the heroines' fathers and Hoebe in Gallathea. The fact that both fathers arrive at the same scheme from the same feeling, but pass through opposite verbalisations or excuses, suggests that the rationalising of each one of them is suspect. Perhaps this is the quality Knight describes:

I would stress a wider parallel of design, a measured and purposive working out of complications unfurling to a satisfying, often somewhat ritualistic close.⁵

The result is that it is very difficult to determine Lyly's attitude on anything precisely. Certainly this is an obvious conclusion from a survey of his remarks just on women. Granted he has two traditions to reconcile, medieval misogyny and the Elizabethan matriarchy. But the balance he sets up between them is symptomatic of his basically ironic stance, unwilling to commit himself finally to either of the two positions available without presenting the alternative with equal conviction, equal disengagement.

We have only recently come to appreciate how pervasive the sophistical tradition was in Renaissance letters. Lyly's plays are obviously constructed upon dialectical frames. But behind Lyly's playful, ambiguous style lies a tradition, in education and in writing, of the art of sophistical argument. It is because he writes in this tradition that Lyly's views are only obliquely inferable from his drama and - we shall now go on to suggest - in his Euphues. But then too, as Kierkegaard reminds us:

it pertains to the essence of irony never to unmask itself ... it pertains to the essence of the ironist never to express the Idea as such, but merely to hint at it elusively Its relation to the world is never at any moment to be in relation to the world, its relation is such that at the moment this is about to commence, it draws itself back with a sceptical closedness.

The irony that we shall suggest permeates the Euphuus is as thoroughgoing as that in the drama. Indeed it may have been the ironic impulse that kept Lyly from returning to prose romance once he found the drama so amenable to his subjective, negating, dialectical spirit.⁶

The tradition that has come to look for a thematic unity where no unity is obvious in the surface of the plot, may carry its insight a degree further and look to the sub-verbal coherence for the judgments Lyly makes in his writing. Then one can question Bond's conclusion that Lyly's prologues were designed just

to conciliate the favour of the Queen or the audience by flatteries and a judicious show of modesty.
(II, 263)

This tells only the obvious part of the story, Lyly voices his bitterness and his need, however muted the voice at these points, too. The malcontent, teacher, ironist, smacks through his compliments too often for us to dismiss them as simple compliment. The real cohesion of Lyly's euphuism in the plays, particularly in the prose introductions, is a matter only of implication. What Lyly says is often less revealing than the silent bridges between what he says. Lyly did not just write in conventions; he used them, always sensitive to what was conventional, inapt or false. The difference is self-awareness and ironic withdrawal from his own language. This quality detected in his plays and in their frames,

we can turn to his much maligned novel, the Euphues, written just before those most obviously ironic plays, Campaspe and Sappho and Phao. At the very least we have established this about Lyly's art: there is more than first meets the eye.⁷

Six: The Form

In neither of the two books of the Euphues is the plot of paramount interest. In Book One, Euphues, a sophisticated young wit of Athens, rejects the advice of a wise old man, Eubulus, who counsels him to spend his time more wisely. In Naples Euphues befriends Philautus, a youth of seemingly kindred spirit, who introduces him to two lovely ladies, the wise Livia and the witty Lucilla. Philautus plans to marry Lucilla but she and Euphues are attracted to each other. Separately, they debate whether to follow their loyalty to Philautus or their appetite for each other; Philautus is abandoned. Lucilla's father, Ferardo, bans Euphues. Lucilla now succumbs to the charmless Curio, whom she marries to Ferardo's fatal disappointment, to Euphues's frustration and chagrin, and to the satisfaction of Philautus's educated expectations. Euphues and Philautus renew their friendship. Euphues dedicates himself to a life of sober contemplation, the epistolary fruits of which form more than half the book.

There is scarcely more action in Euphues and His England. Lyly deliberately avoids his opportunities for exciting adventure, for

it were tedious to write, for that whosoever hath
either read of traouailing, or himselfe vsed it,
can sufficiently gesse what is to be sayd.

(II, 34/24-27)

The reality Lyly is interested in depicting is the psychological, not the geographical. In the second book, Euphues and Philautus embark together for England. En route Euphues lectures Philautus on how to behave. The friends are entertained in England by a bee-keeper who also lectures Philautus, but in a more entertaining manner than Euphues did. The two friends again fall out because of love. Euphues, going to confess to Philautus that the misogynous tract

he wrote in Book I was invalidated by the splendour of English womanhood, learns that Philautus is in love with Camilla. Euphues is angered by his friend's vulnerability and Philautus disillusioned by Euphues's hypocrisy. Philautus seeks a reunion when he has lost all hope for Camilla. Philautus stays in England and weds another lovely lady, Francis. From a mountain hermitage in Italy Euphues writes another series of letters to his friends in England, together with a long panegyric on everything in that country, his 'Looking Glasse'.¹

The plots, of course, are parallel in the two books. There is more action in the second book than in the first, but in both Lyly seems to have been concerned with the processes of logic and communication. The novel is mainly a series of conversations, debates, discourses, soliloquies, sermons, and, of course, letters. The characters may occasionally enter or leave a room, sit down to or rise from a meal, fling out of their door or on to their bed, but these details of action disappear amid the stretches of discourse.²

Thus it comes as a shock in the first book when something important finally happens. Ferardo, Lucilla's father, conceived such an inward griefe that in short space he dyed, leaving Lucilla the only heire of his landes, and Curie to possesse them.

(I, 245/20-21)

The long self-justifying speeches are suddenly interrupted by a fact of hard, cold, unverbal reality. The quality of the marriage is suggested by the fact that no mourning for the father is mentioned, just the inheritance. It is Curie who is 'to possesse' the lands and Lucilla, despite her title as 'the only heire'. The fickle heroine is already suffering her punishment. By its bald statement, the death of Ferardo and the doom of Lucilla stand apart from the verbiage that pads them on all sides.³

Lyly is even more reticent on the fate of Lucilla:

but what ende came of hir, seeing it is nothing incident to the history of Euphues, it were superfluous to insert it, and so incredible that all women would rather wonder at it then beleue it, which euent being so strange, I had rather leaue them in a muse what it should bee, then in a maze in telling what it was.

(I, 245/21-26)

In inviting his readers to muse what Lucilla's fate 'should bee', Lyly may be aiming at moral engagement. Or after all his rhetorical discursiveness, Lyly may have tongue in cheek in suggesting Lucilla's future lies outside his purview. But Lucilla has become irrelevant the moment Euphues rejected her and what she stands for. Lyly will permit his characters to digress only so far as the digressions will provide illumination - straightforward or ironic - of the character's values.

As the title suggests, Lyly's central concern is with Euphues and through him, with the false wit. The physical behaviour of the characters is only symbolic of their problems in perceiving the world, systematising their experience, and responding with certainty and truth. The Eighteenth Century seems to have placed a different emphasis altogether on the book, ignoring the concern with wit and wisdom and concentrating instead on the surface moralising. So one Eighteenth Century edition promises

In these entertaining Letters, also, you have an Account of the miserable Death of Lucilla, very remarkable and well-worth your Reading.

(1718, Sig. A3^v)

The title was changed to reflect the change in emphasis, from The Anatomy of Wit to The False Friend and Inconstant Mistress, An Instructive Novel.⁴

Lyly's moralising is not that in the speeches of the priggish Euphues but between the lines, in the inadequacy of the

speeches and in the hero's smugness and inconsistency. By his apportioning of words in the death-notice, Lyly achieves a vital dramatic effect. He suggests the discontinuity between the words of the characters and the reality with which they are supposed to come to grips. In addition, he shows he is more interested in the motives and the moods of his characters than in their physical manifestation. He is more interested in the pool of impulses, checks, and judgements that lies behind a deed than in the deed itself. More than in motives Lyly is interested in man's attempts to rationalise his misdeeds and inconsistencies, his use of words and analogies and faulty logic to justify himself to others and - more often - to himself. Lyly is forced to reticence at the key points of action because the real topic of his novel is the deluding effect of language. Perception and the expression of truth are a function of 'musing', not of the rhetorician's 'maze-ing'.

Early in the first book Lyly observes that 'wit is the better if it bee the deerer bought: as in the sequels of this historie shall most manifestly appeare' (I, 185/21-22.) One can take the 'sequels' to refer to the second book as well as to the subsequent events in the first, given the continuity of the characters, Euphues, Philautus and Livia, and given the continuation of the euphuistic tone. In the second book, however, Philautus occupies the central position, not Euphues. By his patience, his humility and his perseverance in the face of disappointment, Philautus emerges as the more sympathetic figure of the two. Indeed it would appear that Euphues's title role was intended only to single him out for closer anatomising by the reader.⁵

Philautus would appear to be closer to Lyly's ideal than Euphues, if only because he learns to drop his pretensions. Nevertheless the Euphues ends on an uncertain note:

Euphues is musing in the bottome of the Mountaine
Silixsedra: Philautus marryed in the Isle of
England: two friendes parted, the one liuing in
the delightes of his newe wife, the other in
contemplation of his olde griefes.

(II, 228/9-12)

It would appear that Philautus is in the preferable position, if only because he is in the praised England while Euphues has removed himself frustrated to Italy. Philautus is meeting his social responsibility of marriage:

What Philautus doeth, they can imagine that are
newly married, how Euphues liueth, they may gesse
that are cruelly martyred. (II, 228/13-14)

There is enough sadness in Euphues's life to suggest here that Lyly does not represent in him the simple progress from false wit to wisdom but from one extremity to another, equally unsatisfactory. This tendency we will find characteristic of Euphues, and it seems evident here. His withdrawal from love and life disrupts what could have been an harmonious conclusion for all parties concerned. Lyly's feminine ideal in the novel, the wise, chaste, lovely Livia, lives on alone, destined to write sober and instructive letters to her friends for the rest of her life and then to lead apes in hell. In not pairing her off with Euphues except by pedantic correspondence, Lyly leaves an imbalance in his conclusion.⁶

Philautus's content is not complete, the narrator implies:

But were the trueth knowen, I am sure Gentlewomen,
it would be a hard question among Ladies, whether
Philautus were a better wooer, or a husband,
whether Euphues were a better louer, or a scholler.
But let the one marke the other, I leaue them both,
to conferre at theyre next meeting, and committe
you, to the Almightye.

(II, 228/25-31)

But he seems to be in the happier situation. The inconclusiveness of the ending is significant. It makes what we suggest is Lyly's basic point in the Euphues: that there is no simple formula for

Seven: The Desert

success and knowledge, that the business of living cannot be planned, ordered, or taught, and that the world we live in is characterised by nothing more than by inconsistency. This is the ironist's vision, of a world in which deserts and rewards, aims and achievements, appearances and realities, rarely coincide. The discordant near-harmony at the end of the Euphues proves of Lyly Professor Dyson's general observation, that 'neatness and predictability are precisely the qualities that any ironist will mistrust'. Lyly introduces Livia, first, so that Euphues's cold sobriety is a choice, not a necessity, and secondly, so that the possibility of a total harmony can shadow Euphues's choice of the alternative.⁷

... In the following pages we shall demonstrate that this ironic theme is what unifies the patches of satire and analogies, all the epigrams, that fill the composures of the various discourses in the Euphues. The only episode of the characters' conversation we occasionally gives in terms of an attractive relating relating the less attractive reality reality. It is most amusing to note the fact, frankness, etc. and imagine what it may be consequence that the descriptive epigrams presented the vision of the world they see in the epigrams. Thus Lyly's poetry describes the world as the ironist sees it. Lyly's poetry describes the world as the ironist sees it. Lyly's poetry describes the world as the ironist sees it. Lyly's poetry describes the world as the ironist sees it.

Seven: The Content

In his thesis on irony Kierkegaard numbers Socrates among that species of human beings with whom one is not content to remain with the external as such. The external always suggested an 'other', an opposite.... The outer and the inner did not form a harmonious unity, for the outer was in opposition to the inner, and only through this refracted angle is he to be apprehended.

(p.50)

The disparity between appearance and reality is not only the basic factor in reading irony but it is the essence of the ironist's vision. The ironist perpetuates in his art the duplicity he finds basic to the world. In the following pages we shall demonstrate that this ironic theme is what unifies the plethora of similes and analogies, all the topics, that fill the speeches of the various characters in the Euphues. The main topics of the characters' conversation are consistently given in terms of an attractive exterior belying the less attractive reality beneath. So we shall consider in order the love, friendship, wit, and language themes in the book to demonstrate that the deceptive appearance permeates the vision of the world Lyly has in the Euphues. Even Lyly's casual imagery confirms the Leitmotif, as the very elements combine in paradoxical, ambivalent, formations, the exterior belying the inner.¹

a) Love

Love is the dominant topic of conversation in the Euphues, but it is important to realise that it is more than just a topic of conversation. Love is just one area of life where man must be wary of being fooled by a false veneer and where the wit or the will can blur man's perception of reality. Moreover the two kinds of love dilemma in which Lyly's characters find themselves are versions of the basic ethical concerns of the book.²

First, the characters argue - usually with themselves - whether or not to love. Lyly is fair to a fault in providing both sides of the argument with evidence. The equivocal note upon which the novel ends seems not to have settled the debate, whether Philautus was wiser in having again risked his content by choosing to love and marry or whether Euphues was wise to have retreated to his celibate meditation in the valley. But Philautus is certainly the happier.

Lyly shows love to be the mixed thing it traditionally is. He shows the lover to be vulnerable to disappointment, even to physical discomfort, and, to be helplessly dependent upon another. But he also shows love to be enabling. From his drama we know where Lyly stood on the debate whether or not to love. The attractiveness of Alexander and Sappho lies less in their decision not to love than in their susceptibility to love, which they heroically repress in the public interest. Protea is more admirable than the coy maidens in Loves Metamorphosis because of her willingness and capacity to love. Moreover, in the Euphues most of the things said against love are not against love, properly speaking, but against a false brand of love, lust. This brings us to the second love-dilemma, whom to love.

Professor Jeffrey has well noted the importance of the love-debate in the Euphues, as at virtually every social gathering the

characters indulge in formal argument after the model of the questioni d'amore. The debate may be whether one should marry for love, wealth or beauty, or it may be whether one should choose one's love for wit, wealth, or beauty. In either case the wise decision will reject the false, superficial appeal in favour of the genuine inner merit. But again the love is more than idle conversation. The same choice is involved in the action of the plot. Lucilla and Euphues in choosing each other instead of continuing their fidelity to Philautus are fooled by false appeal. So the choices in love are allegorical representations of the choices among principles of life.³

Lyly introduces Venus and Vesta as the alternative principles of love but also of life. Euphues arrives in the corrupt city of Naples, 'the very walles and windowes whereoff, shewed it rather to bee the Tabernacle of Venus, then the Temple of Vesta' (I, 185/24-26). In distinguishing between 'walles and windowes' Lyly seems to be taking for granted the layers of reality and appearance, careful to prevent our possible doubts. There is also a significant distinction between temple and tabernacle. The tabernacle is a portable shrine or a temporary dwelling and as such, emblematic of an unfixed, wandering, inconstant goddess; the temple is a fixed shrine, appropriate to the constancy for which Vesta stands.⁴

In the debate whether or not to love, Vesta stands for virginity and Venus for the activity of love. Once Lyly's decision is made and loving ratified, then Vesta stands for the ideal within the context of loving, not virginity but chastity. So the love symbols echo the antitheses which we will later find in the discussion of wit and rhetoric and friendship, constancy and inconstancy, reality and a false appearance. The distinction between 'temple' and 'tabernacle' underlies the introduction of Euphues as 'a young sojourner'; as such he is inferior to Eubulus, 'an olde senior' (I, 138/29). Indeed the early Euphues prides himself on his mercurial unfixity:

demaunded of one what countryman he was, he answered,
 what countryman am I not? if I be in Crete, I can
 lye, if in Greece I can shift, if in Italy I can
 court it: if thou aske whose sonne I am also, I
 aske thee whose sonne I am not.

(I, 186/17-20)

The false lover is inconstant; the false wit is skittish and facile,
 we shall see. Venus is the emblem for both, in that falseness and
 facility are her way.

It is important to note, however, that Lyly neither suspends
 moral judgment on his characters nor makes his judgment explicit.
 Euphues's claim in the quotation above may seem impressive. It is
 for the reader to note that he claims only the more suspect and
 unattractive qualities of the Mediterranean temperament, specifically,
 the lying, shifting and 'courting' we shall find are the activities
 of the false wit. It is also for the reader to reject outright the
 flippant last line - 'if thou aske whose sonne I am also, I aske thee
 whose sonne I am not.' Euphues may be correct in claiming vices.
 But in claiming a multiple fatherhood he is just silly. Lyly is less
 critical of Callimachus, who in his prodigal phase is just
 'apparrelled in all colours, as one fitte for all companies' (II,
 20/2-3) and the penitent hermit Cassander (II, 24/18-26).

Lyly's distinction between the temple of Vesta and the tabernacle
 of Venus is followed by a paragraph which gives various ramifications
 of this basic distinction. Naples is

a courte more meete for an Atheyst, then for one of
Athens, for Quid, then for Aristotle, for a gracelesse
 louer then for a godly lyuer: more fitter for Paris
 then Hector, and meete for Flora then Diana.

(I, 185/28-32)

Naples can 'allure the minde to luste, or entice the hearte to
 follye' (1.28). Venus thus stands for lust but also for folly,
 atheism, the graceless loving represented by Paris and Ovid, the
 paganism of Flora. Vesta stands for love, wisdom, the idyllic life

of Athens, the learning of Aristotle, the heroism of Hector. The opposition of atheism to Athens and of Ovid to Aristotle may appear loose, but Ovid and atheism are probably considered to be forces opposed to the values of civilisation, anti-Christian, where the Greek is pre-Christian but highly civilised. The references to Flora and Diana are a pictorial version of the Venus-Vesta contrast, more secular, perhaps also in terms of civilisation and the anti-civilised. Ovid and Paris have their links to the myths of love, but the paragraph in general serves to broaden the love-distinction so that it stands as a principle of life.⁵

Lyly turns the Venus-Vesta antithesis to ironic use when his characters seem unaware of the context to which they refer.

Philautus soliloquises on the inaccessibility of Camilla:

The Pecoock is a Bird for none but Iuno, the Doue,
for none but Vesta: None must wear Venus in a
Tablet, but Alexander, none Pallas in a ring but
Vlysses Why then Philautus what resteth for
thee but to dye with patience, seing thou mayst
not lyue with pleasure. (II, 86/26-33)

The speaker seems unaware of the moral spectrum represented by Juno, Vesta and Venus, indeed of the redundancy of Pallas. So he assures himself:

there is no Venus but she hath hir Temple, where on
the one side Vulcan may knocke but Mars shall enter:
no Sainte but hath hir shrine, and he that can-not
wynne with a Pater Noster, must offer a pennye.
(II, 87/23-26)

Philautus implies here that his saint is Venus, not Vesta. Immediately his concept of love seems to coarsen. His first image is of shameful love, albeit legendary, Mars skulking to the tryst. His religious reference at the end is turned by the context to imply prostitution: payment succeeds where a request fails. Philautus may think he loves Camilla but the appeal is physical:

Oh beautie, such is thy force, that Vulcan
courteth Venus, she for comlinesse a Goddessse,
he for vglinesse a diuell. (II, 88/16-17)

What appears to be love is just lust; Philautus is still confusing his saints.⁶

Camilla, of course, is something of an ideal, constant to her Surlius, tolerant of Philautus, combining wit and wisdom, beauty and wealth - and she is English. She deserves better than Philautus's Neapolitan passion:

Philautus [he means] would thou haddest neuer liued in Naples or neuer left it. What new skirmishes dost thou now feele betweene reason and appetite, loue and wisdom, daunger and desire. (II, 89/9-11)

Euphuus describes the impediment Philautus's Naples education has brought him:

as one pleasing thy selfe in thine owne humour, or playing with others for thine owne pleasure, thou rollest all thy wits to sift Loue from Lust, as the Baker doth the branne from his flower, bringing in Venus with a Tortyse vnder hir foote, as slowe to harmes: hir Chariot drawen with white Swannes, as the cognisance of Vesta, hir birds to be Pigeons, noting Pietie: with as many inuentions to make Venus current, as the Ladies vse slights in Italy to make themselues counterfaite. (II, 98/18-25)

Philautus, in the 'Naples way' of courting it, is trying to disguise his lust as love, his Venus as Vesta.

Camilla, though, is not one of the false or coy women Philautus is accustomed to:

The willing resistance of women was ye cause yt made Arellius (whose arte was only to draw women) to paynt Venus Cnydia catching at the ball with hir hand, which she seemed to spurne at with hir foote. (II, 131/24-27)

Camilla's truthfulness aligns her with Vesta. She does not indulge in any of the teasing Pridus suffers from Iffyda. Camilla rejects Philautus outright:

I sweare, by hir whose lyghts can neuer dye, Vesta,
and by hir whose heasts are not to be broken, Diana,
that I will neuer consent to loue him, whose sight
(if I may so say with modestie) is more bitter vnto
me then death. (II, 140/1-4)

Her mixed metaphor at the end of the quotation makes more sense than Bottom's; it conveys her omnisensual distaste for Philautus's kind of 'love.' Still, she signs her letter 'thine, if thou leaue to be mine' offering him friendship if he makes no further demand upon her.⁷

Despite the example of Iffyda, Euphues writes that English women are not followers of the Venus way of love/life:

they lyue not by shaddowes, nor feed of the ayre,
nor luste after winde. Their loue is not tyed to
Art but reason, not to the precepts of Ouid, but to
the perswasions of honestie. (II, 153/20-22)

Ovid is like Venus a symbol of the false love, lust, and the false wit, specious rhetoric. Philautus's final marriage to the English woman, Francis, signifies his purging of the Neapolitan 'love' and the realisation of genuine sentiment, free of false veneer, even - as the narrator's implications of cuckoldry may suggest - free of unrealistic promises.

Philautus's attempts to disguise his lusts as love are part of a general tendency of the lovers in the Euphues to idealize their loves. Because his concern is to define the reality beneath the appearance, Lyly deromanticises. So where the lovers praise their ladies in imagery of flowers, Lyly also remembers the ephemerality of the bloom and the presence in the rose of the thorn as well as the blossom.⁸

Lyly seems always aware of the wilful element in falling in love. The point is suggested in the ambiguity at the end of the following quotation, from Euphues's advice to Philautus not to love the most beautiful:

For wel I know that a fresh colour doth easily dim
 a quicke sight, that a sweete Rose doth soonest pearce
 a fine sent, that pleasaunt sirropes doth chiefeliest
 infecte a delicate taste, that beautifull woemen do
 first of all allure them that haue the wantonnest eyes
 and the whitest mouthes. (II, 82/6-10)

But Euphues counsels a ridiculous extreme:

Thou must chuse a woemen as the Lapidarie doth
 a true Sapphire, who when he seeth it to glister,
 couereth it with oyle, & then if it shine, he
 alloweth it, if not, hee breaketh it: So if thou
 fall in loue with one that is beautiful, cast some
 kynde of coulour in hir face, eyther as it were
 mislykinge hir behauiour, or hearing of hir light-
 nesse, and if then shee looke as fayre as before,
 wooe hir, win hir, and weare hir. (II, 82/21-27)

He advises the replacement of one appearance with another, not the
 baring of the reality.

Lyly undercuts the pretensions of Lucilla's various 'loves'
 by presenting them in terms of appetite. When she first meets
 Euphues her father has left her 'to feast Philautus hir friend,
 with al kindes of delights & delicates, reseruing onely hir honestie
 as the chiefe stay of hir honour' (I, 200/2-4). Euphues goes along
 for the supper but is 'fed of one dish which euer stode before him,
 the beautie of Lucilla' (I, 201/6-7). Lucilla's attraction to him
 causes her 'to irie in the flames of loue' (I, 205/4-5), a conventional
 metaphor for the heat of love but also smacking of the kitchen stove.
 At this point in the novel the appetite and flame imagery may seem to
 be the narrator's humorous touch in describing love, but the
 perspective provided by subsequent events shows the imagery to be
 truer than just convention. It establishes a lust, a physical
 attraction, rather than the spirituality or steadily developing
 affection that is true love, such as that between Francis and
 Philautus. Flames and appetite are associates of lust, not love.⁹

A variation on the usual association between fire and lust is Lyly's insistence that love can be kept under control if the will is strong enough. His Alexander and Sapho proved as much. The Euphues, too, abounds with passages which ironically suggest that the lovers who are under the control of their passion have abandoned themselves to it. So in the quotation on the last page, it can be the wantonnest eyes that fall in love, and the whitest mouths (the most eager), or the wantonnest eyes and most eager mouths that attract love. In either case this fast kind of love is firmly implied to be a matter strictly of the senses. Only by ignoring the imagery links and the over-all tone and the course of events could Lyly be said to be following thoughtlessly and uncritically the convention of love entering at the eyes. The convention is his starting point, perhaps, but he is careful to add the more naturalistic distinction between love and lust, between lover struck in the eye and lover foaming at the mouth. Here the ironist implies that the love-fires can be controlled before the passions destroy completely the lover:

as fire getting hould in the bottome of a tree,
 neuer leaueth till it come to the toppe, or as
 strong poysen Antidotum being but chafed in the
 hand, pearceth at the last the hart, so leue
 which I kept but low, thinking at my will to
 leaue, entred at the last so farre that it held
 me conquered. (II, 52/10-15)

The laissez-faire which the speaker confesses - 'thinking at my will to leaue' - explains his succumbing to his passion; he rejected the antidote of reason.

Lyly includes all the conventional pains of love. It is a fever (II, 52/6), it is a sting (II, 48/1-7), but it is - in the Anatomy - rarely 'a prettie thing.' Even more shattering to the

lover's dignity, it is a trap. Most frequently, the lover is a caught fish. Here Lucilla replies to Ferardo's suspicions about her lover, but the words apply allegorically to her attitude towards love as well:

Deere Father Ferardo, although I see the bayte
you laye to catch me, yet I am content to swallowe
the hookke. (I, 230/35-36)

Lucilla advises Euphues not to 'angle for the fishe that is already caught', once she has rejected him for Curio. He replies:

But in my minde if you bee a fishe you are either
an Ele which as soone as one hath holde of hir
taile, will slippe out of his hand, or els a
Mynnowe which will be nibbling at euery baite
but neuer biting. (I, 239/15, 34-37)

Euphues's imagery makes Lucilla's kind of love the trapping variety, but it also implies the insubstantiality and dissatisfaction held to be inherent in lust.¹⁰

The fishing analogy also includes the implication of trickery, as the lover is 'caught' by a false appeal. So Lucilla is in the position of the fisherman:

Lucilla seeing him in this pitifull plight and
fearing he would take stande if the lure were not
cast out, toke him by the hand and wringing him
softely with a smiling countenance (I, 224/26-28)

- reels him in. The 'lure' is her physical allure, the bait for the luster. Twice Euphues uses the phrase 'to swallow a Gudgeon' for deception in love, to warn Philautus and to admit to Lucilla he himself was deceived. Lucilla's beauty is a 'bayte' as tantalising to the misguided Philautus as grapes to a goose (II, 87/18, 21-22). Philautus suspects Euphues of 'play with the bayte' (II, 92/9) in succumbing to the charms of the English women; his image reveals Philautus still unable to distinguish between love and lust. The narrator echoes Philautus's own words in declaring that he 'euer as

yet but played with the bait' (II, 104/18), has not, in other words aspired to love.¹¹

Fidus may be punning on 'bait' here:

you shall not thinke my wit to smell of the wine,
although in my opinion, such grapes set rather an
edge vpon wit, then abate the point. (II, 55/3-5)

Man's wit is his guard against intoxication by wine or by the woman's 'bait'. He soon accuses Iffyda with

craft to put me out of doubt, hauing bayted
your hooke both with poyson and pleasure, ...
myngling sweete sirroppes with bytter dregges.
(II, 56/20-23)

The wit can help to deceive man into lusting, though, by leading him to believe in the appearance of sweetness. Here is Philautus arguing himself into the morally weak position:

Knowest thou not, that Fish caught wt medicines, &
women gotten with witchcraft are neuer wholesome?
No, no, the Foxes wiles shal neuer enter into ye
lyons head, nor Medeas charmes into Philautus heart.
I, but I haue hard that extremities are to be vsed,
where the meane will not serue, & that as in loue
ther is no measure of grieffe, so there should be no
ende of guile, of two mischiefes the least is to be
chosen, and therefore I thinke it better to poyson
hir with the sweet bait of loue, then to spoile my
selfe with the bitter sting of death. (II, 108/22-30)

The unity of the examples lies in the stupefying, false 'lure' in love. And - considering Philautus's arbitrary distribution of 'sweet' and 'bitter' in the last sentence and his use of slippery logic to arrive at his predisposition - the stupefying false 'lure' in rhetoric.

If the discrimination between love and lust is one test Lyly gives his characters and his readers, another is the temptation to reject love altogether. Euphues's decision to abandon the arena of love is his choice between the alternatives of the life of love and the good life, celibate study and labour. Euphues makes his choice after losing Lucilla:

6) Friendship: A foolish Euphues, why diddest thou leave Athens the nurse of wisdom, to inhabit Naples the nourisher of wantonness? Had it not bene better for thee to haue eaten salt with the Philosophers in Greece, then sugar with the courtiers of Italy? (I, 241/2-5)

The choice between love and the good life is often expressed in terms of love at odds with learning:

Secondly, as supper being ended, the order was in Naples that the gentlewomen would desire to heare some discourse, either concerning loue or learning. (I, 201/9-11)

We shall suggest later that to Lyly 'the good life', learning without love, is as false an ideal as lust is. Lyly would maintain that love is the true good life. Lust is one false appearance of love and the hermit's lonely scholarship another. Essential to Lyly's ethic is the warning not to throw out the humanising baby, love, with the bath-water, lust.

b) Friendship

The theme of appearances and reality in Iyly's discussion of friendship parallels its appearance in the discussion of love in two respects. Given the closeness of love and friendship, this is predictable. First, as there is a true and a false appearance of love, so there are true and false appearances of friendship. Secondly, as the false lover uses either the false appeal of physical beauty to allure his victim or the specious lies of false words to persuade, so the false friend will disguise his real aims in falsely friendly language. The false friend is selfish, as are false lovers - such as the various coy and rapist 'lovers' in Loves Metamorphosis. The falseness of the central friendship in the Euphues, that of Euphues and Philautus, is emphasised by comparison with the generous friendliness of Fidus and Surlus towards the two Italian visitors.¹²

The most obvious breach in the central friendship is Euphues's theft of Lucilla from Philautus:

Yes Euphues, says Euphues, where loue beareth sway,
friendshippe can haue no shew: as Philautus brought
me for his shadowe the last supper, so will I vse
him for my shadow till I haue gayned his Saint.
(I, 209/31-34)

In his 'friendshippe can haue no shew' Euphues means that friendship disappears when love becomes an issue between friends. But the word also suggests that Euphues's friendship has been only a show, if it can so easily be dislodged. Moreover, the ambiguity of the word suggests Euphues's utter dishonesty, for he goes on to maintain a 'show' or false pose of friendship to gain access to Lucilla. His words are as slippery as his commitments. In the religious echo of the second half of the quotation Euphues unwittingly associates himself with Judas and Philautus with the Christ figure, innocent, sacrificed. 'Saint' is conventional for one's mistress. The allusion is all the more revealing when we recall the appetite

imagery which attended Euphues's and Lucilla's first meeting. Through the irony behind his words Euphues's breach of friendship is compared to an act of blasphemy. Euphues soon asks himself,

Wilt thou violate the league of fayth, ... Shal
affection be of more force then friendshippe,
loue then law, lust then loyaltie?

(I, 210/1-3)

By now we know his 'affection' to be a euphemism. He breaks faith in both senses of the word. More important, his violation of the friendship is all the more serious and culpable because he shows from the beginning his specific awareness of its wrongness and its implications. Finally, perhaps lyly prefigures Euphues's fate in his ambition to gain Philautus's saint. He gains not just the saint (the woman) but the sacrifice, when he is himself rejected for Curio.¹³

From the outset Euphues's friendship for Philautus seems cold and unaffectionate. Euphues confesses his motives:

I haue red (saith he) and well I beleue it, that
a friend is in prosperitie a pleasure, a solace in
aduersitie, in grieffe a comfort, in ioy a merrye
companion, at all times an other I, in all places
ye expresse Image of mine owne person. (I, 197/3-9)

So it is no surprise that Euphues tries to reshape Philautus in his own image. His interest is from the first selfish:

Waying with my selfe the force of friendship by the
effects, I studied euer since my first coming to
Naples to enter league with such a one, as might
direct my steps being a straunger, & resemble my
manners being a scholler. (I, 198/16-20)

The narrator muses - with Chaucerian uncertainty -

whether he were moued by the courtesie of a young
gentleman ... or inforced by destenie: whether
his pregnant wit, or his pleassant conceits wrought
the greater liking in the minde of Euphues I know
not for certeyntie. (I, 196/32-33)

One searches in vain for 'pregnant wit' in Philautus, though; Euphues's attraction is not a kindred spirit, but personal convenience. The friendship is based on a false appearance of kinship in spirit:

Doth not the sympathy of manners, make the
conjunction of mindes? Is it not a by woord,
like will to like? (I, 197/20-21)

The scholar Euphues and the lover Philautus prove to have been irreconcilable opposites.¹⁴

When Euphues explains to Philautus his desire for a friendship, he lists classical examples of true friends (I, 198/22-23). The suggestion is that for Euphues the need for a friend is something learned but not felt. The siron continues:

But Euphues showed such entyre loue towards him, that he seemed to make small account of any others, determining to enter into such an inuincible league of friendship with him, as neyther time by peecemeale should empaire, neither fancie vtterly dissolve, nor any suspition infringe. (I, 196/35-197/3)

Subsequent events place a considerable weight on the 'show' in Euphues's friendship. His friendliness is suspect from the outset. Indeed at no point in the narrative does Euphues's friendship for Philautus pass a close analysis. To determine its falseness is part of Lyly's test of the reader.¹⁵

Euphues considers friendship as strictly to his advantage:

Can any treasure in this transitorie pilgrimage, be of more valewe then a friend? in whose bosome thou maist sleepe secure without feare, whom thou maist make partner of all thy secrets without suspition of fraude, and pertaker of all thy misfortune without mistrust of fleeting, who will account thy bale his bane, thy mishap his misery, the pricking of thy finger, the percing of his heart. But whether am I carried? (I, 197/11-17)

In deceiving Philautus to win Lucilla Euphues shows that his friendship is as unilateral in practice as his words here suggest. At the time, of course, he probably meant these words. Lyly's irony is often

sympathetic towards the man whose words lead him on in ignorance of his weakness and of future tests. Hence the possessiveness in Euphues's idea of friendship:

I will therefore haue Philautus for my pheere, and by so much the more I make my self sure to haue Philautus, by how much the more I view in him the liuely Image of Euphues. (I, 197/25-27)

It is of course, only in adversity that Euphues returns to Philautus. To win Lucilla Euphues takes Philautus as his shadow.¹⁶

Euphues is particularly comical after his deception of Philautus has broken their friendship. It is Euphues who is attacking Philautus here:

Hate thee I will not, and trust thee I may not:
Thou knowest what a friende shoulde be, but thou wilt neuer liue to trye what a friend is. Farewell Philautus, I will not stay to heare thee reple, but leaue thee to thy lyst, Euphues carieth this Posie written in his hande, and engrauen in his heart. A faithfull friend, is a wilfull foole. (II, 103/9-14)

Euphues displays the aggressive self-unawareness one often finds in the personae of Swift. Euphues pretends his aggressiveness is that of the reformer. Coming to retract his Cooling Card, Euphues gives Philautus more advice:

But why should I set downe the office of a friend, when thou like our Athenians, knowest what thou shouldst do, but like them, neuer dost it. (II, 100/13-15)

Friendship now to Euphues is the giving of advice. Lyly undercuts Euphues's advice by making him grotesquely self-unaware:

I was neuer eyther so wicked, or so witlesse, to recant truethes, or mistake coulours. (II, 100/16-17)

I was neuer wise inough to giue thee counsaile. (II, 102/29-30)

Euphues goes to renew his friendship with Philautus,

casting in his minde the good he might doe to
Philautus by his friendship, and the mischief
 that might ensue by his fellowes folly.

(II, 152/13-14)

By now one suspects Euphues's sense of his friend's 'good'.

Euphues sets ludicrous terms for the renewal of their friendship:

But this take for a warning, if euer thou iarre,
 when thou shouldest iest, or follow thine owne will,
 when thou art to heare my counsayle, then will I
 depart from thee, and so display thee, as none that
 is wise shall trust thee, nor any that is honest
 shall lyue with thee.

(II, 152/33-36)

This is a cruel extreme of Philautus's claim to 'have discharged the
 duetye of a friend, in that I haue not wincked at thy folly' (II, 94/
 14-16). Friends may have been expected to correct weakness, but not
 with Euphues's vengeful zeal.¹⁷

Euphues's insistence that Philautus not 'follow thine owne will,
 when thou art to heare my counsayle' recalls his earlier sense that
 friendship is possession. Euphues may claim to 'know there must be
 a meane' in all things (II, 152/28) but there is surely none in his
 insistence 'that thy lyfe shall be leade by my lyne' (II, 152/29).
 To Euphues, for Philautus to 'heare' his counsel is for him to need
 to obey it. Lyly must be ironic when Euphues claims, 'I am as
 willyng to bee thy friend, as I am to be mine owne' (II, 152/31-32),
 and when he signs his letter to Philautus, 'Thine euer to vse, if
 thou be thine owne' (II, 154/5-7). Euphues's aim is to command
 Philautus's will completely, not to let him be his own man. Euphues
 may not be insincere, but he most certainly is self-unaware and
 ridiculous in his misconception of the rights and responsibilities
 of friendship.

Lyly also has his fun at Philautus's expense. He does not
 really have the choice he pretends to make here, as Camilla has
 already rejected him:

Ah my good friende Euphues, I see nowe at length,
 though too late, yt a true friend is of more price then
 a kingdome, and that the faith of thee is to be preferred,
 before the beautie of Camilla. (II, 142/5-7)

He talks himself into overlooking his earlier treatment by Euphues:

For as saffe being is it in the company of a
 trustie mate, as sleeping in the grasse Trifole, where
 there is no serpent so venomous that dare venture.
 (II, 142/8-10)

Nor do his images flatter Euphues or promise lasting comfort here, as
 Philautus assures himself Euphues will forgive him:

Lions spare those yt couch to them, the Tygresse
 biteth not when shee is clawed, Cerberus barketh
 not if Orpheus pipe sweetly, assure thy self that
 if thou be penitent, he will bee pleased: and the
 old friendship wilbe better then the newe.
 (II, 142/31-34)

The vicious and infernal analogies reflect upon Euphues's earlier
 behaviour; the last sentence promises little.¹⁸

But at their worst Philautus's faults are only reminders of
 the greater ones in Euphues. From the moment he is gulled by Euphues
 to the moment he marries his Francis Philautus lacks the complexity
 and courtly insincerity that makes the mind of Euphues a fascinating
 subject for anatomy - and rejection.

c) Wit

Much of the popularity of the Euphuës derived from its promise to enhance the wit of its reader, in an age when books of instruction in manners and in verbal style were in vogue. When the Euphuism of the novel spread as a conversational fad, only the superficial elements of the style were adopted. What was missed was the playful tone of the style, its deliberate extravagance and comic intention, and the ironic spirit of test in which it is presented in the Euphuës. The rhetoric, argument and wit which Lyly presents was not intended for mechanical repetition, we suggest, but was set forward to be evaluated, judged for logical and moral adequacy, its points of error to be rejected.¹⁹

The reader of the Euphuës must be on the alert for two kinds of falseness in the style of the narrative. The book may appear to be of a uniform quality of 'wit' but the appearance is often false. The reader is to distinguish - as the characters occasionally do themselves - between the true wit and the false wit and also between the true wit and the will.

The distinction between wisdom and its false counterfeit, wit, is maintained throughout the book. Euphuës is introduced as possessing an abundance of wit and a notable deficiency in wisdom:

This younge gallant, of more wit then wealth, and yet of more wealth then wisdom, seeing himselfe inferiour to none in pleasant conceits, thought himselfe superiour to al in honest conditions.

(I, 184/9-11)

The wit is a mere matter of 'pleasant conceits', an appearance of substance, as it were, but the wisdom is a matter of 'honest conditions', real substance.

The mere wit was a recognisable type in Renaissance letters, particularly in the literature which followed the theme of the prodigal son, gifted but spoiled. Lyly's narrator defines him well:

I go not about (gentlemen) to inueigh against wit, for then I wer witlesse, but frankely to confesse mine owne lyttle wit, ... But this I note, that for the most part they stande so on their pantuffles, that they be secure of perills, obstinate in their owne opinions, impatient of labour, apte to conceiue wrong, credulous to beleue the worst, ready to shake off their olde acquaintaunce without cause, and to condempne them without colour. (I, 196/17-28)

Commentators have always remarked upon the appropriateness of the description to the early Euphues. What is less obvious is the fact that the supposedly wise, educated, chastened Euphues of the later stages of the novel still is fitted by most of the description, impatient of romantic experience if not labour, and standing on his scholarly pantuffles instead of the coloured ones of court, but still secure of peril, obstinate in his own opinion, apt to conceive wrong, ready to shake off his old acquaintances without cause (Philautus and Livia), and credulous to believe both the worst (about Philautus) and the best (about the English). Particularly in the business of loving and in his humility, the tolerance of disagreement and the tentativeness of his own judgment, Philautus shows himself progressing from wit to wisdom, where Euphues swings from the flippant false wit to an equally deficient false appearance of wisdom.²⁰

The false wit is facile. Hence Lyly suspects 'fine phrases, smooth quipping, merry taunting, vsing vaine iesting without meane, & abusing mirth without measure' (I, 184/13-16), and approves 'the olde sayed sawe, and not of lesse truth then antiquitie, that witte is the better if it bee the dearer bought' (I, 185/20-21). Euphues criticises his school's stress on *ex tempore* speech-making when he has come to value 'the profitablenessse of premeditation' (I, 271/19) more than his former glib skill in wordplay and rhetorical trickery. Wisdom is based on an assimilation of lore and experience and thought. But as important an element as the sobriety advised in the first quotation in this paragraph is the element of moderation.²¹

The false wit is even called 'wicked' (I, 184/29) because Lyly is always close enough to the allegorical tradition that his specific topic can represent a life style or principle of conduct. Thus Lucilla's choice among the three men in her life can be seen as a choice among three kinds of wit, three degrees of falsity, as it were. She explains her choice of Euphues over Philautus:

Is not the Dyamonde of more valewe then the Rubie,
because he is of more vertue? Is not the Emeraulde
preferred before the Saphyre for his wonderfull
propertie? Is not Euphues more prayse worthy then
Philautus being more wittie? (I, 206/20-23)

Lucilla chooses the flashy wit of Euphues over the less pretentious wit of Philautus. Her jewel analogies - though not without traditional justification - are somewhat arbitrarily chosen. The fact that both analogies are from the same 'topic' suggests her fixity, her inability to find a wider ranging justification for her choice. Finally the implication is that Euphues's wit is of the jewel's character, tangible, gaudy, of superficial merit only.²²

In rejecting Euphues for Curio Lucilla completes her removal from wisdom to the empty allure of the worthless. Curio has nothing to offer her but his physical availability. He is a man 'of lyttle wealth and lesse witte' (I, 237/8). Where Euphues won Lucilla by 'bewitching' her with his 'wit', Curio 'enchanted' her when he 'haunted' her during Euphues's banishment from Ferardo's house (I, 237/9). It is his physical presence, his physicality, not even physical handsomeness, that wins her for Curio. Even his name suggests Curio's association with an extreme of falseness and emptiness in wit. Wherever Lyly uses 'curious' or its derivatives in the Euphues it is in the sense of excessive fineness, fastidiousness, triviality or false allure. So Euphues rhapsodises blindly on

Luia, Luia, thy courtly grace wtout coyenes, thy
blazing beauty without blemish, thy curteous demeanour
without curiosity, thy sweet speach saoured wt wit.

(I, 212/35-37)

Curio is an extreme of the false wit, Euphues's glib and ingenious wit extended into witlessness.²³

Lucilla's choice of Euphues (as his of her) is attraction to a false beauty. Lucilla's physical beauty is a parallel to Euphues's wit in that it is her chief claim to social admiration and it is a superficial, deceiving quality. Even the lovestruck Philautus admits that Livia 'is a wench of more witte then beautie, Lucilla of more beautie then witte' (I, 214/22-23). In preferring Lucilla over Livia Euphues succumbs to a false appeal, but he does again in rejecting Livia for study. In the warning that 'beauty allureth the chast minde to lone, & the wisest wit to lust' (I, 212/25), wit stands parallel to beauty as a physical and false appeal.²⁴

The most dangerous element in the false wit is his self-content, his delusion of sufficiency. So Eubulus leaves Euphues:

But alas why doe I pitie that in thee which thou seemest to praise in thy selfe. And immediately he wente to his owne house, heavily bewayling the young mans unhappinesse.

(I, 195/11-12)

Euphues is 'happy' (pleased) because he does not realise the emptiness of his wit. So his 'happiness' or self-content is the course of his 'unhappiness', his unfortunate state, preventing his maturing into wisdom. Euphues later admits, 'yes, man the more wittie he is ye lesse happy he is' (I, 212/29-30), in a context of waste and sterility:

The vine wattered with wine is soone withered, ye blossom in ye fattest ground is quickly blasted, the Goat ye fatter she is the lesse fertil she is.

(I, 212/27-29)

Overabundant fortune (hap) leads to misfortune (mishap).²⁵

In the confusion of wit and will the false wit has his logic blurred by his predisposition. This characteristic is an extension of the wit's uncritical attitude towards himself; he sees only what he wants to. He remembers for rhetorical quotation only what is

convenient to his designs. Throughout the book Lyly shows his disagreement with Euphues's early confidence that 'a perfecte wit is neuer bewitched with leaudenesse, neyther entised with lasciviosnesse' (I, 193/23-24), at least with Euphues's claim to be the 'perfecte wit'. Indeed the wit-bewitched phrase is soon used to describe Euphues succumbing to the beauty of Lucilla. Here Euphues may mean to express the security, unaffectedness, of the wit, but his wording may suggest Lyly's point, the will can shape the perception:

No, no, it is ye disposition of the thought yt altereth ye nature of ye thing. (I, 193/18-19)

So Eubulus pities Euphues for not realizing 'if thy wit encline to wilfulnes, that thy wealth will doe thee no great good' (I, 195/6-7). His 'wealth' refers to his patrimony but also to his natural gifts, the facile he is wasting. As usual Euphues finds his own faults in Philantus: 'thy will hangs ⁱⁿ the lyghte of thy witte' (I, 236/23). Renaissance psychologists were conscious of the distorting powers of the will.²⁶

Once the wit comes to serve the will, its apparent benefits are undermined by more real dangers:

What is hee Euphues that knowing thy witte, and seeing thy folly: but will rather punish thy lewdnesse, then pittie thy heauinesse?

- The underlying wit is ^{not} evident when the action is foolish; the road to hell is paved with false appearances -

To true it is that as the Sea Crabbe swimmeth alwayes agaynst the streame, so wit alwayes striueth agaynst wisdom: And as the Bee is oftentimes hurte with hir owne honny, so is wit not seldome plagued with his owne conceipte. (I, 208/5-13)

Two paragraphs later the narrator refers to 'the Apple in Persia, whose blossome saureth lyke Honny, whose budde is more sower then gall.' Lyly's vision is of a world in which gifts can turn against the possessor and appearances not to be trusted; his own style is true to that world.

The extravagance of Lyly's style seems to contradict the author's frequent insistence upon moderation and particularly, where wit is concerned, discipline. Constantly Lyly casually places 'wisdom' in syntactic opposition to 'wildnesse', for example, as in II, 23/6-7, or will suggest a graduation from 'witte' through 'warinesse' to 'Wisedome' (II, 17/23-24), the casualness with which he makes these points suggesting how basic the idea is to him.

Richard Flecknoe considered 'Wit being an exuberant thing, like Nilus, never more commendable then when it overflowes', but Lyly knew the dangers of an overflowing Nile and he requires his readers to remain critical of the illogical 'wit' in his Euphuism.²⁷

d) Nature and Nurture

The fourth topic of the characters' conversation in the Euphues that continues the theme of appearance belying reality is the relative powers of nature and nurture. In the first book the debate centres upon the necessity for wit to mature into wisdom, the natural gifts of facility ripening into a cultivated moral sense. In the second book the problem is mainly whether natural responses are improved by sophistication, so the discussion is often about the opposition of nature and art.

Both books are didactic in form. The conversation is rarely anything other than a formal discourse or debate. The soliloquies are as formal and dialectical as the dinner-table arguments - and the conclusions as predictable. The letters at the end of the first book and the panegyric of England at the end of the second are clearly intended to appear didactic in their function. The second book is as didactic as the first, although it introduces a new kind of instruction in the inset romances, bits of autobiography or parable in which the speaker reiterates the lesson either of false love or of false wisdom.²⁸

The spirit of the book, however, would appear to be anti-didactic. Lyly's use of didactic form is so extravagant that it demands to be taken - not lightly - critically. So Lyly compounds his use of the inset story until at one point (II, 19) he is telling the reader of Euphues telling Philautus of the hermit Cassander telling Callimachus of the second Cassander's father's deathbed advice to his son.

The lesson does not get through, not because of the long chain of command but because in the Euphues Lyly's characters seem unable thoughtfully to assimilate advice, in other words, to learn from someone else's experience.²⁹

The first sentence of the first book distinguishes between what the individual has at birth and what he adds to his qualities as he matures:

There dwelt in Athens a young gentleman of great patrimonie, & of so comely a personage, that it was doubted whether he were more bound to Nature for the liniaments of his person, or to fortune for the encrease of his possessions. (I, 184/1-4)

As usual, the physical appearance ('personage') is associated with material possessions, like the inherited 'patrimonie' and like the facile wit to which maturity must be added. The contrast between nature and nurture continues throughout the first book, usually with the implication of a debate, whether or not 'nurture' has the power to alter 'nature'.

Often Lyly uses wax as a symbol of the educability of man. Here, however, the seeming malleability of Euphues in the first part of the quotation is contradicted by the implication of his stubbornness in the latter part:

Euphues, whose witte beeing lyke waxe apte to receiue any impression, and hauinge the bridle in hys owne handes, either to vse the raine or the spurre, disdayning counsayle, ... (I, 185/3-5)

The passivity of the wax is contradicted by the independence of the riding image, which is confirmed a few lines later when Euphues

preferring fancy before friends, & his present humor, before honour to come, laid reason in water being to salt for his tast, and followed vnbrideled affection, most pleasant for his tooth. (I, 185/9-11)

The unbridled tooth, so to speak, signifies the absence of discipline. But it also signifies the absence of self-control, even where there may appear to be self-control ('hauing the bridle in his owne handes, either to vse the raine or the spurre'). Euphues's malleability, his susceptibility to 'nurture', is another illusion, belied by first, his disdain for others' counsel and secondly, by his own self-deception.

Nurture is only effective in early childhood, the narrator suggests:

When parents haue more care how to leaue their children wealthy then wise, & are more desirous to haue them maintaine the name, then the nature of a gentleman: when they put gold into the hands of youth, where they should put a rod vnder their gyrdle, when in steed of awe they make them past grace, & leaue them rich executors of goods, & poore executors of godlynes, then is it no meruaile, yt the son being left rich by his fathers Will, become retchles by his owne will. (I, 185/11-19)

The basic contrast here is in appearance and reality, between 'the name' of the gentleman, with its false trappings of wealth, and 'the nature' of the gentleman, with such virtues as discipline ('a rod vnder their gyrdle': backbone or spanking) and control over his 'will'. Unless the malleability is invested in the beginning it is ineffective. Unless the parent early disciplines the child, education is hopeless. But Lyly clearly shows the child's unwillingness to heed an old man's advice, not just in Euphues's disdain for Eubulus but in the sermons of fathers to young sons throughout the second book. The malleability seems indeed to precede the earliest advice, so that if the child is headstrong to begin with, he remains so.³⁰

In a book that pretends to be educative, then, Lyly's recurring theme is the futility of education, its superficiality, so to speak. However insistent and convincing the sermons, the advice only helps if the character is already predisposed to that advice. Otherwise its effect is either anger or sleep.³¹

As we shall demonstrate in our discussion of Lyly's kinds of irony, the characters' displays of learning are really displays of unthinking half-learning, their skill in logic and debate only the skills of memory, sophistry, or illogic, learning without understanding. Callimachus reapplies an image from Lyly's epilogues and prologues:

as the Torch tourned downewarde, is extinguished
with the selfe same waxe which was the cause of
his lyght: so Nature tourned to vnkindenesse, is
quenched by those meanes it shoulde be kindeled.

(II, 18/5-8)

The learning of Lyly's characters does not illuminate their vision, but obscures it. For the characters use their learning and their rhetoric to justify decisions that their fancy has already made for them, not to work out the decision. Lyly sees man as an uncontrollable complex of whim, fancy, and rationalisation; what man needs is not education but self-knowledge and humility.

Euphues's soliloquies are splendid examples of nurture spoiled by and spoiling the character's smug nature. Here he justifies his abandonment to Lucilla:

hast thou not redde Euphues, that he that loppeth
the Vine causeth it to sprede fairer? that hee
that stoppeth the streame forceth it to swell
higher? that he that casteth water on the fire
in the Smithes forge, maketh it to flame fiercer?
Euen so he that seeketh by counsayle to moderate
his ouerlashinge affections, encreaseth his owne
misfortune. (I, 209/1-6)

Who so is blinded with the caule of beautie,
decerneth no coulour of honestie ... If Philautus
had loued Lucilla, he woulde neuer haue suffered
Euphues to haue seene hir. Is it not the praye
that entiseth the theefe to ryfle? Is it not
the pleasaunt bayte, that causeth ye fleetest
fish to bite? (I, 210/6-13)

In blaming everyone but himself Lyly shows he is blinded by the surface (physical, not moral) beauty of Lucilla and also by the surface of his own learning, proverbs and phenomena memorised and forced to serve his predisposition. Euphues's conclusion to the paragraph rings truer than he knows:

Did Philautus account Euphues to simple to decypher
 beantie, or superstitious not to desire it? Did
 he deeme him a saint in reiecting fancie, or a sette
 in not discerning?

Thoughte hee him a Stoycke that he would not bee
 moued, or a stocke that he coulde not?

(I, 210/14-19)

Lyly gives Euphues a rare one-sentence paragraph - at the end of the quotation - to imply the separate fashioning, a simple pun on 'Stoic' and 'stock', not really related to the context. Its isolation even suggests the wrongheaded pride Euphues takes in his wit. Of course, the point about Euphues's dilemma lies in a different pun altogether, the 'will' implied in his arbitrary distinction between 'would' and 'could'. He is eager to convince himself of his helplessness.³²

There is thus a considerable sophistication in the thought processes represented by Lyly's soliloquies. They do show an 'examination of a single mind possessed by contrary passions', as Professor Barish has demonstrated: 'His syntax aims at unravelling the complexities that inhere even in apparently simple things.' But more than just confusion the soliloquies show the action of pre-disposition, the wilful selection of detail and argument and even wilful omissions, the will obscuring the perception and the reason. Lyly ridicules the education that lends itself to such abuse.³³

More than a didactic work the Euphues is a warning against the dangers of didacticism. The most effective and palatable sermoniser is Fidus, and he not just because of his 'gentle humanising wisdom' or the fact that his speech 'is not in the least tractist in form' or 'narrow in spirit' but because he is the least aggressive, the most humble and unprepossessing.³⁴

Euphues himself is a model of the bad teacher. He pours out advice constantly after his rejection by Lucilla, even on topics on which he has no authority, such as marriage. Even when he apologises to Euphues, Philautus must complain that

ever thou harpest on that string, which long since was out of tune, but now is broken, my inconstancie. (II, 151/8-10)

Philautus's conception of friendship and advice is more appealing:

Friends must be used, as the Musicians tune their strings, who finding them in a disorde, doe not breake them, but either by intencion or remission, frame them to a pleasant consent. (II, 147/21-23)

Euphues is as insensitive to others as he is to his own ridiculousness. He unleashes a boring and factual geographic description of England to the seasick Philautus, whose concerns were more immediate:

Philautus not accustomed to these narrow Seas, was more redy to tell what wood the ship was made of, then to answer to Euphues discourse. (II, 32/36-33/1).

The reader can sympathise with Philautus's description of the lecture:

thou hast told a long tale, the beginning I haue forgotten, ye middle I vnderstand not, and the end hangeth not together: therefore I cannot repeat it as I would, nor delight in it as I ought. (33/4-7)

Like Chaucer, Lyly can use a bad tale. Here the comedy demonstrates the insensitivity of the sermoniser, particularly as Euphues goes on to facile teasing of the seasick lover:

I would ye Sea could aswel purge thy mind of fend conceits, as thy body of grese humours (II, 33/25-26)

Euphues is as merciless a tease in front of strangers (II, 47-48).

Philautus's elaborate rebuttal is quite in order:

Without dout Euphues yu dost me great wrong, in seeking a skar in a smoth skin, thinking to stop a vain wher none opened, and to cast loue in my teeth, which I haue already spit out of my mouth. (II, 33/28-30)

neither imagin what I am by thoughts, but by mine owne doings: so shalt thou haue me both willing to followe good counsell, and able hereafter to giue thee comfort. (II, 34/10-12)

In the latter Philautus implies Euphues is letting his will or his fancy shape his perception.³⁵

Philautus senses Euphues may be obsessed with that he preaches against:

Euphues would dye if he should not talke of loue once in a day, ... I haue heard, not those that say nothing, but they that kicke oftenest against loue, are euer in loue: yet doth he vse me as the meane to moue the matter. (II, 48/17-22)

The last clause echoes precisely Euphues's first violation of their friendship. The reader's sympathies are with Philautus when

As Euphues was making answere, Fidus preuented him (II, 48/30-31).

And later, Philautus bridling again:

Euphues, I thinke thou wast borne with this word loue in thy mouth, or yt thou art bewitched with it in minde, for ther is scarce three words vttered to me, but the third is Loue: which how often I haue answered thou knewest, & yet that I speake as I thinke, thou neuer beleuest: either thinking thy selfe, a God, to know thoughts, or me worse then a Diuell, not to acknowledge them. (II, 83/19-24)

Euphues is like Fidus in using 'the term love' as a flout to others' (II, 52/5-6).

Euphues's sermonising is thus an expression of his own failure in love and of his own self-unawareness. The learning which his letters and retiring represent is not a coming to grips with life but a retreat from its actuality to its theory. Euphues himself seems more remote from life the more scholarly and priggish and didactic he becomes. The anti-didactic spirit is something central to irony, as Kierkegaard has pointed out, as irony questions the basic possibility of knowing any certainty. In Lyly's case didacticism and

the problem of education was a personal concern, for his grandfather, William Lily, was the co-author of the Latin grammar assigned by royal fiat for use in all the schools in England. Lyly, then, began his career in the shadow of the pedagogue; his Euphues is his subversive addition to the manuals of instruction.³⁶

... all, but of these good arts is skill, which
 the gods, as I have said, will give us, and
 give us grace. But the popular doctrine is void
 of all that is sweet, and the teacher
 himself is weary in his heart, for that he cannot
 utter.

(II, 36/18-22)

Lyly is almost always used pejoratively in the Discourse. Even
 when Milonius in his dialogue gives his use of black arts, Arto as
 reply, he gives his quotation, almost entirely his speech in the
 possible case in 'gilt' and 'wrought' ('gilt' and 'red'):

I am fully resolved, either by Arto to winne his
 love, or by deapnye to loose mine own life ...
 I shall ... will I manage, as well with gold as
 other good learners, and I thinke there is nothing
 that can be wrought, but what is wrought for gilt,
 or good will, or love.

(II, 102/1-11)

The Lylyan ideal used had to be the 'gold' and 'good'
 and 'gilt' attractive and the 'wrought' and 'wrought'
 as a 'wrought' form that the 'wrought' and 'wrought' were
 and to be 'wrought' in his use of the word.

... the gold and the wrought, and the wrought
 and the wrought, and the wrought, and the wrought
 and the wrought, and the wrought, and the wrought
 and the wrought, and the wrought, and the wrought
 and the wrought, and the wrought, and the wrought

... the gold and the wrought, and the wrought, and the wrought
 and the wrought, and the wrought, and the wrought

... the gold and the wrought, and the wrought, and the wrought
 and the wrought, and the wrought, and the wrought

Conclusion: The Falseness in Language

A fifth recurring topic in the conversation in the Euphues is the inferiority of art to nature. So, for example, Fidas requires that Queen Elizabeth not be

set forth of euery one that would in duety, which are all, but of those that can in skylle, which are fewe, so furre hath nature ouercome arte, and grace elequence, that the paynter draweth a vale ouer that he cannot shaddow, and the Orator holdeth a paper in his hand, for that he cannot vtter.

(II, 38/18-22)

'Art' is almost always used pejoratively in the Euphues. Even when Philautus in soliloquy plans his use of black arts, drugs or magic, to speed his courtship, shame enters his speech in the possible puns in 'gylt' and 'wrought' ('guilt' and 'ret'):

I am fully resolued, either by Arte to winne hir loue, or by despayre to loose mine own lyfe ... Psellus ... will I assaye, as well with golde as other good tournes, and I thinke there is nothing that can be wrought, but shal be wrought for gylt, or good wil, or both.

(II, 109/10-17)

His impure intent upon Camilla makes his 'good tournes' and 'good wil' ironic; attractive acts may conceal unattractive motives. It is by villainous 'art' that the characters disguise their nature. Psellus is more modest in his use of the word:

it may bee your strong imagination shall werke yt in you, which my Art cannot, for it is a principle among vs, yt a vehement thought is more auayleable, then ye vertue of our figures, formes, or charecters. (II, 110/16-19)

But even here 'auayleable' may mean 'valid' or 'successful'; 'vertue' offers the same alternative of power and virtue.³⁷

Philautus's entire courtship of Camilla is suspect because it is conducted by 'art', by courtly, mannered disguise, even culminating in the attempt at the black arts. Philautus confesses his love in an

epistle hidden in a pomegranate. The particular fruit, apart from its kernels making it a ridiculous container, is an extension of the fruit of temptation, an apple of seeds (OMD). Camilla replies with a refusal hidden in a volume of Petrarch, himself a representative of artful courtship. Indeed the medium of her message even encourages Philautus's ardour. Beneath the game element, though, the 'art' is seen to obstruct the convincing, direct exchange of feelings. Philautus cannot believe the hopelessness of his cause; Camilla can not trust his advances.³⁸

Most frequently, the suspected art is language. So the 'new' style of lovers

make an arte of that, which was wont to be thought
naturall. (II, 57/31-32)

The narrator associates art with empty words and surface colouring:

At the last it came to this passe, that he in painting
deserued most prayse, that could sette downe most
couloours: wherby ther was more contention kindeled
about the colour, then the counterfaite, & greater
emulation for varietie in shew, then workmanship in
substance.

In the lyke manner hath it fallen out in Loue,
when Adam wood there was no pollycie, but playne
dealyng, no colours but black and white. Affection
was measured by faith, not by fancie: he was not
curious, nor Eue cruell: ... Since that time euery
Louer hath put too a lynke, and made of a Ring, a
Chaine, and an odde Coraer, and framed of a playne
Alley, a crooked knot, and of Venus Temple, Dedalus
Laborinth. (II, 121/5-18)

Language and its misleading arts have complicated what was originally a simple affair, love. Indeed language could be taken to be the central theme of the Euphuus in that all the other kinds of appearance-reality conflicts are at one time or another presented in terms of language.³⁹

So young ladies are warned not to believe their lovers' words.

Euphues warns Lucilla that

pepper though it be hot in the mouth is colde in
the mawe, that the faith of men though it frye in
their woordes, it freeseeth in theirer works.

(I, 218/34-36)

Their love, after all, is a 'ratlyng thunderbolte' (I, 209/1-5),
brief and empty. It is by false words that Euphues first gulls
Philautus:

Philautus thinking all to bee golde that
glistered, and all to bee gospell that Euphues
vntered, answered his forged gloase with this
friendly cloase.

(I, 214/5-7)

Heere you may see gentlemen the falshood in
felowship, the fraude in friendship, the painted sheth
with the leaden dagger, ye faire woordes that make
fooles faine, but I will not trouble you with super-
fluous addition vnto whom I feare mee I haue bene
tedious, with the bare discourse of this rude
histerie.

(I, 215/8-12)

Only with tongue in cheek could Lyly claim to be giving a 'bare dis-
course'.⁴⁰

Lyly often in the book expresses his disapproval of ornate
speech for being tiresome or for being insincere and artificial:

hee speedeth best, that speaketh wisest: euery one
following the newest waye, which is not euer the
nearest way: some going ouer the stile when the gate
is open, and other keeping the right beaten path, when
hee maye crosse ouer better by the fieldes. Euery
one followeth his owne fancie, which maketh diuers
leape shorte for want of good rysinge, and many shoote
ouer for lacke of true ayme. (II, 57/24-20)

In this passage he condemns the superfluity of his own Euphuism.
Despite the ironic complexity of much of his repetition - which we
will discuss later - there are still passages of length which are
so full of reiteration and platitude that they would suit a longer-
winded and more learned Essay on Polite Conversation.⁴¹

Lyly, then, is writing in the style that he rejects. The style we know was fashionable in the court conversation and writing even before Euphues was published. It has been traced to a lecturer at Oxford during Lyly's student days, so that the language satire implicit in the Euphues can be taken as an element in the larger pattern of anti-didacticism. In either case one can not quite attribute his choice of style just to his 'desire to be fashionable rather than profound', as Miss Jeffrey does. One approaches Lyly's intention better by finding the common denominator in his discussions of wit, love, learning, and friendship, instead of focusing upon any one of them to the exclusion or to the subordination of the others. It is as a discussion of the dangers of false appearance, in friendship, in love, in learning, in the verbal dash of the false wit, in surface appearance generally, that the content of the Euphues has its consistency and unity.⁴²

Lyly tempts his reader to move uncritically through the even rhythms of argument and rhetoric and illogic. The example of Swift's Gulliver's Travels and especially Defoe's The Shortest Way with the Dissenters - for which he was jailed - should make us accept contemporary insensitivity to irony. Lyly did not write the Euphues as a simple piece of didacticism or as a simple model in style. He wrote it in the ironist's spirit of play and of test, requiring his reader to reject the superficial beauties of the style and the rhetoric and to apply rigid critical intelligence to the variety of specious arguments his characters present. That so many failed his examination perhaps proves it was needed.

It is with Lyly that the Elizabethans' intense preoccupation with language begins. In particular the writer is continually referring to the limitations of language. Often words are incapable of expressing intense feeling, as Philautus accepts Euphues's offer of friendship:

And seeing we resemble (as you say) each other in qualities, it cannot be that the one should differ

from ye other in curtesie, seeing the sincere affection of the minde cannot be expressed by the mouth, & that no arte can vnfolde ye entire loue of the heart, I am earnestly to beseech you not to measure the firmenesse of my faith, by the fewnes of my wordes, but rather thincke that the ouerflowing waues of good will leaue no passage for many woordes. (I, 198/35-199/5)

Apart from the false similarity between the men, Lyly makes the point here that words and feelings are often at odds. Philautus's few words are a sign of great feeling. Language is thus in the service of insincerity, silence in the service of sincerity. As Livia instructs Euphues,

Sir, our country is ciuile, & our gentlewomen are curteous, but in Naples it is compted a iest, at euery word to say, In faith you are welcome. (I, 200/22-24)

Dr. Turner has demonstrated the effectiveness of reticence in Lyly's love comedies. Fascination with the surface may obscure the same sensitivity at work in the Euphues.⁴³

Words, Lyly recognises, not only fail to define extreme feelings but they disguise feelings and they blur logical processes and perception. In particular he is suspicious of the sophistical smokes of rhetoric.

Euphues early warned us that

Vertue is harbored in the heart of him that most men esteeme misshapen. Contrarywise if we respect more the outward shape, then the inwarde habit, good God into how many mischiefes doe we fall? into what blyndenesse are we ledde? (I, 202/4-7)

The irony that animates Euphues is that the hero may mouth the proper proverbs of wisdom while he is unable to incorporate his values in any level of behaviour deeper than language. Throughout the book, beautiful appearances are declared inimical to true worth. Yet Euphues and Lucilla persistently trust their own fine-seeming words

and pseudo-logical, analogical arguments. Rhetoric, Lyly tell us, is the most dangerous variety of false appearance.

It is naive to limit Lyly's interests to the narrow concerns of his characters, who constantly 'desire to heare some discourse, either concerning love or learning' (I, 201/10-11), usually the former. Lyly's attention is always on the process of his character's argument. Euphues may lecture on the theme that 'Vertue is harbored in the heart of him that most men esteeme misskapeu' (I, 202/4-5), but Lyly's point is only a corollary of Euphues's: Vertue may lie in the meanest speech, indeed is more likely to be found in silence than in speech. Voluminous rhetoric and witty speech are a bigger danger than physical beauty to the characters of the Euphues, because their very power to articulate their suspicion of surface appearance distracts the hero from perceiving his own vulnerability to the false flash of rhetoric.⁴⁴

To conclude the survey of the themes discussed in the Euphues: the discussions of love, friendship, wit and learning share the warning that appearances do not necessarily denote the reality, nor words the truth. Euphues believes what he wants to believe when he assures himself that

True it is that the disposition of the minde, followeth the composition of ye body: how then can she be in minde any way imperfect, who in body is perfect every way?
(I, 215/14-16)

There is a truth in the statement of which Euphues is unaware: his mind is following her body, that is, he is restricting his judgment to the functions of his senses, indeed the most vulnerable sense, vision. Lyly was referring to a basic paradox of existence, the ambivalence of women - and everything else - the falsity of social fashions and formalities, and his own style when he declared

truth is a shee, and so alwaies painted.
(Sappho and Phao, III, iv, 98)

This is the vision of the ironist; now we shall investigate the techniques of his painting.⁴⁵

Eight: The Event of the Euphues

In this chapter we will investigate the 'frame', as it were, in which Lyly presents his Euphues, specifically the dedications outside the work proper and the voice of the narrator within. As we found in our discussion of the prologue, and epilogue to the plays, Lyly uses the conventional 'frame' to emphasise the themes of the work or to strike a tone different but relevant to what is found in the work itself. In the bodies of the book it is easy to lose the narrator's personality amid the rhetoric and the length of the characters' speeches. But the narrator does have a definite and consistent voice and point of view against which the characters are to be measured.

The conventional humility of the dedication here coheres with Lyly's scepticism about the educative success of his writing:

Gentlemen vse bookes, as gentlewomen handle theyr
flowres, who in the morning sticke them in their
heads, and at night strawe them at their heeles.
Cheries be fulsome when they be through rype,
because they be plenty, & bookes be stale when
they be printed, in that they be common.

(I, 182/11-15)

Gentlemen stick their books in their head for ornament, his first parallelism implies, abusing them or forgetting them later. Lyly makes his charge between the parts of the parallel, not explicitly. Given a superficial reading, his book may appear stale, too common, indistinct from the 'plenty' it appears to resemble.¹

In his flattery there remains a warning of hidden meanings. In the first epistle dedicatory Lyly defends the satirist:

He that ioued Homer best concealed not his flattering,
& he that praised Alexander most bewrayed his quaffing.

(I, 179/26-27)

Others in Elizabeth's court made the Horatian declaration of independence:

this is my synde, let him that fyndeth fault amende it, and him that liketh it, vse it I submit my selfe to the iudgement of the wise, and I little esteeme the censure of fooles. The one will be satisfied with reason, the other are to be answered with silence.

(I, 183/7-8)

But Lyly's statement is part of a web of implied warnings that beneath the smooth surface of his characters' speech may be weaknesses.²

The uniformity of his characters' speech may have been intended in part as a flattering model of the graceful conversationalist at court. There is an additional effect, though. By making the speeches of all the characters conform in their tone, rhythms, gracefulness, Lyly dismisses the surface value of speech as a means of distinguishing between the characters, in terms of their worth and their morals. By sound alone a speech by the hermit Callimachus or the simple Fidus cannot be discriminated from the speech of Lucilla, Surlus, or the narrator. The characterising function of Lyly's dialogue lies in its various inappropriateness to its context. Lyly sacrifices one kind of verisimilitude by having all his speakers sound the same. But his style helps to make his point that language can be deceiving, that true meanings, true differences, lie beneath the surface.

Sometimes a character's style is a direct clue to his character. So Lyly invents a classical parallel, Paratius, who in drawing Helen of Troy, 'made the attier of hir head loose' because 'she was loose' (I, 179/8-9; cf. I, 327). But Lyly warns against false beauty in style, against a deceptive appearance:

It is therefore me thinketh a greater show of a
 pregnant wit, then perfect wisdom, in a thing
 of sufficient excellencie, to vse superfluous
 eloquence. (I, 181/4-7)

Critics have paused over Lyly's intentions here, but he is just introducing the themes of false wit and specious style. Of his own work Lyly admits:

Though the stile nothing delight the dayntie eare
 of the curious sifter, yet will the matter recreate
 the minde of the courteous Reader. (I, 180/36-38)

He admits that the style of his novel, speeches and narrative both, will respond to close analysis. He also promises 'matter' to reward the reader patient enough to dig the 'matter' out of the rhetorical veneer. Granted that Lyly is again conventional. The freedom he had in selecting the conventions he would use and in the order of their combination makes their use meaningful.³

Here Lyly may seem to be casually referring to Venus:

We commonly see that a black ground doth best beseme a
 white counterfeit. And Venus according to the iudgement
 of Mars, was then most amiable, when she sate close by
 Vulcanus. (I, 181/7-9)

But the casual allusion introduces one of Lyly's central concerns in the Euphues. The discrimination between true and false, moral and physical, worth is made throughout the novel. So are references to the shaping power of the fancy upon the perception. Mars is most attracted to Venus when he sees her with another. Then, too, the closer Venus comes to him, the less amiable she reveals herself to be; her worthy appearance is false. Finally, there is a moral implication in the statement that Venus is 'most amiable' when she is where she belongs, 'close by Vulcanus', her husband. Another implication is made by its following this observation:

Things of greatest profit, are sette fourth with
 least price. When the Wyne is neete there needeth
 no luie-bush. The right Coral needeth no colouring.
 Where the matter it selfe bringeth credit, the man
 with his glose winneth smal commendation. (I, 181/1-4)

Unlike the clean wine or good coral, Venus needs a flattering back-drop to appear beautiful. Her beauty is not an objective verity but relative to the beholder. Her contradistinction from the purity of the wine ('neete') and the coral's not needing artificial colouring confirms that Venus's worth is not genuine. From its context, then, the word 'counterfeit' comes to mean not just picture but fake; the counterfeit beauty depends upon its background. Even Venus's physical beauty is flawed:

Venus had hir Mole in hir checks which made hir
 more amiable; Helen hir scarre on hir chinne.

(I, 184/21-22)

Her physical flaw is emblematic of the inadequacy of physical beauty.

Lyly's first burst of similitude (I, 179/7-20) is ostensibly about the artist's fidelity to reality, artistic truthfulness. But all the allusions are to flawed characters, however heroic. The heroes named, Helen, Vulcan, Venus, Alexander, suggest imperfectability even among the gods and greatest mortals. Lyly next cites the imperfection of the splendid leopard, the rose, and velvet, suggesting that the principle of human imperfectability is a basic principle of the universe. The examples range through the animal, the vegetable, and the inanimate, to lend persuasiveness to his initial observation. Lyly's aim, then, is not universal reform but the realisation of human imperfectability. Euphues is free of the faults upon which satirists have usually sharpened their pens. He is, though, at no time fully aware of either his inconsistency or the futility of his moralizing. The grace in Lyly's satire may stem from his realisation that the world does not allow for perfection,

not in velvet, not in rose, not in man. Lyly would have his pedants and his moralists accept this fact with grace and with humility. As for the reform which is the satirist's traditional objective, Lyly's aim is that self-discovery for which the user of irony insinuates himself into his reader's trust.

Lyly was concerned in the first group of heroic allusions with the recognition of human flaws. In the second he suggests the disservice in not drawing attention to the flaws. Again his examples provide asplitude and variety. The reference to *Cyprus* (I, 179/24-25) suggests it is unjust to a hero to misrepresent him. Homer and Alexander would have profitted from criticism, both for their personal good, Alexander for the public good. Ignoring the deformity of Demonydes and Damocles would cause them pain or inconvenience:

Demonydes must haue a crooked shooe for his wry foote
 Damocles a smoth gloue for his streight hand. For
 as euery Paynter that shadoweth a man in all parts,
 giueth euery peece his iust proportion, so he that
 disciphereth the qualities of the mynde, ought aswell
 to shew euery humor in his kinde, as the other doth
 euery part in his colour. (I, 179/27-180/5)

Realism is one defence of the satirist; the other is correction:

The Surgion that maketh the Anatomy sheweth aswel the
 muscles in the heele, as the vaines of the hart. If
 then the first sight of Euphues, shal seeme to light
 to be read of the wise, or to foolish to be regarded
 of the learned, they ought not to impute it to the
 iniquitie of the author, but to the necessitie of
 the history. (I, 180/5-10)

It is as a surgeon that Lyly will show the foolishness of Euphues. Mary Claire Randolph has traced the tradition of associating the satirist with the surgeon. Lyly's sub-title, 'The Anatomy of Wit', confirms it here.⁴

The surgeon analogy continues through Lyly's discussion of the critic's right to attack his book (I, 130/22-30). A butcher trained to open oxen should not dissect a man (180/22-27). As in his prologue to Sapho and Phao at the Blackfriars, Lyly is warning his audience to apply some delicacy to their reading of him, perhaps to be prepared for some subtle cutting, not the conventional hack writing. Most of the later Euphuists, of course, missed his warning and merely imitated his veneer. Lyly gives a somewhat unflattering image of literary eclecticism in the introduction to his second book:

I will not deny, but that I am one of those Poets,
which the painters faine to come vnto Homers bason,
there to lap vp, that he doth cast vp. (II, 5/27-29)

Here Lyly - ironically - includes himself among the simple borrowers. It is characteristic of the eiren to assume for himself the imperfections he is attempting to undermine. What Lyly borrows is alive to its new context.⁵

In his dedication to the Gentlemen Readers, Lyly continues his suggestion of the ornamental value of his book, as in the flower analogy earlier:

But a fashion is but a dayes wearing, and a booke but an howres reading, which seeing it is so, I am of a shomakers mynde, who careth not so the shoe hold the plucking on, nor I, so my labours last the running ouer. He that commeth in print because he would be knowne, is lyke the foole that commeth into the market because he would be seene. (I, 182/20-25)

In continuing the shoe imagery from the last dedication and the association with fashion, the passage seems to continue the same flattering pose. But the last sentence explains the ironist's inobtrusiveness, as well as the aristocrat's disdain for professional writing. His 'running ouer' can refer to the careless use, as of shoes or the flowers strewn at the heels, or to the careless reading of the Euphuus for its fashionable style rather than for its hidden

substance. If the book is skimmed for its style alone, the author is 'seene' but not 'known'. He is to be identified elsewhere.

Again the eiron denigrates his work. His writing is but 'ware':

I was driven into a quandarie Gentlemen, whether I might send this my Pamphlet to the Printer or to the pedler. I thought it to bad for the presse, & to good for the packe. (I, 182/1-3)

In the following the witty suggestion is that a book is tortured by being ignored, 'bound' and 'broken' carrying echoes of the rack as well as of the bindery:

We commonly see the booke that at Christmas lyeth bound on the Stacioners stall, at Easter to be broken in the Haberdasshers shop. (I, 182/5-7)

Born at Christmas and killed at Easter, the book faintly approaches a Christian martyrdom. The 'Haberdasshers' continues Lyly's worry that his book will be treated just as a fashion in dress, like flowers in the headpiece, strewn aside when the fashion changes:

In my mynde Printers and Taylors are bound chiefly to pray for Gentlemen, the one hath so many fantasies to print, the other such diuers fashions to make, that the pressing yron of the one is neuer out of the fyre, nor the printing presse of the other any tyme lyeth still. (I, 182/16-20)

Puns on 'tail' (tale) and 'press' link the printer and the tailor; behind them still lurk the variously wrinkled fashions of Helen, Demonydes and Damocles, requiring a realistic fit. Lyly continues to promise his reader a work in the fashionable style, but to the closer reader he promises matter more lasting and significant.

In the dedications to 'The Anatomy of Wit' the various metaphors and allusions establish three dominant themes: the disparity between beauty and virtue, or apparent and real beauty; the necessity for honesty in art; the need for care in artistic judgment. All help to prepare the reader for an intricate work. The introductory material to the second book is less concerned with perception

than in the first book and more concerned with manners. Where the 'Anatomy' is a psychological novel primarily concerned with demonstrating the ways in which man's wit can deceive him, the second book places greater emphasis upon the social - rather than the private - manifestation of imperfect self-knowledge. So the climax to the first book is Euphues's Cooling Card, a misogynous pledge to celibacy, while the climax to the second is his blindly flattering portrait of England.

In the dedications to the second book, Lyly's hints for the reader to read between the lines are more explicit than in the first:

Appelles dyed not before he could finish Venus, but before he durst, Nichomachus left Tindarides rawly, for feare of anger, not for want of Art, Timomachus broke off Medea scarce halfe coloured, not that he was not willing to end it, but that he was threatned: I haue not made Euphues to stand without legges, for that I want matter to make them, but might to maintein them: so that I am enforced with the olde painters, to colour my picture but to the middle, or as he that drew Ciclops, who in a little table made him to lye behinde an Oke, wher one might perceiue but a peece, yet conceiue that all the rest lay behinde the tree. (II, 6/25-34)

In Campaspe Appelles is the honest artist; here he is placed in the tradition of artists who have had to work through device and ploy to conceal their implications in order to escape powerful disapproval, if not indeed retribution. Lyly may just be adding force to his request for his patron's 'honorable protection' (II, 7/26), or courting his reader's sympathy. Still, he is confessing one of the ironist's motives, safety.

The similitudes have their order. From Appelles's lack of daring there is progression through Nichomachus's explicit 'feare of anger' to something still more definite, Timomachus 'threatned.' As the examples of threat become more definite, Euphues is introduced, legless as if on guard like the one-legged crane who keeps a stone in

one raised leg to wake her if she sleeps (II, 6/1) or as if trying to thwart

the envious who shal clap lead to my heeles
to make me sinke. (II, 6/12-13)

Lyly's 'Painters' can refer not just to artists but to concealers, dissemblers, the eyron. The cyclops does double service as a partly-concealed monster but also as a one-eyed creature. Euphues is found guilty by ironic association of having a one-eyed view of English ladies and of life; he sees but one side at a time, lacking perspective and depth.⁶

Lyly warns his 'Ladies and Gentlewomen of England' that there is more to his art than meets one eye:

For in the Skie wee canne discerne but one side
of the Raine-bowe, and what coulours are in the
other, see wee can-not, gesse wee may ... When
Venus is paynted, we can-not see hir back, but
hir face, so that all other thinges that are to
be recounted in loue, Euphues thinketh them to
hang at Venus back in a budget, which bicause hee
can-not see, hee will not set downe.

(II, 8/10-12, 17-20)

Here Lyly is too timid to suggest threat, just the limits of art in attempting to deliver the roundedness of nature. Euphues confesses his limited vision, particularly with respect to the 'paynted shee', Venus. The gentlewomen readers are not troubled by incomplete monsters, but by a painted goddess, emblematic of false appeal.

The emphasis upon the monster in the first dedication, though, may suggest that Lyly intended the second book to be a more aggressive satire than the first was:

My first burthen coming before his time,
must needes be a blind whelp, the second brought
forth after his time must needes be a monster.

(II, 4/26-29)

Glad I was to sende them both abroad, least making
 a wanton of my first, with a blinde conceipt, I
 should resemble the Ape and kill it by cullyng it,
 and not be able to rule the second, I should with
 the Viper, loose my blood with mine own brood.

(II, 5/2-6)

Here he may be apologising for his foolhardiness in reappearing in
 print, or he may be revealing his belligerent intention again:

it falleth out with me, as with the young wrastler,
 that came to the games of Olympia, who hauing taken
 a foyle, thought scorne to leaue, till he had
 receiued a fall, or him that being pricked in the
 finger with a Bramble, thrusteth his whole arme
 among the thornes, for anger. (II, 6/2-7)

In any case Lyly makes it very clear that his intentions are ironic.
 He is like the Lapping, 'neuer farther from my studie, then when
 they thought mee houering ouer it' (II, 4/18-25), a master of other-
 statement. His real meanings are to be inferred from the outer
 form:

for I am compelled to draw a hose on, before I can
 finish the legge, & in steed of a foot to set downe
 a shoe. (II, 7/5-6)

And Euphues is not to be Lyly's unequivocal spokesman.

While Lyly pays his female audience the compliment of recognition,
 in the form of a dedication, he also begins his gentle satire of them
 in the dedication. His bow, in other words, is ambivalent, as early
 as the dedication title itself: 'To the ladies and Gentlewomen of
 England, Iohn Lyly wisheth what they would' (II, 8/1-4). The
 distinction between ladies and gentlewomen might arouse some doubt.
 At the end of the dedication Lyly asks the Almighty to grant them 'al
 you would haue, and should haue: so your wishes stand with his will'
 (II, 10/32-33). The afterthought, 'should haue', suggests Lyly may
 have some doubts about the ladies' judgment.⁷ Euphues concludes the
 dedication to his *Locking Glass* on the same distinction between what
 the women "would" and "should":

I wishe you as much beantie as you would haue, so as you
woulde endeuer to haue as much vertue as you should haue.

(II, 190/29-31)

The inner dedication echoing the outer one like the parables within parables confirms the analogical intentions of the work in all its parts.

Lyly is reluctant to 'make my Epistle as you do your new found bracelets, endlesse' (II, 10/29-30). The 'endlesse' bracelet is a solid example of the idea of circularity, which form the dedication follows. So what he denies - circularity - is what he does in another form. Similarly Lyly's alternative to the ornamental bracelet form, -

I wil frame it like a bullet, which is no sooner
in the mould but it is made. (II, 10/30-31)

- presents an image of something aggressive, wounding, explosive. Even in his casual images the satirist eschews the court life of foppery and frippery for the aggressive stance of the satirist.⁸

In his address to the ladies Lyly makes most of the satirist's complaints about women, but in a graceful, tolerant tone so that he appears to be flattering even where he is satirical. Women are vain:

She that hath no glasse to dresse hir head,
will vse a bele of water, ... so that seeing euery
one so willing to be pranked, I could not thinke
any one vawilling to be praised. (II, 9/18-23)

They are impractical and perhaps even uneducable:

You chuse cloth that will weare whitest, not that
will last longest, colours that looke freshest,
not that endure soundest, and I would you woulde
read bookes that haue more shewe of pleasure, then
ground of profit, then should Epiphues be as often
in your hands, being but a toy, as Lawne on your
heads, being but trash. (II, 9/36-10/3)

He continues to promise a trivial, entertaining, ornamental work, but always with irony in his wording:

There is nothing lyghter then a feather, yet is it sette a loft in a woemans hatte, nothing slighter then haire, yet is it most frised in a Ladies head, so that I am in good hope, though their be nothing of lesse accounte then Euphuus, yet he shall be marked with ladies eyes, and lyked somtimes in their eares: For this I have diligently obserued, that there shall be nothing found, that may offend the chast minde with vnseemely tearmes, or vncleanly talke. (II, 10/5-11)

The first sentence implies women are feather- or hair-brained. Indeed behind the author's pose is the confidence that women spend their affection upon the trivial, both in books and in men.⁹

His 'yet he shall be marked' suggests that the 'Euphuus' can refer to either the book or the hero. Here the 'he' refers to Euphuus, not the book:

Whatsoever he hath written, it is not to flatter, for he neuer reaped anye rewarde by your sex, but repentaunce, neyther came it be to mocke you, for hee neuer knewe anye thing by your sexe, but righteousnesse. (II, 9/12-15)

But in the lines immediately preceding, the 'Euphuus' had to refer just the book, not the man, for the talke to remain 'cleanly':

I am content that your Dogges lye in your laps, so Euphuus may be in your hands, that when you shall be wearie in reading of the one, you may be ready to sport with the other: ... Euphuus had rather lye shut in a Ladyes casket, then open in a Schollers studie. (II, 8/29-9/5)

The confusion between the man Euphuus and the book Euphuus is traditional matter for comedy. Here it derives out of Lyly's earlier comparison of his two books to 'twinnes', a blind whelp and a monster.¹⁰

By not clearing up the elementary ambiguity, Lyly manages to sneak a considerable amount of 'vnseemely tearmes' and 'vncleanly talke' into the 'chast minde' of his reader without offending it, if not without titillating it. The last quotation continues:

Yet after dinner, you may ouerlooke him to keepe you from sleepe, or if you be heauie, to bring you a sleepe, for to worke vpon a full stomacke is against Phisicke, and therefore better it were to holde Euphues in your hands, though you let him fal, when you be willing to winke, then to sowe in a clout, and pricke your fingers when you begin to nod. (II, 9/6-11)

Bawdry often lies in the mind of the beholder. Still, Lyly's delicacy here conceals an outrageous amount of ribaldry. Weary of the dog in her lap, Milady may sport with Euphues. He prefers 'a Ladyes casket' to the 'Schollers studie' -- only banished Lucilla's casket does Euphues become a scholar. The ambiguity reminds us of the real motive for Euphues's abstemious study, his failure as a lover. And in the last quotation, the book Euphues keeps a lady from sleep if she is interested in reading it, but lulls her to sleep if she is sleepy ('heavy') already. But the man Euphues may keep a lady from her sleep if she is not 'heavy', i.e. if she is 'light', wanton. 'Wink' and 'nod' imply either sleep or sexual consent. The 'let him fal', 'pricke' and 'to worke vpon a full stomacke' have obvious sexual implications.

We will later demonstrate the subtle distinctions in meaning which Lyly usually draws in phrases which may appear simply repetitious. The absence of distinction between 'vnseemely tearmes' and 'vncleanly talke' may suggest that either the prig doth protest too much or that the denial of offensive material applies only to the level of 'seeming', the actual wording, not to the implications. Similarly, there is a curious gap between 'marked with Ladies eyes' and 'lyked somtimes in their eares': between the sight and the hearing should come speech, - if not judgment - but no mention is made of speech here. Indecorous thoughts may be harbouring beneath chaste words or chaste silences.¹¹

The ribald innuendo continues in Lyly's apology for his Euphues:

my trust is you will deale in the like manner with Euphues, that if he haue not fead your humor, yet you will excuse him more than the Tailour: for could Euphues take the measure of a womans minde, as the Tailour doth of hir bodie, hee would go as neere to fit them for a fancie, as the other doth for a fashion. (II, 10/21-26)

This passage occurs between a claim that a lady blames the faults of her body upon her tailor and a passage in which the woman's mind is declared as tangible as the wind. In addition to the ribald significance of the tailor, it is implied that a woman's mind is to be measured the way a tailor measures the body, along the surface. In addition Milady's mind is again made to seem like her wardrobe a repository of fads.

There is, then, a knowing air about Lyly's words to his female audience. 'That loue which is penned and not practised' is imperfect (II, 9/31-32). Further,

good huswines shall make my excuse, who know that Hens do not lay egges when they clucke, but when they cackle, nor men set forth bookes when they promise, but when they performe. (II, 4/14-17)

The confusion of man and book in 'Euphues' sheds new comical light upon the last sentence quoted, the men setting forth books/sons. Innocent in themselves these passages reflect the ambiguities of their surroundings. One would wonder if the average housewife would think 'perform' related only to book-writing. Shakespeare's households (happily) abound with women who would not.¹²

Lyly seems to be deliberately talking above the heads of the ladies to whom he is ostensibly addressing himself, directing at them the literal meaning of his words but sharing with a superior intelligence the hidden implications:

Hee that veighes wind, must haue a steadie hand
to hold the ballaunce, and he that sercheth a woemans
thoughts must haue his own stayed. (II, 10/27-29)

Here Lyly associates Milady's mind with the wind, a more wispy substance still than the feather and the hair with which it was earlier compared. By juxtaposition he implies it is as difficult to weigh the wind as it is to search a woman's thoughts. But even Lucilla knew that it is impossible to weigh the wind. (I, 245/8-9). So Lyly is in the first quotation claiming difficulty where he means impossibility. His understatement is an obvious concession to his audience. He pretends to inadequacy rather than blaming his readers. There is also the implication that any man who presumes to enter the alogical no-man's-land of the feminine mind, must suspend his use of logic altogether. The irony is clear, amusing and complimentary. Its satiric object is that quality of woman which in Cleopatra, in Lyly's own Pandora and even in his inconsistent Hebe is her most attractive quality, unpredictability.

A vein of more indecorous satire in the dedication forms an almost Swiftian undercurrent beneath woman's pretension to beauty and delicacy. It begins in Lyly's observation that 'Ladies had rather be sprinckled with sweete water, then washed' (II, 8/22-23). On the surface the line compliments women for their delicacy, their preference for a little perfume rather than a lot, a washing in it. The 'washed' is ambiguous, however; it could suggest that the women tend to disguise their odours rather than wash them away. Again there is Lyly's theme of appearance concealing reality.

The washing imagery persists. Here water and praise are cited as stain-removers, but one can again infer superficiality:

One hand washeth an other, but they both wash
the face, one foote goeth by an other, but they both
carrye the body, Ephues and Philautus prayse one
another, but they both extoll woemen. (II, 9/24-26)

He later comments that gentlewomen "are longer a dressing their heads then their whole bodies" (II, 11/15-16), where one recalls the reference in the Anatomy dedications to the ornamental, flower-like use of books. In suggesting disproportion in physical decoration, he implies there is another kind neglected altogether. Lyly does not, of course, have Swift's relentless theme of filth, but the theme recurs enough to confirm and to vary Lyly's ironic suspicion of various forms of surface appearance, the olfactory as well as the visual and verbal.¹³

The satire against women is more open in the dedication 'To the Gentlemen Readers'. He can share the joke about the

idle huswife, who is catching of flyes, when
she should sweepe downe copwebs. (II, 11/9-10)

Where the first dedication concluded in an image of a bullet, Lyly here closes with a reference to his Euphues as both offspring and weapon. His critics, he says,

resemble angry Dogges, which byte the stone, not him
that throweth it, or the cholericke Horserider, who
being cast from a young Colt, & not daring to kill
the Horse went into the stable to cutte the saddle.
(II, 11/20-23)

Again Lyly indulges in an ironic twist. He sets up his Euphues to draw the fire off himself, then in mock indignation and braveness challenges the critics to attack the writer himself.¹⁴

Often the dedications to Book Two reiterate the imagery and allusions of the dedications to the first book. Here he recalls the anatomy, tailor and shoe references:

I am compelled to draw a hose on, before I can finish
the legge, & in steed of a foot to set downe a shoe.
So that whereas I had thought to shew the cunning of
a Chirurgian by mine Anatomy with a knife, I must play
the Tayler on the shoppe boorde with a paire of sheeres.
But whether Euphues lympe with Vulcan, as borne lame, or
go on stilts with Amphionax, for lack of legs, I trust
I may say, that his feet shold haue ben, olde Helena:
for the poore Fisher-man that was warned he should not
fish, did yet at his dore make nets, and the side

Vintener of Venice, that was forbidden to sell
 wine, did notwithstanding hang out an Iuie bush.
 (II, 7/5-14)

In the 'Anatomy' the splay-footed Vulcan served as a flattering back-drop to the false beauty of Venus. Euphuus's stilts could symbolise his slow and artificial 'movement', his rhetoric, false wit and, later, false wisdom. The reference to the vintner repeats the theme of intimidation, but also the ironist's compulsion to spite it. Again the Ivy-bush is a deceptive sign, promising a ware not to be had. The poor fisherman warned not to fish recalls the lovers of the 'Anatomy', described as fish or fishermen. As the nets are the fisherman's substitute for the actual chase, Euphuus's letters and sermons on love are a substitute for the hunt he has denied himself. The effect of this reiteration is to link the two books, suggest a general coherence, and challenge the reader to define the tight substantial consistency beneath the lineal freedom of Lyly's discourse.

The irony in the dedications alerts us to the satiric intentions in the novel itself. The comment on woman's idleness, for example, adds force to Lyly's understatement when the heroes find the ladies at Ferardo's house, 'neither being idle, nor well employed, but playing at cardes' (I, 215/15-16). Certainly Lyly's ambiguity in the dedications suggests that he is not merely 'complying with current taste' (Bond, I, 148) either in the form or the content of the dedications, nor in the style of the novel: he exercises in the taste but remains detached and critical.

Lyly follows the satiric tradition in his irony against women and against the false wits, wise, gulls, and lovers. Lyly did not, however, fancy himself an outrider at court, a Diogenes. He was an 'In' figure, so to speak, depending upon the queen for his sustenance and fame. He goes through the motions - the 'curtesies' - of the establishment, the courtly behaviour, towards a lady and towards a

queen, without losing sight of its emptiness, formality, artificiality:

Then Ladies I commit myself to your curtesies.

(II, 10/12)

His address is in their terms of show and formal gesture, 'short' of conviction.

Lyly can join in the fashionable rhetoric, panegyric and didacticism with just enough irony, detachment and humour to indicate that he did not take himself as seriously as most readers, even indeed his contemporaries, have believed. The sincerity behind Ian Fleming's wishful projection into James Bond is not to be found in the playful Lyly's creation of the hypocritical prig Euphues. In so far as ridicule and the saying of the everlasting nay - in thunder or in curtsy - are the basic ingredients of satire, Lyly in the Euphues is a satirist of remarkable skill, consistency and ingenuity. That he has won fame - and neglect - as a teacher of manners and an apostle of empty speech and form is due to the general failure to recognise the ironic currents in the novel, clues that he is distancing himself always from what he may seem to espouse.

* * *

Lyly's distancing from his Euphues is obscured by the particular tone in which he appears as narrator in the book. The narrator of the Euphues is continuous with the speaker of the dedications in his deliberate unobtrusiveness. In part this may be due to his fear of reprisal; in part Lyly's tentativeness is an outgrowth of the maieutic, questioning quality in irony.¹⁵

The narrator elaborately displays his humility when he piles up his negatives, claiming to be 'not vnlike vnto the vnskilful

Painter' (II, 5/8-9), where even the preposition serves his design of understatement. But in the same breath he can be taken to imply his ambiguity: he is like the painter of twins, who had no other shift to manifest what his worke was, then ouer their heads to write (II, 5/12-13) the title of the work. 'Shift' may mean 'recourse' but also 'deceptive ploy'. 'Ouer their heads' can mean over the heads painted or over the heads of the audience, but in either case the artist is shown as an intelligence more conscious than his subject. If the audience believe only the title the significance of the work will escape them. Alternatively, the author writes 'ouer the head' of his twins, in this case, the Euphues of the two books.¹⁶

At times Lyly seems to strain to meet a formal obligation of modesty, as in his denial of 'vnseemely tearms' and 'uncleanly talke' or here:

So may it be, that had I not named Euphues, fewe would haue thought it had bene Euphues, not that in goodnes the one so farre excelleth the other, but that both beeing so bad, it is hard to iudge which is the worst. (II, 5/13-17)

Lyly primarily refers to the quality of the characterisation, the performance of the author, in the last quotation, but it can also be taken as an evaluation of the character. So too Lyly chooses his words carefully before his feminine audience. Camilla chased by Philautus,

determined neuer to write to him, nor after yt to see him, so resolute was she in hir opinion, I dare not say obstinate least you gentlewomen should take pepper in the nose, when I put but salt to your mouthes. But this I dare boldly affirme, that Ladies are to be weod with Apelles pencill, ... (II, 141/19-23)

The rhetoricians had a word for this transparent word-choice, where the rejected word is sounded through its rejection: negatio. Its present interest is in its humorous, distancing effect. Suffice

it that its effects were recognised, indeed taught.¹⁷

Lyly thus pretends to be in incomplete knowledge of his characters' activities. This device contributes to the seeming historicity of the tale, but its main function is to share an unspoken joke with the reader. The reader has come to accept the story as fictional. When the narrator claims ignorance the author once more shows that he does not mean precisely and only what he says. So the narrator claims to be uncertain about the cause of Euphues's friendship with Philautus or who is more to blame for its disruption. Presumably here the narrator does not want to prevent the reader's making his own judgment, as part of the ironic test. But when he leaves Euphues to report his own study program in London, 'for that I am neither of his counsaile nor court' (II, 143/2-3), the narrator also withdraws from the looking-glass Euphues is to deliver.

The narrator is as extravagant in his omissions as in his ignorance. Out of an exaggerated sense of decorum he lets 'Surius and Camilla to whisper by themselves (whose talke we wil not heare)' (II, 169/33-34). There is humour in his frequent claim to be averse to irrelevance or repetitiousness, considering the lineal expansiveness of his prose:

Thus after many words, they went to their dinner,
where I omit their table talke, least I loose mine.
(II, 130/3-4)

I will leaue Camilla, with whose loue I haue nothing
to meddle, for that it maketh nothing to my matter.
(II, 184/34-36)

Much talke passed which being onely as it were a
repetition of former thinges, I omitte as super-
fluous.
(II, 162/19-20)

such good communication there was touching manye matters, which heere to insert were neyther conuenient, seeing it doth not concern the Hystorie, nor expedient, seeing it is nothing to the delyuerie of Philautus letter. (II, 125/10-14)

It is significant that Lyly does not equate convenience with expedience; as in *Sterne*, the digressions and repetitions are functional.

The narrator seems sensitive to the romantic hyperboles of his characters. Despite his reputation as a romantic idealist, who frequently lapsed into misogyny, Lyly is remarkably hard-headed in his discussion of love. It remains a serious, ever-practical element of life to him. So Lyly notes the danger of 'adding ye length of a haire to courtlines, yt might detract ye bredth of a haire from chastitie' (II, 85/8-10). He withdraws from describing *Camilla*:

But why go I about to set hir in black & white, whome Philautus is now wt all colours importraying in ye Table of his hart..... Philautus viewing all these things, & more then I haue vttered (for yt the louers eye perceth deeper). (II, 85/23-28)

The implication is that love-struck *Philautus* is letting his fancy supplement his perception. *Philautus*'s ardour blinds him to *Camilla*'s constancy to *Surius*. The narrator assumes *Philautus*'s predisposition when introducing

Frauncis, a fayre Gentlewoman and a wise, young and of very good conditions, not much inferiour to Camilla, equall shee could not be. (II, 137/7-9)

Here he seems to trip over conventions of colour:

gathering a rose he gaue it to Camilla, whose coulour so encreas'd as one would haue iudged al hir face to haue been a Rose, had it not beene stayned with a naturall whitnesse, which made hir to excell the Rose. (II, 136/27-30)

He constantly finds the conventions of love failing to account for the realities.¹⁸

Sometimes a romance convention is given a physical explanation. Here he is describing Lucilla, who though among 'a courtly crewe of gentlewomen'

stained the beantie of them all, whose modest
bashfulnesse caused the other to looke wanne
for enuie, whose lillye cheekes dyed with a
Uermillion redde made the rest to blushe at
hir beantie. For as the finest Rubie staynoth
the colour of the rest that bee in place, or
as the Sunne dimmeth the Moone, that she cannot
bee discerned, so this gallant gyrie more faire
then fortunate, and yet more fortunate then
faithfull, eclipsed the beantie of them all,
and changed their colours.

(I, 199/24-33)

Lyly starts with the conventions that the beloved has the loveliest colour of all the women and that her beauty eclipses the others. His twist is in implying that the women's envy actually does change their colour.¹⁹

Finally, Lyly often seems to be humorous at the expense of the romance conventions. So Fidus recalls, 'And so turning on my left side, I fetched a deepe sigh' (II, 74/22) - to suggest the pressure the lover painfully places on his own heart - and the Italian doctor, 'feeling my pulses, casting my water, & marking my lookes' (II, 73/9-10) in search of his love sickness. Philautus admits his romance will kill him only in a sigh, not a sword (II, 185/20-21). In the same playful spirit a cure is prescribed which 'if it doe thee no good ... can do thee no harme' (II, 78/5-6), and a pomegranate is used to deliver 'so weightye a case' (II, 124/35) that ordinary means are not to be trusted.

The playfulness can express itself in a tone of boredom:

But such a one she was, as almost they all are yt serue
so noble a Prince, such virgins cary lights before such
a Vesta, such Nymphes, arrowes wt such a Diana.

(II, 85/21-23)

This is when the narrator is retreating from his description of Philautus's Camilla. He continues:

more easie it is in ye description of so rare a personage to image what she had not, then to repeat all she had.

He ends a speech by Euphues with 'Vsing these speaches & other like' (I, 186/22-23), suggesting the habitualness of the hero's self-justifications. Here Lyly's impatience with the conventions of love-talk results in the anticlimactic repetition in the first quote and the ludicrous jam of metaphor in the second:

Thus they passed the time many dayes in England, Euphues commonlye in the court to learne fashions, Philautus euer in the country to loue Frauncis: so sweste a violet to his nose, that he could hardly suffer it to be an houre from his nose. (II, 185/22-25)

... so fast tyed by the eyes, that he found thornes in his heele, which Euphues knewe to be thoughtes in his heart. (II, 185/31-32)

Wherever Lyly's narrator expresses his opinion on style, particularly where he is impatient with repetition or convention, we have an example of what Professor Booth calls

the self-conscious narrator who intrudes into his novel to comment on himself as writer, and on his book, not simply as a series of events with moral implications, but as a created literary product.

The self-consciousness is not as obvious as in Nashe (whose Jack Wilton [1594] Booth considers 'The most interesting pre-Cervantes use of intrusion in fiction') because Lyly's narrator is ironically self-unaware when he conceives himself to be delivering 'a bare discourse'. Lyly wants his readers to find for themselves the inconsistency between the narrator's style and his self-conception:

Perhaps the intrusions which are most clearly functional are those which are used to characterise the potential readers morally, and to manipulate the real readers into the moral attitudes [the author] desires.

Irony is the reader's test, not the author's statement.²⁰

Lyly's narrator is content to leave to his readers the making of any judgment. There is irony not just 'playful aposiopesis' (Bond, II, 521) when he leaves it to the reader to choose between Philautus's and Euphuus's concepts of love, practical or idealistic (II, 160/28-161/3). He knows his audience's answer:

if any of you shoulde loue a Gentleman of such perfection as you can wish, woulde it content you onely to heare him, to see him dounce, to marke his personage, to delight in his witte, to wonder at all his qualities, and desire no other solace? ... As good it were to be silent and thinke no, as to blushe and say I. (II, 160/20-27)

Apart from these rare questionings, though, Lyly's ironic narrator prefers the unobtrusiveness that would lower his reader's guard:

It sufficeth me to be a water bough, no bud, so I may be of the same roote, to be the yron, not steele, so I be in the same blade, to be vineger, not wine, so I be in the same caske, to grinde coloure for Appelles, though I cannot garnish, so I be of the same shop. (II, 5/33-36)

Each analogy may suggest a satirist disguised. He need not be directly responsible for the regeneration - the bud - or the beauty of his product, so long as its goal is achieved. The blade suggests the aggression and the vinegar the bitterness typical of satire; the iron and the wine, the weaker forms necessary for its effectiveness. This iron can, though, 'garnish' his 'bare discourse' with colours.

Here Professor Bond seems to sense - in discussing Lyly's Euphuism - the rich multiplicity of the fancy style and its possible ambiguity:

no reader, no, nor writer either, is really able to judge how far the language used accurately expresses the thought. Not the reader; because what appears as excrescence or redundancy to him may really represent earlier, more fundamental and necessary, action of the author's brain; and, similarly, any inadequacy he feels may be proper to the author's thought rather than to his words. Not the writer; because thought itself only acquires development and determination from the words which seek to reflect it. (I, 145)

Perhaps Bond errs in assuming Lyly aimed at harmony:

It is this interplay and just equipoise of matter and manner, of thought and form, that creates correct style.

(I, 147)

So Bond claims 'Lyly abused' the device of antithesis, 'the most powerful instrument' of 'this architectural spirit in style': 'he harped on this string perpetually, to weariness' (I, 145). How easy it is to find in the words of the Euphues itself the terms for our attack on its superfluous. Lyly intended a surface of grace undercut by a critical self-awareness, requiring the reader to appreciate its limits and its deficiencies; the Euphues was to be an exercise for the reader as well as a display for the author.

In this chapter we have considered the author's 'frame' or external distancing from his narrative, through the dedications and the persona of his ironic narrator. In the next chapter we will continue our discussion of the varieties of irony within the Euphues, internal evidence of his detachment.

Nine: Ironic Coherence

The abundant analogies and rhetorical devices in the Euphues frequently form significant patterns which lend shape and form to the book and help the reader to arrive at the judgments which the ironist intends him to make. Here we will consider three examples of ironic coherence in the first book: first the subtle ways in which Lyly conveys to the reader that Lucilla's love for Euphues is only a matter of lust and self-deception; then two parallel debates, where the young and wrong-headed very impressively rebut the advice of older men, Lucilla rejecting Ferardo's advice and Euphues Eubulus's. In all three cases the point is that the passage in question depends upon its context, upon the larger pattern, for its significance to be made clear.

We have already suggested that Lucilla's beauty and Euphues's wit are alike a false attraction. The two are introduced with the same double comparative syntax. Euphues is 'a young gallant, of more wit then wealth, and yet of more wealth then wisdom' (I, 184/9-10), Lucilla a 'gallant gyrlie more faire then fortunate, and yet more fortunate then faithfull' (I, 199/31-32). Similarly, Naples is characterised as 'a place of more pleasure then profite, and yet of more profite then pietie' (I, 185/23-24). The 'pleasure' of Naples, the 'wit' of Euphues and the 'faireness' of Lucilla are all superficial appeals, against the lasting virtues which the wise men would seek instead, piety, faithfulness, and wisdom. Moreover it is wisdom which Euphues claims for his wit, faithfulness what Lucilla claims when she leaves Philautus for Euphues, and a similarly hollow 'pietie' which the Neapolitans claim when they make their ladies their saints. As well as establishing the ranges along which the central figures ought to mature, these balances suggest the invalidity of the characters' claims to these virtues. They claim the

virtues which they ought to aspire to.¹

At this point in the novel Lucilla and Philautus are the central characters. Both are popular for their outer attractiveness. Lucilla is courted for her physical beauty, Euphues for his verbal. That Lyly intended the first important contrast to be made between Euphues and Lucilla, not Euphues and Philautus, is suggested by the parallel forms of their introductions, even to the use of the word 'gallant' for both. Philautus is only important as the alternative to the choice these two characters wilfully make, as they reject solid relationships with Philautus in favour of their fleeting fancy for each other. Thus we are helped to evaluate Euphues by the example of the unequivocally improper Lucilla.

Lucilla's justification for her infidelity to Philautus shares with Euphues's soliloquies a tendency to mouth flashes of wisdom without being aware of their reference to her. In her soliloquy here she dismisses the truth that she seems to know:

Dydest not thou accuse women of inconstancie?
 dydest not thou accompt them easy to be wonne?
 dydest not thou condemne them of weakenesse?
 What sounder argument can he haue against thee,
 then thine owne answer? what better proofe,
 then thine owne speach? (I, 206/26-30)

Her playful debate with Euphues about woman's constancy has become a real issue in her mind; she finds in herself the proof that Euphues's satire was correct. She admits her folly but goes on not to correct it but to forget, to justify, or just to renege it:

Let my father vse what speeches he lyst, I will follow
 mine owne lust. Lust Lucilla, what sayst thou? No,
 no, mine owne loue I should haue sayd, for I am as farre
 from lust, as I am from reason, and as neere to loue as
 I am to folly. (I, 207/20-24)

This fine Freudian slip of the tongue Lyly added for the 1579 edition. Ominously she makes a mistake - though only in speech - the moment she secures her will against any advice. The paradox at the end of the

quotation also bears close examination. She means to say that because she is in love she is far from reason and susceptible to the usual folly of the lover. She abandons herself to the various weaknesses of love, letting her 'lust' supplant her 'lyst'. But in addition Lyly implies that were she to use her reason, she would recognise that it is lust, not love, that she feels for Euphues, and lust, not 'lyst' or fancy, that shapes her will; she would realise her self-justification is irrational.²

The disparity between Lucilla's condition and her sense of it is revealed in two other kinds of irony as well. For one thing, she uses animal analogies to justify her 'love':

For as the Bee that gathereth Honey out of the weede, when she espyeth the faire flower flyeth to the sweetest: or as the kynde spanyell though he hunt after Myrdes, yet forsakes them to retryue the Partridge: or as we commonly feede on beefe hungerly at the first, yet seing the Quayle more dayntie, change our dyet. (I, 206/10-14)

Citing parallels from life below the human order, Lucilla slips in the reader's esteem accordingly. She unwittingly shows herself to have abandoned herself to the animal irresponsibility of hunting and regeneration without judgment, control, or rational discipline. Moreover the particular animals referred to progress towards an implication of lust. The bee reference is innocent and traditional but the dog introduces the idea of a hunt, even less flattering than fawning pups or candies. The meat references definitely imply lust. Euphues names both beef and quail among 'such meates as shall prouoke thine appetite to lust' (I, 256/31).³

Furthermore Lucilla's argument jars with its context. As we implied in our first quotation in this chapter (I, 206/26-30), she confesses her love hard upon a relevant debate with Euphues. Indeed Euphues has just expressed his confidence in woman's ability to

restrain their lovers, when Lucilla confesses in soliloquy that she uncontrollably loves Euphues,

Whose witte hath bewitched me, whose rare qualyties
 haue deprived me of mine old qualytie, whose
 courteous behaviour without curiositie, whose comely
 feature without fault, whose fyled speach without
 fraude, hath wrapped me in this misfortune.

(I, 205/11-14)

The speech is mined with irony. She is 'bewitched' and 'rapt' ('wrapped') with love, so unaware of the 'courteous ... curiositie' that is the flaw in Euphues's wit and in his behaviour. Nor is she aware of his fraudulent nature. It is significant that Philautus later is not shocked so much by the fact that Euphues loves Lucilla, as by the 'dissembling' and 'counterfayte' (I, 232/6) by which Euphues gulled him. The 'fyled' of Euphues's speech is ambiguous: to Lucilla, numb, it may mean just sharp, polished, refined, but to the reader aware of the context and the consequences the word already suggests a weapon deployed with malice and cunning. Lucilla is unaware of these implications in her words. So she tells Euphues in debate,

men are alwayes laying baytes for women, which
 are the weaker vessells: but as yet I could
 neuer heare man by such snares to intrappe man.

(I, 223/15-16)

The argument is common, but in the context of her succumbing to Curio and Euphues trapping Philautus, it assumes a double irony. Lucilla's display of learning in making this point is less impressive than her revelation of her pathetic half-knowledge and her helplessness before her own will.⁴

Their wills and their misapplied wit inure Lucilla and Euphues to the advice they are given by their wise old advisors, Ferardo and Fabulus respectively. Both old men are sincere, wise and representative of a lasting code of values. Both possess true wisdom, self-control, humility, and awareness of the need to probe beneath

appearances in human communication and in perception; as such they represent Lyly's ideals. Their sincerity, moreover, is manifest in their rhetoric, which is more coherent than the rebuttals they receive from the false wits they advise. The reader's first inclination may be to side with Euphues in his flippant counter to Eubulus. Similarly, the reader may be tempted to sympathise with the young 'lovers' instead of the crafty parent's attempts to force Lucilla to marry the steady Philautus; Ferardo's craft, though, is quite justified by his fatherhood and by the fact that Lucilla had appeared quite willing to wed Philautus until her whim took her to Euphues. That the reader is still tempted to sympathise with the false wits suggests again the element of test in Lyly's irony. And it is by irony - by the sub-verbal or implicit implications of the different rhetorics - that Lyly makes his position towards the debaters clear.

Ferardo's first speech in his advice is to help Lucilla mature from the state of virginity to the state of marital fruition. He lists Philautus's qualifications to be her husband, then sets the reader's sympathy at ease:

And surely I reioyce the more, that thou shalt be
linked to him in marriage, whome thou hast loued
as I heare beeing a mayden, neither can there any
farres kinde betweene them, where the mindes be so
vnited, neyther any ielowsie arise, where loue hath
so longe bene settled. (I, 227/27-32)

Ferardo reacts with wise self-control to Lucilla's claim that her affection to Philautus was empty show:

yet he dissembled his fury, to the ende he might
by craft discouer hir fancie, ... (I, 229/18-19)

He discourses briefly upon chastity:

Thou knowest that the tallest Ashe is cut downe
for fuell, bycause it beareth no good fruite, that
the Cowe that gyues no milke is brought to the
slaughter, that the Drone that gathereth no honny

is contemned, that the woman that maketh hyr selfe
barren by not marryinge, is accopted among the
Grecian Ladyes worse then a carryon, as Homere
reporteth. (I, 230/8-13)

First, Ferardo achieves a graceful bit of name-calling here. Moreover, all his examples develop the idea that fruitfulness is preferable to sterility.

The analogies do more than enforce the single theme, however. In 'the tallest Ashe' Ferardo suggests it may be pride (the tallest) that is keeping Lucilla from marrying. The particular tree is appropriate in that 'ash' suggests its predestination to fuel. Similarly women seem predestined to a process of heat - traditionally the passions - in the regenerative cycle:

If thy Mother had bene of that minde when shee was
a mayden, thou haddest not nowe bene borne to bee
of this minde to bee a virginne. (I, 230/1-3)

Two conventional arguments against virginity are renewed by their coincidence. Fruition makes virginity possible and must be paid its due.

The cow is a somewhat unsentimental emblem of the usefulness for which woman was created. The cow's milk parallels woman's fruitfulness, both as procreant and as a succour to man. The cow that gives no milk is slaughtered for meat. The frequent association of milk with innocence and of meat with lust suggests an important omission in the phrase 'barren by not marryinge'. Ferardo does not admit the possibility of procreation outside marriage, because the full function of child-bearing is served only by the sacrament of marriage. As the fruitless Ash and the milkless cow are consumed as flame and meat respectively, one can infer that woman unmarried is still subject to the lusts marriage is intended to sanctify. Marriage elevates the woman beyond the animal level of child-bearing ('carryon') and love-making. The drone - its very name suggests dryness and abstinence - represents the indolence of the woman who

refuses woman's legitimate labour to become a wife and mother, who denies her responsibility to the procreative cycle. The delights of the marriage-bed are represented by the honey the drone declines to gather.⁵

Ferardo concludes by citing classical authority. His terms often suggest Biblical authority as well:

frame thy selfe to the honourable estate of
matrimonye, whiche was sanctified in Paradise,
allowed of the Patriarches, hallowed of the
olde Prophetes, and commended of all persons.
(I, 230/15-18)

Lucilla refuses to discipline her whims, to 'frame' herself to her responsibilities. Though 'allowed' intensifies into 'hallowed', 'commended' stops short of the compulsion of 'commanded'. Ferardo's words show him remarkably careful and discreet, for all the intensity of his feelings.

Ferardo's second lecture is to dissuade Lucilla from marrying Curio. His grief at times leads to extravagance in his rhetoric:

daughter I am ashamed to call thee ... Well Lucilla
the teares which thou seest trickie downe my cheekes
and the droppes of bloude (whiche thou canst not
see) that fall from my heart, enforce me to make an
ende of my talke. (I, 243/1; 244/23-25)

But here one can sense his growing desperation as he reaches further and further for some entrance to her sense:

if thou haue any ductie of a childe, or care of
a friende, or courtesie of a straunger, or feelinge
of a Christian, or humanitie of a reasonable
creature, then release thy Father of gryefe, and
acquite thy selfe of vngratefulnessse.
(I, 244/26-29)

The rhetorical order suggests the process of his mind.

Where Ferardo draws upon authority, upon the wisdom of the ages - and of the aged - Lucilla in her rebuttal speaks in resigned tones, abandoning herself to weakness and irrationality as if they were inescapable. To the suggestion of marriage she replies with aversion to 'the sewer sauce which is mixed with matrimony' and 'the cares yt

are alwaies incident to a mother' (I, 228/5-8). Again the conventional arguments against marriage are animated by the context because in these two quotations she proves herself to be the drone of Ferardo's example.

Moreover Lucilla cites as authority not proverbial wisdom but proverbial folly:

You objecte I knowe not what to Curio, but it is the eye of the maister that fatteth the horse, and the loue of the woman, that maketh the man. To giue reason for fancie were to weighe the fire, and measure the winde. (I, 245/6-9)

The proverbial warning against the bias of the fancy she uses as a justification of it. Lyly is aware that the knowledge of wise sayings is not equivalent to wisdom; Lucilla knows the proverb but lacks the understanding. The structure of the first part of the quotation is ambiguous. It can read 'I don't know what you object to in Curio' but also 'You object that I don't know what Curio is'. As the proverbs, the ambiguity suggests that Lucilla's awareness of her statements is incomplete.⁶

Euphues's engagement with Eubulus is usually condemned for its rhetorical formality or conventionalism. Parks considers its importance to lie in the fact 'that it is the first attempt to turn Euphues from his headstrong way'. The exchange obviously belongs to the tradition of the prodigal wit rejecting wisdom. For our present purposes its chief interest is that it shows Lyly clearly testing his audience with Euphues's false logic and empty rhetoric. Professor W.N. King has well demonstrated this element already:

Quite emphatically I should insist that the Elizabethan set-piece cannot be read in vacuo if it is to be properly understood the debate was not intended to develop logically. Lyly's aim was to characterise Euphues as a presumptuous purveyor of false wit.

King senses Lyly's implicit characterisation:

what they say and how they say it always indicate their state of mind and allow for differentiation between them. The characters also represent in a pseudo-allegorical fashion certain common types of humanity.

The most important difference between Euphues's and Eubulus's rhetoric is a matter of coherence.⁷

The first paragraph of Eubulus's sermon expresses his tentativeness in reproaching the strange boy. He suggests the fault may lie with his parents, not with Euphues himself, thus justifying his advice as filling a neglected need. Eubulus's first spate of similitudes gives examples of early training or shaping. (I, 187/18-25), ranging through the mineral, vegetable, animal and even mythological to suggest the universality of the principle of early education. In all the examples - with the possible exception of Milo - the examples are such that the responsibility for the shaping is left with the shaper, not the shaped. Thus Euphues is not blamed for his deficiency.

Eubulus is slightly more aggressive in the second paragraph. He distinguishes between the good husband and the good husbandman, between the good wife and the good housewife, in effect saying that there is more to being a husbandman, the proper head of a family, than merely being a good husband. The lengths of the words cohere with the difference in their meaning. Behind the distinction in wording is Eubulus's former point about the need to discipline the family. In Eubulus's examples the responsibility for improvement and discipline begins to slip to the subject, not the shaper. In advising parents to mix praise of their children with disapproval, he implies the child's duty to react by behaving to win the praise. He compares children to crops, suggesting not just the fact that the children are their parents' seed but that great care must be taken in their planting and in their cultivating for a proper harvest. (I, 187/26-37).

In Eubulus's third paragraph (188/7-19), another message underpins the explicit one. Eubulus is warning Euphues to anticipate possible errors, to learn from others' mistakes, rather than committing the errors himself, that 'thinges past, are paste callinge agayne' (188/7). First the old man alludes to the proverb of closing the stable after the horse has gone, then he moves on to refer to the futile wailings of the Trojans, without explicit reference to the Trojan horse which caused their fall. He concludes the paragraph with a warning against the 'monsterous' sin of gluttony and self-indulgence. The first two analogies are quietly linked by the idea of a horse, the latter two by the idea of humans assuming animal form, with disastrous social consequences. Eubulus is warning Euphues not just against the high cost of headstrong experience and the horror of gluttony, but in general against wilful abandonment to the animal. One of the most frequent themes in Euphues is this very point, man's need to preserve his distinctness from the beasts, through reason, moderation, and self-control.⁸

Eubulus's second, third and fourth paragraphs make common mention of teaching by example. This is the theme of the second paragraph; the third links to it by its reference to the Lacedamonians who 'were wont to shewe their children dronken men' and to the Persians, who painted gluttonous Epicureans as an unattractive example of self-indulgence. Further examples are given in paragraph four (p.188). Eubulus's reference to 'the alluringe traines of womens wyles and deceitful entisementes' (188/20-21), and his representation of the young lover as 'a younge man blinde' (1.22) use the same terms Lyly himself used to warn with earlier (186/1-2). The fifth and sixth paragraphs demonstrate these illustrations of vice have come to life in Athens. Eubulus repeats the description of the Parthian painting to make this point (188/20-26; 189/3-6). The seventh recurs to the explicit moral of the

third paragraph: 'Is it not farre better to abhorre sinnes by the remembrance of others faultes, then by repentaunce of thine owne follies?' (I, 189/12-13). In his ninth paragraph he varies the warning that one drop of poison ruins the whole tun of wine. He concludes:

Descende into thine owne conscience, and consider wyth thy selfe the greate difference betweene staringe and starke blinde, wit and wisdome, loue and lust. Bee merrye but with modestie, be sober but not to sullowme, bee valiaunt but not too venterous. (I, 189/34-37)

Indeed Eubulus seems not only to sense the present weakness of Euphues but in his warnings against being too 'sullowme' and 'venterous' he may be anticipating the weakness of the hero's final position, sermonising from Silexsedra.⁹

Euphues's rebuttal is a far more impressive display of rhetoric and verbal dexterity than Eubulus's advice was. He begins with lies:

I am neither so suspitious to mistrust your good will, nor so settishe to mislike your good counsaile. (I, 190/12-13)

But his tirade shows his distrust and dislike of the old man, whose 'moyst braine' he claims has 'learned much and profited nothing' (193/29-30). He charges that Eubulus with 'aged & ouerworn eloquence' (193/36), 'vayne holynesse' (194/6), and 'hauinge taken a surfet of delyght, seeme now to sauor it with despight' (194/11-12). Hardly words of trust and affection, these, where in Eubulus's there was not only unity between the analogies within a paragraph and between the paragraphs, but a coherence of the early analogies with the tentative spirit in which he approached Euphues. Euphues, though, opens with the rhetorician's tricks of self-ingratiation, patent falsehoods. 'I meane not to cauill wyth you as one louinge sophistrye' (190/15-16), he declares, but this statement is just

a lying euche or eustathia. Sophistry is his forte.¹⁰

The second point about Euphues's rebuttal is that virtually every charge he lays against Eubulus, except age, can be applied to Euphues himself. The pot calls the kettle black. Euphues - if by his youth alone - possesses the 'moyst braine'. It is he whose flaunting of obscure facts and obscure name droppings show a man who has 'learned much and profited nothing', who speaks 'ouerworn eloquence' and - particularly after his 'reform' - 'wayne holynesse'. It is Euphues, not as he says, Eubulus, who uses as a retreat or disguise the sweet smoke of rhetoric:

They that vse to steale honny, burne hea Locke to
 make the Bees from their hiues, and it may bee,
 that to get some aduantage of mee, you haue vsed
 these smokie argumentes, thinking thereby to
 smother mee with the conceipt of strong imagination.

(194/17-21)

The gratuitous pun on 'bee' - a simple echo - is typical of Euphues's trickery in speech, pointless, insignificant, meaningless, where the great puns are extra- or anti-logical and the good ones at least significant, as in Eubulus's distinction between 'husband' and 'husbandsman', an echo with a function.

Here Euphues typically counters Eubulus's meaningful analogy - used by Lyly himself - with meaningless verbal acrobatics:

The similytude you rehearse of the waxe, argueth
 your waxinge and melting brayne, and your example
 of the hotte and harde yron, sheweth in you but
 colde and weake disposition. (191/28-30)

Whether we diagnose this as a bad case of arteismus, -

when a saying is captiously taken, and turned to
 another sense, contrary or much differing from
 the meaning of the speaker

- or as antistrephon, 'turning a man's saying against him', the device was recognisable as fallacious reasoning.¹¹

Thus one must be loath to accept Bond's claim that the following excerpt from Euphues's rebuttal is 'transparently artificial, unsupported by any opposition of Sense' (I, 121):

you testie without cause, we hastie for no quarrel.
(193/3)

The passage occurs in the following context:

Dee you measure the hotte assaultes of youth, by the colde skirmishes of age? whose yeares are subiect to more infirmitie then our youth, we merry, you melancholy, wee zealous in affection, you ielous in all your dooinges, ... You carefull, we carelesse, wee bolde, you fearefull, we in all pointes contrary vnto you, and ye in all pointes vnlike vnto vs. (192/36-193/5)

Euphues is arbitrary in his attributing of 'zealous' and 'ielous'. More important, Euphues's statement is contradicted by the situation, for Eubulus is not at all 'testie', as the tentativeness of his early tone tells us. And in the zeal with which Euphues leaps to an aggressive, insulting defence, he seems quite 'hastie' to quarrel. The last lines in the quotation suggest that Euphues may have 'learned' the truth but is unaware of its relevance to him at the time. Finally, the passage is illuminated by this observation Ascham makes in The Scholemaster:

Quicke wittes also be, in most part of all their dooinges, ouer-quicke, hastie, rashe, headie, and brainsicke... In yougthe also they be, readie scoffers, priuie mockers, and euer ouer light and mery. In aige, sene testie, very waspishe and alwaies ouer miserable: ... but a great deale fewer of them cum to shewe any great countenance, or beare any great authoritie abroad in the world, but either liue obscurelie, men know not how, or dye obscurelie, men marke not whan.

Not only is the waspish lonely hermit of Silexsedra prefigured in these lines, but Euphues is shown to be projecting his own future ('hastie... testie') personality upon Eubulus.¹²

In any case, the transparent artificiality of the rhetoric is a charge Lyly would have us lay against Euphues. So too this example

of 'the perpetual strain after antithesis ... unsupported by any opposition of sense' (I, 121):

your reasons ... be shadowes without substaunce,
and weake without force. (I, 194/24-26)

Here are the lines which precede the quotation:

But as ye Camelion thoughte hee haue most guttes,
draweth least breath, or as the Elder tree thoughte
hee hee fullest of pith, is farthest from strength,
so though your reasons seeme inwardly to your selfe
somewhat substantial, and your perswasions pithie in
your owne conceits, yet beyng well wayed without,
they be shadowes ... (194/21-26)

Lyly undercuts Euphues in his choice of similes. There is implicit parallel to the breathless old Eubulus in the Camelion with most guts but least breath and the pithy, though weak, Elder. But Euphues's analogies have got out of his control, for they suggest that substance is to be found where there is no immediate impressiveness, guttes where there is least breath or wind, pith where there may be least physical power. His proofs call his own arguments under suspicion. So the 'weake without force' is not redundant for it involves the distinction between apparent power and real power, flash and validity, shadow and substance, in rhetoric. The weak old man has the forceful truth in his words, however weakly they may be put; the forceful Euphues has aggressive but weak arguments:

The Birde Taurus hath a great voyce, but a small
body, the thunder a greate clappe, yet but a lyttle
stone, the emptie vessell giueth a greater sownd,
then the full barreil. (194/26-29)

The sophist calls the wise man foolish. Here he is just being cute:

I meane not to apply it, but looke into your selfe
and you shall certeinlye finde it. (194/29-30)

He is reduced to repeating Eubulus's own 'Descende into thine owne conscience,' a retort little wittier than the modern 'And you!'

Euphues draws his first examples from the great philosophers, Aristippus, Diogenes, Plato, Timon, the Stoics, and Epicurus

(190/26-33), to demonstrate the wide variety of personality possible among philosophers. His examples, however, do not prove that he is himself a serious thinker. The old man's suspicion that Euphues is unphilosophical - based on his apparent light living - Euphues counters superficially. He rejects the grounds for the suspicion without coming to grips with the old man's conclusion; he handles the question of 'appearance' but omits the vital issue, the reality. After all, Eubulus is not worried about whether or not Euphues looks like a serious thinker and a proper liver, but whether he is one. Euphues characteristically ignores the substance for the appearance. In his reference to Cicero and Aristotle later (192/6-1), Euphues again confuses his potential achievement with what he actually is.¹³

In his second group of analogies (190/32-191/2), Euphues presents a vision of man as an insensitive reactor. This sub-human, dehumanising parallel seems to grow out of the double meaning of the word 'mettall' (190/33). Euphues fails to recognise here that man's true 'mettle' is mental, not physical. So he seeks to justify his behaviour by the physical reactions of inanimate life. From sub-human parallels, Euphues denies 'yt nature may any waies be altered by education' (191/4-5), and to have faith in man to the contrary is to 'bewray your own weaknes'. Again the inversion is ironic. Euphues betrays his weakness in abandoning himself to the life of the metallic and inanimate, for accepting as his aims in life the aims of clay, dirt, wax, gold, straw, doves and beetles. His negativism is not a considered attitude but a display of thoughtless 'wit', the kind of devil's advocacy writers of paradoxes and rhetoricians and even modern debaters use to exercise their ingenuity and memory. However, it is out of place in the present context, where Eubulus is trying to carry on a serious and helpful conversation. Little wonder that when Euphues leaves him, poor Eubulus is 'in a great quandarie', with 'teares trickling downe his cheekes' (194/35; 195/1).

A man of lesser wisdom would have been infuriated.

Compared to Eubulus's paragraphs, Euphues's are completely incoherent, apart from their ironic reflection back upon himself. So he refers to a vine, palm tree, iron, falcon, and the whelps of a mastiff to prove that 'education can haue no shew, where the excellencie of nature doth beare sway' (191/13-14); his next similitudes include a mouse, a fox, spices, and a crab tree. There is no pattern, no order, no sign of any sub-conscious associative power at work. Eubulus's speech seems the expression of a firm personal conviction, where Euphues is rehearsing random proofs from a vast, contradictory universe.¹⁴

At first reading the exchange between Euphues and Eubulus may seem to end in a draw, Eubulus having performed his duty and Euphues having displayed his wit. Both arguments make convincing points; Lyly's agreement with either side is not made glaringly obvious. So different readers have taken different sides:

We should be in sympathy with the rude answer of Euphues, were it but curt at the same time, but, alas, it covers six pages. Having thus imprudently crushed the 'wisdom of eld' by the weight of his utterance, ...

But Parks finds Eubulus's advice not just 'a mere sermon on youthful frivolity' but 'an impassioned remonstrance, ... answered by resentful insult.'¹⁵

When one returns to Lyly's introduction of the speakers, one is struck by his care, casually distinguishing them in terms of sincerity and truthfulness. Eubulus long sought the 'opportunitie to communicate with him hys minde' (I, 186/33-34). But once he ended his advice, 'Euphues beganne to shape hys answere' (I, 190/9). 'Shape' suggests that Euphues is making of the conversation a

rhetorical game, not a meeting of frank minds. He unwittingly admits as much when he takes his leave of Eubulus:

heere I leaue you, hauing neither bought nor
solde with you, but chaunged ware for ware.

(I, 194/14-15)

And he refers to Eubulus's 'winds vaynely wasted for you to exhort me' (194/13). Eubulus came with words of wisdom; Euphues replied with words of facile, false wit.¹⁶

Ten: Ironic Analogy

The use of similitudes is one of the most obvious characteristics of Lyly's rhetoric, deriving from classical practice, the traditions of medieval allegory, bestiaries, and emblematics, and even Platonism, as C.S. Lewis has suggested. For if the visible world is made after an invisible pattern,

the expectation that an analogical or moral sense will have been built into the nature and behaviour of the creatures would not be a priori unreasonable.

The device served as ornament, but also contributed to the persuasiveness of a text. So fashionable was the practice that one finds collections of similitudes published as aids to discourse. Indeed the Euphuus was combed for its striking and inventive analogies, and both admired and parodied.¹

The user of similitudes was expected to meet certain responsibilities. There was, first, the responsibility not to be repetitious in the name of amplification:

Brevity of speech, is not as some undiscreeitlie have imagined, that which consisteth in fewnes of lines, ... but breuitie in matter, wherein scope sufficient remaining for the necessary demonstration and deliuerie of any needfull occasion, men are barred from friuolous circumstances, and inuined therein to abhorre all maner of tediousnes.

A second requirement was decorum:

As for Comparisons, take heid that they be sa proper for the subiect that nather they be ouer bas, gif your subiect be heich, for then sould your subiect disgrace your Comparisoun, nather your Comparisoun be heich quhen your subiect is basse, for then sall your Comparisoun disgrace your subiect. Bot let sic a mutuall correspondence and similitude be betwix them as it may appeare to be a meit Comparisoun for sic a subiect, and sa sall they ilkane decore vther.²

A third responsibility, frequently sacrificed in the interest of persuasiveness, was truth:

The finding out of apt matter, called otherwise invention, is a searching out of things true, or things likely, the which may reasonable set forth a matter, and make it appeare probable.

Literal truth, then, was not the requirement so much as plausibility in the light of recognisable phenomena, patterns. Of course, the supply of similitudes which satisfied all three criteria was exceeded by the demand. The dangers in their use were compounded by the fallibility of the arguer's process of selection and his memory as well, presumably, so that it was of proverbial acceptance that - to paraphrase Degberry - comparisons are odious.³

Lyly undercuts his characters' use of analogies on all four of these points, to alert his readers to the limitations of the speaker who abuses the use of analogy, to maintain the imperfect self-awareness of his false wits and self-deceivers, and to express his scepticism about the uses of education. For Lyly's analogies do not depict a Platonic harmony but a world of paradoxes, limited truths and conflicting evidence, selection from which is only of help in arbitrary argument, not in the arrival at a universal truth:

neither is ther any thing, but yt hath his contraries:
Such is the Nature of these nouises that thincke to
haue learning without labour, and treasure without
trauayle, eyther not vnderstanding or els not remembring,
that the finest edge is made with the blunt whetstone,
and the fairest Jewell fashioned with the harde hammer.

(I, 196/12-17)

The eiron, of course, cannot resist concluding his rejection of the use of similitude by drawing a few innocent ones of his own.⁴

In criticising 'the Nature of these nouises that thincke to haue learning without labour, and treasure without trauayle', Lyly's 'Nature' is ambiguous. It is the 'nature' or character of the false

wit to project his will upon his perception of 'Nature', objective reality. True learning requires not just inventing or even 'remembering' examples but 'vnderstanding' them and applying them with an unprejudiced mind. In his own detachment from his characters' use of analogy lyly belongs to the tradition, running from Aristotle through Hobbes, which attributed to the fancy the finding of similarities between unlike objects, and to the judgement, the function of finding the balancing differences.⁵

Lucilla and Euphues both use analogies to think themselves into their frenzies of love and infidelity. In confessing to Lucilla his love, he begins with somewhat unflattering examples of controlled fires to suggest the constancy of his passion:

For as the Hoppe the poale beeing neuer so hys groweth to the ende, or as the drye Beeche kindled at the roote, neuer leaueth vntill it come to the toppe, or as one droppe of poyson disperseth it selfe into euerye vaine, so affection hauinge caughte holde of my hearte, and the sparkles of loue kindled my liuer, wyl sodeinely, though secretlye flame vp into my heade, and spreade it selfe into euerye sineve. It is your beautie (pardon my abrupte boldnesse) Ladye that hath taken euery part of mee prisoner. (I, 216/19-27)

The hop^e suggests his love-drunkenness, perhaps, the burning beech-root the low origin of his love, physical beauty, lust raising itself to 'affection'. His love is poisonous not just in overpowering him but in spoiling the words he uses. He then gives six examples of the contraries, free change, cooling, and decay (219/4-14), so that the effect is a balance. For each example of constancy he gives an example of inconstancy. From his balance of analogies it is impossible for Lucilla to 'perswade your selfe that Euphues will bee alwayes curraunt in his dealinges', (I, 219/13-14), as he requests. Euphues's examples do not testify to constancy. If anything they imply the possibility of wavering in

his love as in his argument. To believe him, then, Lucilla really does 'perswade' her self; she believes what she wants to from the balance of alternatives. As she admits, 'Women are wont for things that like them' (I, 214/29).

Lucilla's spates of analogies are usually incoherent, as well as strained and arbitrary. Here there is neither parallelism nor order:

Doth not he remember that the broken boane once sette together, is stronger then euer it was? That the greatest blotte is taken off with the Pomice? That though the Spyder poyson the Flye, she cannot infect the Bee? That although I haue bene light to Philantus, yet I may be louely to Euphues? It is not my desire, but his desertes that moueth my mynde to this choyse, neyther the want of the lyke good will in Philantus, but the lacke of the lyke good qualities that remoueth my fancie from the one to the other. (I, 206/1-9)

In comparing her love for Euphues with the physical break and physical stain of the first two examples, she divulges the physical level of the 'desertes that moueth my mynde to this choyse.' The spider simile shows her fancie poisoning her judgment.

His obsession with the physical also undercuts Philantus's claim to love Camilla here, as he describes her to Psyllus:

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

And although my skill in Phisicgnemie be small, yet in my iudgement she was borne vnder Venus. (II, 110/29-33)

His 'iudgement' is faulty in comparing her to goddesses only on points of physical beauty, instead of appreciating her moral virtues, which she amply demonstrated in rejecting him. She proves to have been *born* under Diana.

Similarly Euphues's concentration on physical analogies here shows his insensitivity to the transcendence he claims to be a limit of physical life:

Let not gentlewomen therefore make to much of their paynted sheathe, lette them not be so curyous in theyr owne conceits, or so currishe to theyr loyall louers. When the blacke crowes foote shall appeare in theyr eye, or the blacke Oxe treade on their foote, when their beautie shall be lyke the blasted Rose, theyr wealth wasted, their bodies worne, theyr faces wrinckled, their fyngers crooked, who will lyke of them in their age, who loued none in their youth?

(I, 203/5-10)

The argument - and the author's ironic detachment - is precisely that Sybilla uses against Phao. Euphues seems to be delivering the standard sermon on the emptiness of the mundane and the physical. But the speaker himself conceives only of a physical basis for the love and 'lyke' he desires. His comment on the emptiness of physical life, then, leads not into an exhortation to cultivate a spiritual consciousness but to an exhortation to make use of the physical pleasures:

if you desyre to be kept lyke the Roses when they haue lost theyr colour, smell sweete as the Rose doth in the bud, if you would be tasted for olde wyne, be in the mouth a pleasant Grape, so shall you be cherished for your curtesie, comforted for your honestie, embraced for your amitie, so shall you be preserued with the sweete Rose, and droncke with the pleasant wyne. (I, 203/14-20)

He admits the sensory experience is limited, yet exhorts his reader to nothing greater. Euphues's 'remembered' lesson on the impermanence of the physical life and the physical love is not 'understood'. Instead he uses it, turns it, to suit his present purpose. His learning serves his will, instead of shaping it. The highly conventional analogy of the rose, notably silent on the matter of thorn and brief bloom, and the implication of drunkenness in the

'droncke' wine point to the artificiality of his argument.

Here the traditional association of the sparrow with lechery undercuts Euphues's claim 'to loue Lucilla':

But thou canst blame me no more of folly in
leauing thee to loue Lucilla, then thou mayst reprove
him of foolishnesse that hauing a Sparrowe in his hands
letteth hir go to catch the Phesaunt, or him of vnskil-
fulnesse that seeing the Heron, leaueth to leauell his
shoot at the Stockedoue, or that woman of coynesse
that hauing a dead Rose in hir bosome, throweth it away
to gather the fresh Violette. (I, 236/4-9)

Lucilla is hardly the 'Phesaunt' to Philautus's 'Sparrowe'. Euphues has learned that the sparrow is to be rejected but he does not identify himself with its property. From a denial of foolishness Euphues moves to a confession of - suspect - 'skill'; his unfaithfulness to Philautus was a deliberate 'aim' or tactic in attack. His future is implicit in his last analogy. Lucilla casts him away for Curio. Moreover, Philautus is shown to reject the rose of surface physical beauty and to choose the violet of constant love when he stops courting Camilla and marries Francis.

Throughout the Euphues wisdom seems supported by fewer similitudes than false wit or strained logic is. Euphues continues his explanation to Philautus with two distinct groups of other similitudes. From the sparrow and hunt similes he turns to refer to the rapist gods:

Loue knoweth no lawes: Did not Iupiter transforme
himselpe into the shape of Amphitric to imbrace
Alcmoena? Into the forme of a Swan to enioye Leda?
Into a Bull to beguyle Ie? Into a showre of golde
to winne Danae? Did not Neptune chaunge himselfe
into a Heyfer, a Ramme, a Floude, a Dolphin, onelye
for the loue of those he lusted after? Did not
Apollo conuerte himselfe into a Shepheard, into a
Birde, into a Lyon, for the desire he had to heale
hys disease? If the Gods thoughte no scorne to
become beastes, to obtayne their best beloued, shall
Euphues be so nyce in chaunging his coppie to gayne
his ladye? No, no: he that cannot dissemble in loue,
is not worthy to liue. (I, 236/10-20)

His evidence piles up impressively, but Lyly would expect his audience to reject it. For one thing, the speaker is committing the unpardonable sin of over-reaching in aspiring to a power that is divine, not human. The discrepancy is heightened by the fact that the mere mortal aspires not just to something he may not do but to something he cannot. Further, while the divine examples suggest aspiration to rights and powers not normally human, the particular activity or impulse which prompts him is the sub-human, animal activity of lust. The specific animalism of the gods in the examples show that Euphues aspires to be god-like free to lower himself.⁶

As if the hunting and animal references have not been enough to reduce the dignity of Euphues's justification before Philautus, his third group of similitudes suggest his 'love' was just 'appetite':

Dest thou not knowe that the wenke stomacke if it
 be clayed with one dyet doth soone surfet? That the
 clownes Garlike cannot ease the courtiers disease so
 well as the pure Treacle? that far fette and deare
 bought is good for Ladies? That Euphues being a
 more dayntie morsell then Philautus, oughte better
 to be accepted? (1, 236/23-28)

The final twist in his ironic self-unawareness here is that while he justifies his love for Lucilla in terms of the need for variety in appetite, he at the same time unwittingly resigns himself to being just a 'dayntie morsell' himself, briefly sacrificed to Milady's appetite. From feeder he slips unawares into food, in the process proving the uncontrollability of the appetite. Like Apollo's disease in the last quotation, the courtier's disease here is not just lust but a powerful will and wit that seek to justify the lust with 'far fette and deare bought' analogies.⁷

The most obvious form of Lyly's ironic analogy is this reference to the hierarchy of the chain of being. Lyly could have expected his audience to reject the arguments which discount the normal expectations of humanity. Lyly's detachment from his character's

self-persuasion is most clear in the passages which cite animals in justification of their love. Lust was commonly represented in animal or bestial terms. But often the animals have other implications. Euphues appears to be confessing his own hare-brained 'judgement' when he advises Eubulus:

In my iudgement Eubulus, you shal assene catch a Hare with a Taber, as you shal perzwade youth, with your aged & ouerworn eloquence. (I, 193/34-36)

In his later counsel to Philautus he reveals his desire to have man unthinkingly obey him:

at the firste the Oxe weildeth not the yoke, nor the Colte the snaffle, nor the louer good Counsell. (I, 254/5-6)

Lucilla's favourite animal analogy is the bee, appropriate for its combination of sweetness and sting, attractive to her for its suggestion of dignity in eclecticism:

For as the Bee that gathereth Honny out of the weede, when she espyeth the faire flower flyeth to the sweetest. (I, 206/10-11)

But as Euphues remarks in soliloquy two pages later:

as the Bee is oftentimes hurte with hiv owne honny, so is wit not seldome plagued with his owne conceipte. (I, 208/11-13)

Recurring animal analogies are emblematic of thoughtless lust or wit.⁸

Rarely does an animal analogy point to an admirable quality.

It does, of course, in Fidas's parable of the bees in the second book. Otherwise to choose as one's model the animal pattern of life is suspect. Even Euphues recognises the fallacy in Lucilla's use:

And in that you bringe in the exasple of a beast to confirme your folly, you shewe therein your beastly disposition, which is readie to followe suche beastlinesse. (I, 240/9-11)

'Disposition' can mean character, but also one's bent or tendency; Lyly shows his characters generally biased in their choice of analogy. As Euphues goes on:

But Venus played false: and what for that? seeinge
 hir lightnesse serueth for an example, I would wishe
 thou mightest trye hir punishment for a reward, that
 beeing openly taken in an yron net al the world might
 iudge whether thou be fish or flesh. (I, 240/12-15)

The 'fish or flesh' may also imply the limits of the flesh or mortality, a point often overlooked in self-comparison to the gods.⁹

Euphues has just warned against modelling oneself after a hero's deficiencies, instead of his virtues. Of course he committed the same error earlier:

I can carous with Alexander, abstaine with Romulus,
 eate with the Epicure, fast with the Stoyck, sleepe
 with Endimion, watch with Chrisippus. (I, 186/20-23)

The narrator adds 'vsing these speeches & other like'. Euphues is at this point still an attractive figure, but the passage invites us to reject him. He has no solid moral code, these examples as the rebuttal to Eubulus show us. He is skittish, we have seen, a man of all countries. Romulus, of course, was abstinent by necessity, not will.¹⁰

Here Lucilla tells Ferardo her love has fallen to Euphues:

You neede not muse that I shoulde so sodeinely bee
 intangled, loue giues no reason of choice, neither
 will it suffer anye repulse. Mirha was enamored
 of hir naturall Father, Biblis of hir brother,
Phaedra of hir some in lawe: if nature can no way
 resist the fury of affection, hewe should it be
 stayed by wisdom? (I, 231/18-23)

Her love wins scant respectability from the incestuous company it keeps. Euphues - absent when her speech is given - picks up one of Lucilla's examples when he attacks her for her looseness, to confirm the suggestion of her incomplete awareness of the meaning of her words:

Shall the lewtynesse of others animate thee in thy
 lightnesse? why then dost thou not haunt the stewes
 because Lais frequented them? why doest thou not
 loue a Bull seeing Pasiphae loued one? why art thou

not enamoured of thy father knowing yt Mirha was so incensed? these are set down that we viewing their incontinencie, should flye ye like impudencie, not following the like excesse, neither can they excuse thee of any inconstancie. (I, 240/19-26)

Significantly, Euphues places Lucilla's last example at the climactic point, even after the monstrous love of Pasiphae. This emphasis may suggest that Lucilla's guilt in her love is compounded by her awareness of its true nature. For once Euphues here is attuned to the invisible order in life, the wisdom beyond his understanding. So he uses Lucilla's analogy which he did not hear. So too his puns are for once relevant: 'animate' can mean to inspire but it contains an echo of animalism; 'set down' means recorded or cast down, punished, as an example.

Allusions to Adam and Eve are good proof of Lyly's characters' alluding beyond their own control. Here is Euphues trying to convince Lucilla that he loves women:

I for mine owne part am brought into a Paradise by the onely imagination of womens vertues, and were I perswaded that all the Diuelles in hell were women, I woulde neuer liue deuoutlye to enherite heauen. (I, 216/29-32)

Gallant sentiments, though his logic may be questioned. His 'onely' may suggest that the virtues of his women are due to his imagination, not reality. He would be more complimentary were he less readily convinced that 'all the Devils in hell were women.' Midway through the paragraph Lyly supplies the following pivot upon which the irony of the entire passage can be turned:

What could Adam haue done in his Paradise before his fall without a woman, or howe woulde he haue ryse agayne after his fall without a woman. (I, 216/33-35)

Euphues associates man and woman before the fall and after the fall, but omits their association at the fall, to serve his argument.¹¹

Given this biased selection of evidence, his next sentence can be taken to be a confession:

Artificers are wont in their last workes to excell themselves, yea, God when he had made all thinges, at the last, made man as most perfect, thinking nothing could be framed more excellent, yet after him he created a woman, the expresse Image of Eternitie, the lyuely picture of Nature, the onely steele glasse for man to beholde hys infirmities, by comparinge them wyth woemens perfections. (I, 216/35-217/5)

'Artificers' has more than the neutrality that defenders of the late sixteenth century style have been careful to point out. Referring here to the illusory promises in the image of woman, it belongs to the traditional suspicion of woman's honesty and truthfulness, as proved by Eve. The last sentence in the quotation is ambiguous. Euphues concludes,

Are not men so bewytched with their qualyties that they become madde for love, and women so wyse that they detest lust. (I, 217/6-8)

He is right but self-unaware.

In the last example, Euphues proves himself an 'artificer' in his use of analogy for quoting selectively where the more full quotation would defeat his argument. In his reference to the fall, he does not counter the traditional misogynist claim that Eve caused the fall of man, he ignores it. In the reference to the steel glass, Euphues means that woman shows man's faults by contrast to their virtues or perfection. Lyly, however, may intend that man's infirmity is due to his being 'bewytched with their qualyties,' so that man is blind to their real imperfections.

* * *

Less obvious than the invalidity of animal analogy or the biased selection of heroic parallel is the invalidity of some of

the parallels drawn from vegetable and mineral matter. We have seen in Loves Metamorphosis Lyly's disapproval of the nymphs who preferred existence as a rock or as a plant to life as a human. Even in the Euphues, though, Lyly appears to have been sensitive to the sophistry involved in comparing human life to inanimate phenomena, or even from plant life, the two levels of life lower than the animal on the chain of being.

In particular Lucilla frequently uses jewel or mineral analogies to convey her love for Euphues. Their use is ironic in suggesting that the emotion which is described by jewel analogy is a superficial one, the false kind. So here, the 'touch' and 'stroke' may suggest Euphues is still just confessing physical love, not the true love:

But as the true golde is tryed by the touch,
the pure flinte by the stroke of the yron, so
the loyall heart of the faithfull louer, is
knowen by the tryall of his lady. (I, 219/14-16)

Certainly his words ring truer than he realises. Here a possible pun on 'bauble' and 'babble' links the false merit of ornament or wealth to the false impressiveness of the mere wit:

Alas fonde foole arte thou so pinned to their
sleeues that thou regardest more their babble then
thine owne blisse, more their frumpes then thine
owne welfare? (I, 249/5-7)

In preferring Euphues Lucilla is making the unwise preference of wealth or beauty over wisdom, false merit over true.¹²

Lyly's characters' use of mineral analogy is undercut by their own avowal not to be stoics or stocks, in other words, to be sentient and responsive creatures. The pun occurs often in the Euphues, suggesting that the author's attitude towards love here is of a piece with that in the plays. But if Lyly favours emotional responsiveness, he also remains satirical of his hero's attempts to justify his uncontrolled emotions:

hast thou not redde Euphues, that he that loppeth
 the Vine causeth it to spreade fairer? that hee
 that stoppeth the streame forceth it to swell higher?
 that hee that casteth water on the fire in the Smithes
 forge, maketh it to flame fiercer? Euen so he that
 seeketh by counsaile to moderate his ouerlashinge
 affections, encreaseth his owne misfortune.

(I, 209/1-6)

He overlooks the danger of allowing floods, overgrown vines, and fires not controlled by any forge-wall. Again, the vine image may imply intoxication.

Here the analogies he summons to defend his love carry contradictory suggestions of lust:

I but Euphues, hath shee not hearde also that
 the drye touchewoode is kindled with lyme, that the
 greatest mushrompe groweth in one night? yt the fire
 quickly burneth the flaxe? that loue easily entreth
 into the sharpe witte without resistance, & is
 harboured there without repentaunce? (I, 209/20-24)

Euphues and Lucilla claim principles of uncontrollable heat and passion in the universe to excuse themselves from the responsibility of self-control. Their obsessive recurrence to the same themes and analogies suggests the influence of their will upon their search for 'topics' to defend them.

Lyly could also have trusted his readers to be alert to the false statement, as he seems to have wanted them to reject false logic and false beauty. The traditions of rhetoric permitted the invention of plausible examples, but even Quintilian is clearly opposed to 'the licentiousnesse of declaimers' who coined false and extravagant similes for purposes of novelty and surprise.¹³

Some of Lyly's inventions are justifiable as symbols. So, for example, the invented allusion Bond claims to 'Helen's scar, which looks authentic, though I cannot find it' (I, 131). The scar is symbolic of an imperfection, a physical imperfection to stand for the moral.

It is also significant that it is Euphues, not Eubulus, who in their debate is given to analogies from fabulous nature. Ten lines after he accuses Eubulus of 'vayne and false forgeries' Euphues cites the fictitious stone Abeston, which 'being once made hotte will neuer be made colde' (I, 191/32-33). The wit's learning is not as helpful to him as his imagination is. The OED records the tradition that abeston ('asbestos') would burn inextinguishably, but the point is that where Eubulus relies on common similitudes, Euphues reverts to the freakish, if not indeed fabulous, for his justification. When he tells Eubulus that

ye Camelion thoughte hee haue most guttes,
draweth least breath, (I, 194/21-22)

he contradicts an apparently well-established convention that the chameleon ate air. The falsity of the allusion confirms its ironic proof of the false wit's self-unawareness.¹⁴

The 'errors' Lyly is so often accused of making can usually be attributed to his characters. Lyly suffered not so much from slippage of memory as from subtlety in characterisation. So it is Lucilla who should be held responsible for substituting jet for the usual amber as she tries to justify before Ferardo her abandonment of Philautus:

although the leadstone drawe yron, yet it cannot
moue golde, thoughte the lette gather vp the light
strawe, yet it can not take vp the pure steele.
Althoughte Philautus thincke himselfe of vertue
sufficient to winne his louer, yet shall hee not
obtaine Lucilla. (I, 228/24-28)

She denies her magnetic, physical attraction to Euphues here, content to compare herself to gold and pure steel. The jet may come to her mind for its colour, black, antithetical to her purity and her goldness. The error in her allusion confirms the reader's general impression of her falseness.¹⁵ Lyly is not just feeding his readers traditional similitudes; he is testing their memory (and their quickness).

Lyly, then, would probably have agreed with Sidney's complaint against the false impressiveness of analogy:

So is that hony-flowing Matrone Eloquence, apparelled, or rather disguised, in a Courtisanlike painted affectation. ... Now for similitudes in certain Printed discourses, I thinke all Herberists, all stories of beasts, foules, and fishes, are rifled up, that they come in multitudes to waite upon any of our conceits, which certainly is as absurd a surfet to the eares as is possible. for the force of a similitude not being to prove any thing to a contrary disputer, but onely to explaine to a willing hearer, when that is done, the rest is a moste tedious prating, rather ouerswaying the memorie from the purpose whereto they were applied, then anie whit enforcing the judgement alreadie either satisfied, or by similitudes not to be satisfied.

The Euphues abounds with examples of analogies arbitrarily drawn to support already fixed attitudes. Indeed it is the subjective element in the analogising of Lyly's false wits that makes its parody in The Returne from Parnasses so appropriate:

There is a beaste in India call'd a polecatt, that the further shee is from youe the less she stinks, and the further she is from you the less you smell her. This dry cuntrye is that polecatt, ...
(ll.1475-78)

Here there is an understanding of the way Lyly's analogies have ironic foundation.¹⁶

The repetitiousness of the Parnasses parody is in keeping with the repetition frequently found in the Euphues, which suggests the characters' often mechanical rhetoric, words being used without vital articulation to sincere thought, and the author's detachment from the surface rhythms of his work. Sidney's courtesan image for artificially coloured rhetoric could have come out of the Euphues itself, for we have seen Lyly's equating of false physical beauty with the false allure of wit and word. The constant use of the same analogies over and over again suggests the author's detachment

from the speaker and the playful attitude in which he presents the work as a whole.

In 'Euphues and Ephaebus', Lyly claims the true wit

shoulde more ever talke of manye matters,
not alwayes harp vpon one string, ... It
is varietie that moueth the minde of all
men, and one thing sayd twice (as wee say
commonly) deserueth a trudge. (I, 272/9-14)

This seems to be Lyly's feeling, for the passage is among the additions he makes to the main source of the epistle, Plutarch's De Educatione Puerorum. But between the two sentences just quoted Lyly gives Euphues two more sentences that display the very repetitiousness he is criticising:

he that alwayes singeth one note without deskant
breedeth no deloyght, he that alwayes playeth one
part bringeth lothsomenesse to the eare. (I, 272/10-12)

In this repetition there is no variety, as both references are to aural, indeed to musical, experiences. He has not even the excuse of amplification. So Euphues's 'as wee say commonly' is not just an expression of confidence in the proverb, but an unwitting confession of the repetitiousness in his own style and also his craving for variety.

Finally one must remark that there is no simple formula to the interpretation of even the ironic symbolism of Lyly's similitudes. Essentially it is the feeling behind the speech which determines whether or not the analogy is literally true to its incidence; that feeling is to be inferred from the context of events, previous and subsequent, and from the context of the speaker's own words. So, for example, the heat references and the stone images may in the speeches of Lucilla and Euphues and the young Philantus be a clue to their lust and the baseness of their sensitivity, but the same analogy can serve for the explanation of true love, as in Camilla's soliloquy:

For as the stone Draconites can by no means be polished unless the Lapidarie burne it, so the mind of Camilla can by no means be cured except Surius ease it. (II, 183/36-184/2)

We know the love between Camilla and Surius to be true, so their emotion ennobles the imagery of stone and fire; indeed her analogy even serves to suggest the heat of purification, a purifying love. As heat brings out the brightness of the stone, their passion brings out their ease and proves their purity.¹⁷

Professor Bond has remarked on Lyly's use of analogies that

evidence of Lyly's care in this respect may be found in his occasional change of the form by which they are introduced, substituting for 'as...' or 'like...', 'not unlike' or as in that of the dragons in vol.ii. p.138 l.18 'not farre differing from,' where he feels the simile to be rather strained. (I, 134)

To Bond's 'care' we would add 'humour' and 'ironic detachment', even 'playfulness' and 'trickery'. For often it is in his analogies we find the real nature of the speaker's feelings suggested, at a level of expression of which the speaker is not aware. As the analogies fall into patterns, echo each other, refer across to other situations or contexts beyond the speaker's awareness, or even invite evaluation contrary to the speaker's intentions, they reiterate Lyly's suspicion of the processes of reason, rhetoric, even language itself. The horizontal rhetoric of the characters is time and again ruffled by the vertical implications of the ironist.

One must agree with Professor Bond that 'The real fault of the similes, whether false or true, is that they are used in gross excess' (I, 134). But one must remember Lyly's constant warning against false beauty, false impressiveness, and the reassertion of his confidence in reticence. Then the excess is seen to serve as an elaborate camouflage over his real intentions. The barrage of

Eleven: Dramatic Irony

The dramatic sense Lyly developed in his court comedies is evident in his novel as well. The situation frequently reflects upon the speech that occurs in it. Speakers are unaware of the larger relevance their words have to their predicament. Frequently indeed their speech prevents their discovery of truth. Or the speeches can be contradicted by the words of the characters, in their ignorance or in their wilfulness. Similarly, the proverb that a character uses often picks up a new significance from its dramatic context. Even a conversational formality can be found to respond to its situation when we approach the Euphues as a record of events, conversations imagined to occur in time and in a place, not just as a literary statement that never wings off the page. The Euphues is to be 'heard' as well as 'read'; it is the first work of a sensibility that was to find its most natural expression in drama.

As he offers to help Euphues supposedly to court Livia, Philautus is pathetically unaware of his own position, that he has been gulled by Euphues. His friendly offer is loaded with words and images that Euphues had used in his plotting against him. Their echo emphasises Philautus's vulnerability:

In that thou hast made me priuie to thy purpose,
I will not conceale my practise, in that thou crauest
my aide, assure thy selfe I wil be the finger next the
thumbe, insomuch as thou shalt neuer repent thee of
the one or the other..... I am not a little gladd,
that I shall haue thee, not onely a comfort in my
life, but also a companion in my loue: As thou hast
bene wise in thy choice, so I hope thou shalt bee
fortunate in thy chauce As olde men are very
suspitious to mistruste euerye thinge so are they
verye credulous to beleue any thinge, ... let vs go
deuoutly to the shrine of our Sainctz there to offer
our deuotion, ... The eye that blinded thee, shall
make thee see. (I, 214-15)

His words recall Euphues's resolve to 'vse him for my shadow till I haue gayned his Saint' (209/33-34). Philautus's 'devotion' to both Lucilla and his friend compounds the crime of Euphues: 'And canst thou wretch be false to him that is faithfull to thee?' (209/34-35). Moreover Philautus has not been made 'priuie' to Euphues's purpose, but deceived. He mistakes the 'aide' Euphues expects of him, and the real way in which Euphues is his 'companion in my loue', that is, in love with the same woman. Nor does he know the choice Euphues made, Lucilla not Livia, hardly 'wise'. Finally, it is Philautus, not 'olde men', who proves himself 'credulous to beleene any thinge'.

The two men are completely in disagreement, even in the matter of love-policy. So where Euphues's soliloquy concludes:

There is no woeman, Euphues, but shee will yeelde
in time, bee not therefore dismayed either with
high lookes or frowarde words. (I, 211/22-23)

Philautus's first speech to him ends with

They yt begin to pine of a consumption, wtout delay
preserue themselues wt cullisses, he that feeleth
his stomack enflamed wt heat, coolith it eftsoones
wt conserues: delays breed daungers, nothing so
perillous as procrastination. (I, 212/14-18)

Eager to help his friend, Philautus runs headlong into the false impression of harmony:

Euphues hearing this comfort & friendly counsaile,
dissembled his sorrowing hart, with a smiling face, ...

Euphues consented willyngly, smiling to himselfe to
see how he had brought Philautus into a foolcs
Paradise. (I, 212/18-20; 215/6-7)

The narrator intervenes with an appropriate grammatical ambiguity:

yea, but sayd Euphues take heed by Philautus, that
thou thy selfe swallow not a gudgeon, which woord
Philautus did not marke, vntill he had almost
digested it. (I, 214/32-33)

The 'it' refers to both the metaphoric gudgeon and the words of Euphues. His warning against the 'gudgen' is itself the 'gudgen' or bait, as his 'confession' of love for Livia conceals his 'love' for Lucilla; it gives Philautus a false impression of friendly confidence.

Euphues's discourse at Ferardo's house is contradicted by the real situation. Euphues praises women for restraining man's characteristic 'concupiscence' (I, 204/16 ff.). However, just as his passion for Lucilla overpowers his ability to speak, she in effect gives his speech the lie when she begins 'to fric in the flames of loue' (205/4-5). The comic tone helps to puncture the unreality of Euphues's discourse, both in theme and in tone. When Euphues resumes his discourse on the theme that women exceed men in 'feruencye' (216/20), his words are confirmed by the events beyond his awareness: 'Lucilla, inflamed with his presence' (216/7). But at this point Euphues does not know Lucilla wants him; he only feels his fervent attraction to her. He is posturing to conceal his love. When he thinks he is lying, then, he is actually telling the truth.

Similarly the debate at Flavia's house reflects variously upon the situation of the lovers. The debaters are paired off according to their love interests so that the debate becomes a verbal parallel to the battle of the sexes. Surlius leads off, highest in the social scale (II, 163/5-7, 22-23), with Euphues as the 'moderator', in both senses of the word (182/5-7), chairman and with the celibate's temperance, 'an vmpir in loue, who neuer yet had skill in his lawes' (180/24-25).

Throughout the debate the reader has a sense of the speakers' conversation operating on a level remote from their deeper concern, their real love. So the narrator introduces 'Camilla, who desired nothing more than to be questioning with Surlius' (164/3-4). The narrator is ironic, of course, given his suspicions about Milady's

expectations of her lover (160/19-27). There are as many kinds of 'questioning' as 'intercourse'. Philautus is probably the character most upset by the themes of the debate. His rejection by Camilla would make bitter to him Surius's confidence

that beautiful women are euer mercifull, if mercifull,
vertuous, if vertuous constant, if constant, though
no more than goddesses, yet no lesse than Saintes,

and Camilla's modest claim that

For mine owne part if ther be any thing in me to
be lyked of any, I thinke it reason to bestow on
such a one, as hath also somewhat to content me.

(II, 163/28-31; 165/11-13)

The speeches all seem to be true to their speakers' sentiments. Their grating upon Philautus confirms that his interest in Camilla is not of the gentility that the other loves are. The speeches bear ironically upon him because his false love for her sets him apart from the true lovers.

Not only are the speeches shaded by their contexts, so are smaller units of conversation such as the proverb that the little space-fillers, so to speak, such as oaths and formalities, by which a conversation rounds itself. The proverb, of course, was not an innovation of euphuism. It was common in conversational and literary style long before Lyly. Proverbial utterances abound in Chaucer, of course, and in the Bible. One often finds collections of proverbs in the pre-euphuist literature:

Where fire is, a man may perceiue by the smoake,
Thinke not but that I knew a Cat from a Cony:
I am acquainted well inough with hopes lay,
Learned I haue to know chaffe from corne: ...

The cluster is from a speech in The Pedlers Prophecie.¹

Proverbs had the rhetorician's sanction for use in amplification and in ornament. But the over-use of proverbs still rang false and even comical to the Elizabethan ear. So George Puttenham admits

that 'We dissemble, after a sort, when we speake by common prouerb]' and Nashe makes fun of these

that thinke so well of themselues, that no word can so much as scape by chaunce, but they thinke it worthy of a pen-mans paines, and struing to speake nought but proverbs, they make their bald eloquence a common by word, cockering themselves in their owne conceits, till they be scorned as cockscombes. (Works, I, 44)

Downright and Polonius are only two of the 'bald' or 'balled' eloquents on the stage of the period. The popularity of proverb collections such as Heywood's and Brascas's before the Euphues appeared would suggest that Lyly's considerable contribution was made to an already well-defined genre of didacticism. His contribution was subversive.²

There are so many proverbs or proverb-like utterances in the Euphues - short, alliterative, economical, and sometimes multiple observations about life and conduct - that the form is undeniably a central aspect of the author's style. Professor Tilley counts 643 different proverbs in the Euphues and 842 proverbial passages. The proverb, though, is also part of Lyly's subject-matter, in that it is a variety of supposed wisdom, specifically, of false wit and of arbitrary application. Lyly's proverbs are presented for anatomising just as his character's 'wit', false analogies and sophistic logic are.³

Lyly may not obviously show the nineteenth century sceptic's disdain for proverbial wisdom untested, but there is more to his use of proverbs than just his 'youthful tendency towards excess'. The extravagance of their use has in itself a comic effect, at times, particularly where they are a manifestation of the wilful and the false wit. The invalidity of the proverb was itself proverbial:

So many men, so many mindes. (I, 190/25; II, 72/20-21)

So Euphues's sententiae and proverbs and 'words' are of no greater validity than anyone else's. The antithetical balancing of proverbs

does not give a sense of wisdom or instruction; to the contrary the equivocal tone which results implies again the impossibility of pat phrases and formulae providing valid keys to behaviour. The proverbs in Lyly, by their contradictoriness and over-use, are anti-didactic.

Here Surlus announces his engagement to Camilla:

In the choyce of a wife, sundry men are of sundry mindes, one looketh high as one yt feareth no chips, saying yt the oyle that swimmeth in ye top is ye wholesomest, an other poreth in ye ground, as dreading al daungers that happen in great stocks, alledging that ye henny yt lieth in ye bottome is ye sweetest, I assent to neither, as one willing to follow the meane, thinking yt the wine which is in the midst to be the finest. That I might therefore match to mine owne minde, ... (II, 219/24-31)

He uses two proverbs -

in the choyce of a wife, sundry men are of sundry mindes
the wine which is in the midst to be the finest

- to exchew the opinion of others in choosing his wife. But the first proverb is ironically untrue in this situation for Philantus had chosen the same woman (i.e., two men, one mind.)⁴

Our chief interest in Lyly's proverbs is not for their moral lessons, then, but the way they are reflected upon by their contexts. So the fact that the speaker here, Fidus, lives in Canterbury makes his reservation and the fable that follows it both seem innocent:

I can-not tell whether it bee a Caunterbury tale, or a Fable in Aesope, (but pretie it is, and true in my minde) That the Foxe and the Wolfe, goeing both a filching for foode, thought it best to see whether the Lyon were a sleepe or awake, least beeing too bolde, they should speede too bad.

(II, 43/3-7)

The 'Canterbury tale' was proverbial for a long, untrue story.⁵

At its simplest, Lyly's proverb can set up a parallel or a point of contrast. Here, for example, Euphues advises Livia to

In his debate with Ubaldo, Euphues chooses an impressive
 abandon the court for the country life:

Therefore if thou wilt follow my advise and
 prosecute thine owne determination thou shalt
 come out of a warme Sunne into Gods blessing.

(I, 322/2-4)

When Philautus attacks Euphues's inconsistency, the proverb recurs:

Thou sayest that I am fallen from beautie to my
 beades, and I see thou art come from thy booke
 to beastlines, from coting of ye scriptures, to
 courting with Ladies, from Faule to Quid, from
 the Prophets to Poets ... and thou forsakest
 Gods blessing to sit in a warme Sunne.

(II, 93/31-36)

Philautus is unaware Euphues used the same proverb earlier, but his
 attack appears justified by the echo. The change in order is
 significant. In Philautus's speech the warm sun signifies a
 substantial delight that is lessened only by comparison with
 another, as it does in Euphues's use and in the cluster of proverbs
 to which Tilley has suggested it belongs, 'the out of the frying pan
 and into the fire' group. The 'warme Sunne' picks up suggestions
 of heat and references to 'beastlines', 'Quid' and even the false,
 courtly pursuit of 'beautie'.

The proverb often has symbolic function. Euphues writes
Philautus

But wilde horses breake high hedges, though they
 cannot leap ouer them, eager Wolues bark at the Moone
 though they cannot reach it, and Mercurie whisteleth
 for Vesta, though he cannot winne hir. (II, 150/11-14)

The woman in question is Camilla. The unpleasant associations in
Euphues's proverbs here relate to the falsely attracted Philautus -
 wild horses, wolves, Mercury, respectively emblematic of unbridled
 passions, cunning and viciousness, and falseness - while the woman
 is imaged in varieties of chastity, the passive hedge, the cold and
 distant moon, and Vesta herself.

In his debate with Eubulus, Euphues amasses an impressive amount of evidence to prove the proverb that 'The Sun shineth vpon the dunghill, and is not corrupted', so that 'a perfecte wit is neuer bewitched with leaudenesse, neyther entised with lasciuiousnesse' (I, 193/19-24). The dunghill parallel is unflattering to the speaker, who claims to be the 'perfecte wit' impervious to corruption. Euphues at this time may think he is paralleling himself to the sun, but in the context of learning, 'illumination', he is the dunghill instead, impervious to wisdom. The context of education and refusal to be educated thus gives the proverb new meaning.

Proverbs which refer to fire frequently can be taken to represent lust or at least passion. So Euphues,

comming to Naples but to fetch fire, as the by word is, not to make my place of abode, I haue founde such flames that I can neither quench them wyth the water of free will, neyther coole them wyth wisdom. (I, 218/16-19)

This particular by-word occurs in Chaucer's Troilus and Cressida (V, 484) and continues to its proverbial climax in Swift's Polite Conversation. When Euphues charges Philautus with playing 'fast or loose ... discharging in the same instaunt, both a Bullet and a false fire' (II, 98/25-31), the 'false fire' means blank cartridge (as in Hamlet, III, ii, 277), but it could also mean false love. Euphues says Philautus's interest in Camilla is at once violent and false, aggressive and unsteady.⁶

Sometimes a proverb lurks behind an expression which is not in itself a proverb. Here the traditional wisdom emphasises the gap between the reader's knowledge and Philautus's, when Euphues is using him to gain access to Lucilla:

Philautus thinking all to be golde that glistered, and all to bee gospell that Euphues vttered, answered his forged glose with this friendly cloase. (I, 214/5-7)

In the first clause we do not have the proverb but a description that brings to mind the proverb. The alliterative link between 'gold' and 'gospell' suggests Euphues's sermonising is as suspect as the proverbial fool's gold. The proverbial observation that all that glitters is not gold touches upon what we have suggested is not just the basic theme of the novel and its speeches, the falseness of appearance, but the rationale behind the ornamental style and the sophisticated use of logic and rhetoric. Philautus later charges Euphues with believing that

There is no coyne good siluer, but thy half-penny,
if thy glasse glister it must needs be gold, if you
speak a sentence it must be a law, if giue a censer
an oracle, if dreame a Prophecie, if coniecture a
truth. (II, 94/4-7)

The echo of the proverb in both shows Philautus's new learning is based on experience as well as books.⁷

Lyly often lets his characters vary proverbs. In Heywood's 'The young cock croweth as he the old heareth', the point is example. Philautus twists it to suit his lecherous ends:

Truely Camilla I haue heard, that young is the
Goose yt wil eate no Gates, and a very ill Cocke that
will not crow before he be olde, and no right Lyon,
that will not feede on hard meat, before he tast sweet
milke, and a tender Virgin God knowes it must be, that
measureth hir affections by hir age. (II, 133/5-9)

The first and third proverbs explicitly define the context to be appetite, so that the second one does not mean to learn by example but indulge oneself before it is too late to set an example. Here a proverbial phrase in Lyly is reflected upon both by its dramatic situation in the conversation and by its similarity to an earlier proverb.⁸

In proverb as in analogy Lyly may make his speaker err. Lucilla here contradicts the proverbial belief that the eagle disdains to chase flies:

The Spider weaveth a fine webbe to hang the Fly,
 the Wolfe weareth a faire face to deuoure the
 Lambe, the Merlin striketh at the Partridge, the
 Eagle often snappeth at the Flye, men are alwayes
 laying baytes for women, which are the weaker
 vessells: but as yet I could neuer heare man by
 such snares to intrappe man. (I, 223/12-17)

Lucilla's last observation in the passage is contradicted by the fact that Euphues has just 'intrapped' Philautus. Her hunt and animal imagery is unflattering to her own claim to love Euphues. The analogies are repetitions, not just all animal, but two references made to the fly. The false appearance of spider and wolf invites us to doubt the first impression of the speaker herself. And in the midst of this anthology of ironic devices, comes her assertion that 'the Eagle often snappeth at the Flye'. Her 'often' shows she is over-confident. It also precludes any defence she would have had by using 'occasionally' or 'when famished' or 'when not watching'. For *Aquila non captat muscas*, wrote Erasmus in his *Adagia*. Elizabethan writers frequently expressed their conviction - and their hope - that the royal eagle would not stoop to bother flies. The tradition may owe less to ornithological study than to diplomacy, but Lucilla is caught nonetheless.⁹

Similarly Euphues is straining against the traditional view when he tries to justify his unfaithfulness to Philautus:

The friendship between man and man as
 it is common so is it of course, between man
 and woman, as it is seldome so is it sincere,
 the one proceedeth of the similitude of manners,
 ye other of the sinceritie of the heart.

(I, 235/32-236/1)

In *Endimion* though, Eumenides claims the reverse:

The loue of men to women is a thing common and
 of course: the friendship of man to man infinite
 and immortall. (III, iv, 114-16)

In the former situation Lyly shows Euphues to be unaware of the 'common' and 'of course/coarse' essence of his interest in Lucilla.

Lyly's attitude towards the proverb may be inferred from one of Euphues's changes of mind. Early he writes Philautus that

Hee that toucheth pitche shall be defiled,
the sore eye infecteth the sounde, the societie
with women breedeth securitie in the soule, and
maketh all the sences sencelesse. (I, 250/23-25)

The argument is traditional (from Ecclesiasticus, xiii, 1).

As a proverb the first part is quite acceptable, as experience would soon tell us that the physical contact with pitch would make defilement probable. However the passage occurs in a highly questionable context, so that one has the idea that the misogynous eye of Euphues may be infecting the healthy Philautus. When Euphues himself refutes his observation, Lyly seems to be rejecting the principle of pat advice and rote learning for which the proverb stands. Euphues writes Livia a passage obviously parallel to the last quotation:

Strange it is that the sounde eye vewing the sore
shoulde not be dismed, that they that handle pitch
shoulde not be defiled, that they that continue in
court should not be infected.

So far his position is ambiguous. The 'Strange it is' can mean either that what follows does not happen or that it does happen, strangely. But he goes on:

And yet it is no great meruaile for by experience
we see yt the Adamant cannot draw yron if ye
Diamond lye by it, nor vice allure ye courtier
if virtue be retained. (I, 320/33-321/3)

He rejects the first proverb, despite its physical probability, because experience has taught him that man is not governed by the laws of physical phenomena, that the physical defilement by contact need not denote moral defilement as well. The proverb is another 'false' or 'apparent' beauty or logic, to be tested and perhaps rejected.

Finally, one must remark the blending of the proverb into the narrative. Although often the proverb continues to exist as a self-contained statement within the text, often it loses its distinctness and serves only to continue the recurring themes and image patterns of the book, as we have already seen in the proverbs which have 'fire' to suggest passion or which reiterate the theme of false beauty. One can often trace the assimilation, as it were, of a proverbial expression:

What did Vlysses wish in the middest of his
trauailing, but onely to see the smoake of
his owne Chymnie? (II, 25/32-34)

But Callimachus, 'obstinate in his fond conceit', replies to this advice:

Where you alledge Vlissess that he desired
nothing so much, as to see the smoake of Ithaca,
it was not because he loued not to trauaile, but
yt he longed to see his wife after his trauaile.
(II, 27/13; 28/7-9)

It is still a classical analogy. Next the proverbial phrase is used as a literal description. Euphues tries to coax Philautus to return home to Italy but

by no meanes hee could perswade him to goe into
Italy, so sweete was the very smoke of England.
(II, 185/32-34)

Simile has become metaphor. Of course, it is not the English fog that keeps Philautus in England but Frauncis ('so sweete a violet to his nose, that he could hardly suffer it to be an houre from his nose' - II, 185/24-25). The point is that England has become home to Philautus, the way Ithaca was to Ulysses. Callimachus's rebuttal of the hermit is eventually confirmed by the example of Philautus, even though at the time it seemed to be the false wit deftly upsetting tradition.¹⁰

Often the proverbs respond to their contexts through puns. Euphues leaves England for Italy, 'knowing the tyde would tarrye

for no man' (II, 185/35), so 'sodeinly'. The proverb seems inserted to suggest his urgency in withdrawing. But the proverb follows an image of the lover Philautus 'so fast tyed by the eyes, that he found thornes in his heel' (31-32), so 'tyde' is not just the 'tide' from the proverb but the 'tied' of commitment.

Lyly's coherence often lies in just such subtle interweavings of image, as found in his 'shoe' and 'latchet' imagery in his dedication to the first book of Euphues. So too with 'Philautus came in with the spoake, saying...' (II, 69/10; cf. I, 166/27, II, 173/32-33; Midas, II, ii, 55). The 'spoke' is both the proverbial wheel-part and the derivative of 'speak'. The proverbs and conventional turns of phrase thus are not impositions of external wisdom or wording but extensions of the image patterns.

Where it is a pun that ties a proverb to its context, and the pun goes unstressed, as in our example of the love-tied Philautus not tarrying, the narrator himself or the speaker seems to be unaware of the wider meaning of his words. This also happens in a kind of verbal irony where words that themselves are expressed just as a formality or to round out the rhythm of a line assume a significance from their context that they do not ordinarily have. The formality, one might say, becomes literally true, so that the speaker expresses a greater truth than he realises. Professor Armstrong has suggested something along this line:

a neutral word may by some fortuitous linkage in thought or use be swept into a cluster and become tinged with its associations. Thus 'hum' became attached to the Death category of images through adventitious associations.

Such irony requires of its audience an intense and minute alertness to the part and its relation to the various wholes in which it is found, image patterns, immediate situation, general themes, occasion

of presentation, and so on. What such irony suggests is an author operating under a high degree of imaginative predisposition, so that even his casual phrases come out with the tincture of the whole, an author, moreover, who senses that language operates to conceal as well as to reveal.¹¹

Of course, this kind of irony occurs often in the drama, where the audience's physical perspective upon the action makes all kinds of irony more obvious than in the novel. So for example, in Campaspe, the price of power, the ruler's responsibility, is shaded in Clitus's formal 'Like your majesty, they are prisoners, & of Thebes' (I, i, 59). 'Like your majesty' is an abbreviation of 'If it please your majesty for me to say so' (Bond, II, 542) but it also reminds us of Alexander's responsibility to his subjects and his later love-captivity to Campaspe. His promise that his captives 'shalbe honourably entreated' (I, i, 74) includes in 'entreated' the separate meanings of handled, given treats, and sued for allegiance.

Oaths are an example of this kind of irony, whether Iago's swearing by Janus or the frequent swearing 'by this hand' where there is a threat of violence. Midas is entangled in this hyper-literacy. He asks 'let every thing that Mydas toucheth be turned to gold'. Bacchus agrees: 'Midas thy wish cleaueth to thy last word'. So Midas is again truer than he realises when he says

for euer honoured be Bacchus, that aboue
measure hath made Mydas fortunate. (I, i, 96-97, 99,
104-6)

Here there is comic play on the oath taken literally:

Fip. Tush! euerie thing that Mydas toucheth is gold.

Pet. The deuil it is!

Fip. Indeed gold is the deuil.

(I, ii, 124-26)

So too in Raffe's 'Forsooth Madame we are fortune tellers' (V, iii, 179) in Gallathea.

Examples of this kind of irony abound, of course, in Shakespeare. The reader can find his own example of the formality or the casual observation ringing literally relevant within any ten or fifteen lines of text, even if it is merely a description of the weather:

Cassio: The great contention of sea and skies
Parted our fellowship. (Othello, II, i, 92-93)

Or a lie transparent:

Othello: I am bound to thee for euer.
Iago: I see this hath a little dash'd your spirits.
Othello: Not a jet, not a jet. (III, iii, 213-15)

'Not a jet' may mean 'not at all' or 'a great deal'. Similarly, through the literal relevance of oaths, the illumination of prophecies or obscure oracles, or even the literal truthfulness of the unbodied *Echo*, words are shown to approach a level of truth that lies beyond the immediate apprehension, either of the listener or the mortal speaker. Clearly the audience were trusted to respond to this irony, for rarely is the point made explicit.¹²

One often finds the irony of literal formality in the *Euphues*. We have already given examples of Lyly's careful, always meaningful phrasing. So when Lucilla confesses to have been weaned 'from the teate of *Vesta*, to the toyes of *Venus*' (I, 221/4-5), she has not just left *Vesta* for *Venus* but the nourishment of the 'teate' for the irresponsibility of 'toyos'. Similarly there is a vast difference between *Euphues*'s and *Philautus*'s uses of the word 'friend'. *Philautus* eschews the 'long processe', rhetoric, and opens with 'Friend *Euphues* (I, 198/29-30), when *Euphues* has offered him friendship. The direct opening signifies directly his acceptance. *Euphues* began his offer with 'Gentleman and friend' (1.12), wordier, more tentative, and without the bare sincerity of *Philautus*'s reply. *Euphues*'s 'friend' is just a gesture, a formality, as indeed his

friendship turns out to be. Philautus means his reply of 'Friend'. The ironic use intensifies when Philautus addresses the scheming Euphues as 'Friende and fellow' (I, 211/28). In Euphues's usage, their fellowship is more a matter of companionship than friendship (211/33).

Similarly, the signatures of the characters' letters define their states at the time, rather than just formally ending the letter:

And so I leaue thee.
Thine once
Philautus. (I, 235/11-14)

I bidde thee farewell, and flye women.
Thine euer
Euphues. (I, 257/13-15)

The signatures trace the courtship:

...small will thy glory be when I am dead. And I end.
Thine euer, though
he neuer thine.
Philautus. (II, 124/29-32)

... resting thy friend if thou rest thy sute, I ende.
Neither thine, nor hir owne,
Camilla. (II, 129/1-4)

And so I attend thy finall sentence, & my fatall destenie.
Thine euer, though he
be neuer thine.
Philautus. (II, 133/23-26)

He persists but:

And so I ende, thine, if thou leaue to be mine.
Camilla. (II, 140/7-9)

Thine euer, though
shortly neuer.
Philautus. (II, 141/13-15)

The problem of possession - formal but literally as well - continues in the penitent Philautus's correspondence with Euphues:

I attend thine answers, and rest thine to
vse more then his owne. Philautus. (II, 144/25-26)

Euphues to him, that was
his Philautus. (II, 145/1-11)

.....

Thine once,
Euphues. (II, 145-46)

To mine onely friend,
Euphues. (II, 146/3-7)

.....

I ende, thine assured to commaunde,
Philautus. (II, 147-48)

I ende thine euer to vse as thine owne.
Philautus. (II, 152/5-6)

Thine euer to vse, if
thou be thine owne.
Euphues. (II, 154/5-7)

Philautus's last signature to Euphues - 'Thyne or not his owne' (II, 222) - comes from a safe distance, signifying independence. The formal signatures respond to the changing relationships between the characters, repetition suggesting perseverance and slight variations pointing to significant changes in the relations. The formal 'thine' repeats the possessive element characteristic of Euphues's friendship.¹³

Lyly, then, playing off formal expression against the underlying reality. The variety of meanings possible in 'friend' is also found in 'gentleman', as we would expect in a book of manners addressed to the gentlefolk:

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

Gentleman, if you be lesse, you are too bolde,
if so, too broade, in clayming a custome, where there
is no prescription. (II, 104/5-8)

Gentleman (I follow my first tearme) which sheweth
rather my modestie then your desart. (II, 105/10-11)

Psellus also invites Philautus to prove the gentility he in title
pretends to:

Gentleman, if the inward spirite be answerable
to the outward speach, or the thoughtes of your heart
agreeable to the words of your mouth, you shal breede
to your selfe great discredite, and to me no small
disquet. (II, 114/4-7)

In Lyly's own signatures -

... I end.
Your Lordships seruant to
Commaund: I. Lyly. (I, 181/27-29)

And so I ende, yours assured to vse.
Iohn Lyly. (I, 326/9-12)

... I ende.
Your Lordships most dutifully to commaund.
Iohn Lyly. (II, 7/33-35)

Yours to vse,
Iohn Lyly. (II, 12/29-30)

- one can infer the combination of curtsy and eironic correction.
More obvious, perhaps, is the irony when the sermoniser finally
signs himself

Yours to commaund
Euphues. (II, 216/18-19)

Euphues, of course, lets no-one commaund him. There is the association
of instruction and 'vse' in the last signature of the book:

Thine to vse, if mariage change not manners
Euphues. (II, 227/33-35)

Lyly's signatures continue this hint of 'usefulness'.

The impression one finally must have from the Euphues is of occasion, words not just written but happening in relationships to each other, sometimes direct and reinforcing, sometimes oblique and balancing. Formal, flat verbal counters often signify something important in the situation. The character's rhetoric, analogies, proverbs, or formal flourishes, continually display not so much his knowledge but his ignorance of the larger patterns of the author's meaning to which the character's speech conforms. That is dramatic irony.

The Euphues is a work made up of a variety of letters. The speaker is one on the death of his brother, another on his banishment from the court. There are letters of friendship and letters of rejection. The main letters are Euphues's opening court to Philothesia in the first book and his "Discourse for Marriage" in the second. In the first he is completely negative, pessimistic and harsh; in the second he is completely idealistic, denying the possibility of hypocrisy in English life or English women. Taken together, as the philosopher in the second of the first letters is to do, the two volumes "cancel his own inconsistency and imply upon the respective subjectivities of his audience." The letters themselves function as some, respectively, insensitively protestations, and determinations as to his "world."

Letters occupy the vast majority of the first book and more than a fifth of the second. It is interesting that the first and the content of the first letters are to "show your husband." Professor Child notes the apparent contradiction in the conventional manner of Euphues. "Euphues says 'I shall be a husband' and then writes 'as if you are a virgin' as if he is not and as if he has a little interest." The question is whether the first is the first surface value or something. He is not "happy" because of the discrepancy with himself. "I shall die before you shall have me."

written by a really Twelve: The Ironic Climaxes

In both books of the Euphuus the debates, soliloquies, and love-choices which comprise the 'plot' dissolve into more direct forms of Euphuus's advice to his friends. Specifically, the advice is in the form of the letter, although in his conversion of Atheos to faith Euphuus again speaks his advice. Again Lyly's style follows one of the fashions of his day, the popularity of the letter form attested to by the manuals on the art and books of models.¹

The Euphuus supplies such models on a variety of topics. One consoles a man on the death of his daughter, another on his banishment from the court. There are letters of courtship and letters of rejection. The main letters are Euphuus's Cooling Card to Philautus in the first book and his 'Glasse for Europe' in the second. In the first he is completely negative, misogynous and harsh; in the second he is completely idealistic, denying the possibility of imperfection in English life or English women. Taken together, as his reminders in the second of the first invite us to do, the two extremes reveal his own inconsistency and imply again the hopeless subjectivity of instruction. The letters characterise Euphuus as snug, aggressive, insensitively sententious, and derivative in his 'wisdom'.²

Letters occupy the last two-thirds of the first book and more than a fifth of the second. So it is surprising that the form and the content of the direct advice has so often been ignored. Professor Parks omits the epistolary after-birth in his statistical survey of Euphuism. Landmann omits 'Euphuus and Atheos' from his edition 'as it has no reference at all to the tale and is of very little interest.' The interest the material has had is for its surface value as moralising. So J.N. Moore comments on the discussion with Atheos: 'I think this section could only have been

written by a really pious believer, and such Lyly must have been.' As Moore points out also, Charles Kingsley in Westward Ho has the Euphuus defended as being 'brave, righteous and pious.' Precisely this quality in the Atheos debate upsets Professor Lewis:

In the dialogue between Euphuus and Atheos euphuism is almost wholly abandoned, and it is here that the confident fatuity of Lyly's though becomes most exasperating.

When the sermonising material is read in its context and its ridiculous zeal and inconsistency noted, then Lewis's reaction is the one Lyly appears to have intended. The letters, then, far from being an extraneous supplement, are a vital element in the anti-didacticism and the trickery of the book.³

The letters bring a more clear suggestion of remoteness and distancing than the reported dialogues do. They establish more certainly the relevance of context, for the letters are not the static written words as which they appear to us but letters written by Euphuus to someone else in a dramatic situation. A parallel is suggested in Stevenson's comment:

The sonnet, as a sequence of incidents in the poet's courtship, as a poetic dialogue to one's lady, always suggested drama in miniature.

The letters, then, are Euphuus's 'making' of wisdom or learning, chosen as a deliberate alternative to making love. The form of the letter is important because it is more remote than conversation and hence itself symptomatic of detachment, aloofness, and in the case of the Silixsedra sermoniser, an unappealing isolation. Lyly keeps Plutarch's distinction between the active community life and the speculative. (I, 276/15-30).⁴

It is difficult to believe that Lyly would have admired Euphuus's sudden dedication to learning. The reform speech is comical. Here a rhyming couplet seems to end the scene:

I will to Athens ther to tesse my bookes,
no more in Naples to lyue with faire lookes. (I, 241/23-25)

But instead of leaving off at that point he runs on for another page of resolution. His zeal anticipates the comic Enthusiast of the Restoration stage:

O ye hidden secrets of Nature, the expresse image
of morall vertues, the equall ballaunce of Iustice,
the medicines to heale all diseases, how they beginne
to deloyght me. The Axiomes of Aristotle, the Maxims
of Iustinian, the Aphorisses of Galen, haue sodaynelye
made such a breache into my minde that I seeme onely
to desire them which did onely earst detest them
(I, 241/27-32)

There is an element of vanity in his plan, reminiscent of Sybilla:

I will so frame my selfe as al youth heereafter
shal rather reioice to se mine assendement then
be animated to follow my former lyfe.
(I, 241/24-26)

witte although it hath bene eaten with the canker
of his owne conceite, and fretted with the rust of
vaine loue, yet beeing purified in the still of
wisedome, and tryed in the fire of zeale, will shine
bright and smell sweete in the nosetbrilles of all
young nouises.
(I, 242/19-23)

In justifying his dedication to study Euphues uses the same rose, treacle and iron analogies and the same analogical system that he formerly used in courting it with the ladies. The suggestion is that he is entering the scholar's life not out of sincere dedication but because he has failed in the lover's life.

Moreover, he is turning to scholarship for the same self-display and exhibition he enjoyed earlier as a glib wit. The last two quotations suggest he is slightly dishonest when he bids 'farewell to the worlde, ... rather choosinge to dye in my studye amiddest my bookes, then courte it in Italy, in the company of Ladies' (I, 242/25-28). Euphues's step from 'humayne wisedome' to

'deuine knowledge' (I, 286/33-36) is ambivalent, to say the least. His rejection of 'all lyght companye' includes philosophers (288/23-25, 289/32-34). Clearly Euphues is comic at this point. So he blames dancing for John the Baptist's loss of his head and dicing for the death of Pyrrhus (I, 281/23-25). He is comically unaware of his own position as a bachelor hermit when he writes 'that all might follow my future lyfe, I meane heere to shewe what fathers shoulde doe' (261/18-19.) Lyly is clearly detached from his hero's 'wisdom'.⁵

Euphues's letters show him not so much withdrawn from the world as withdrawn from the responsibilities and risks of romantic love. He does not just retreat to a world of study but rather through his letters continues to display his skills, more like wisdom than in his younger days, but imperfect still.

For one thing, the later Euphues is unaware of his real motive in abandoning ladies for study. The narrator leaves him after his decision:

Euphues hauing thus debated with himselfe,
went to his bed, ther either wt sleepe to deceiue
his fancye, or with musing to renue his ill fortune,
or recant his old follyes. (I, 242/29-31)

In 'deceiue his fancye' Lyly suggests self-deceit as a possible factor in Euphues's dedication to study and moralising. The 'to renue his ill fortune' - if it is not to make 'recant his olde follyes,'⁶ repetitious and contrary to its 'or' - must mean to continue his old error, the self-satisfied, false wisdom. More specifically, he is to slip into his old error of uncritical excess, as even his similes here show:

Doth not ye fire (an element so necessarie that
without it man cannot lyue) as well burne ye house
as burne in the house if it be abused? Doth not
Treceale as wel poyson as helpe if it be taken out
of time? Doth not wine if it be immoderately
taken kill the stomacke, enflame the lyuer, murther

the droncken? Doth not Phisicke destroy if it
 be not well tempred? Doth not law accuse if it
 be not rightly interpreted? Doth not diuinitie
 condemne if it be not faythfully construed?

(I, 242/3-10)

His words argue for a temperance and balance that his abandonment of the world of love does not have. The analogies of the fire, sweetness, wine, and physic he has frequently used to signify love, so that it is love, not just its image, fire, that is 'so necessarie that without it man cannot lyue.' Euphues will not take the good from love and life, but rejects it altogether:

Is not poyson taken out of the Homysuckie by the
 Spider, venime out of the Rose by the Canker,
 dunge out of the Maple tree by the Scorpion? Euen
 so the greatest wickednesse is drawne out of the
 greatest wit, if it bee abused by will, or entangled
 with the world, or ineuigled with women.

(I, 242/10-14)

He has the words of wisdom but neither the spirit nor the knowledge of their relevance to him. In plunging into celibate study he is as much the victim of his will and his deceiving fancy as he was in courting it with his false wit.

It is, of course, tempting to accept the lessons Euphues gives at the end of each book at their face value. Indeed there is much in Professor Hunter's remark that 'the letters make clear the fruits of experience as the narrative shows the nature of the experience' (Hunter, p.53), with 'the exposition of experience as the true teacher of a ready wit'. But if one examines the didactic epistle closely one sees that Lyly is no more responsible for them than he is for Euphues's behaviour. Indeed he breaks significantly from the tradition of the prodigal son in having his hero fail to achieve a successful, balanced, orderly life. Lyly invites the reader to approach Euphues's final position with the attention and the scepticism with which he was expected to reject the false wit. In

basing Euphues's lessons upon highly traditional material, Lyly camouflages the test which the lessons give the reader. Those who accept Euphues's moralising are accepting a cold way of life.⁶

The letters at the end of the first book show Euphues to be comical on three counts: he is inconsistent, he is ridiculously self-satisfied, and he is as earlier unaware of the incoherence or the irrelevance of his rhetoric. So, for example, he adds to his source in Plutarch a page-long digression upon reticence (I, 278/19-279/36; cp. 263/33-34; n.p.361). The 'warmth of tone' Bond finds in Euphues's insistence that the mother nurse her own child is shattered by the imagery of his subsequent analogies:

(280/21-31) the Lionnesse nurseth hir whelpes, the Raven
cherisheth hir birdes, the Uiper hir broode,
and shall a woman cast away hir babe? (I, 265/6-7;
cf. n.p.355)

Indeed the third analogy works against his argument, as it makes nursing one's child a frightening risk.⁷

His conversion of Atheos is presented as the written record of an actual conversation (289/34-5), but from the suddenness of Euphues's success, the fact that Atheos has the better arguments, and the praise which Euphues is given in the 'report', one is led to suspect that Euphues is embellishing for his own enhancement. The interview begins with Atheos coming to Euphues in search of entertainment, merriment (I, 291/2) on the theme of religious instruction. Taking the atheistic position, he invites Euphues to 'shape an answer' (292/13). Euphues obliges with as hollow a piece of rhetoric and illogic (292/17-27) as the word 'shape' implied in his interview with Eubulus. Euphues bases his claim that there is a god on his confidence that man needs a god (pp.292-93). So there is a double meaning in his confidence that 'If yee beleue not yee shall not endure' (295/11). His argument generally does not flatter the attitude of worship:

If therefore man rather then he woulde haue no
 God doe worship a stone, how much more art thou
 duller then a stone which goest against the
 opinion of all men. (293/2-5)

For Euphues's inconsistency on the question of idol-worship compare 293/1-5 with 294/37-295/5. Lyly may even have intended to undercut Euphues in giving him the line 'For all the Gods of the Gentiles are Diuels' (294/35-36): 'Gentile' could have meant either Christian or pagan.

Bond has marked the illogicality of Euphues's argument, 'proceeding by invective and threats of diuine punishment rather than by argument' (I, 364). But Atheos makes just this point himself (296/21-31) so Lyly was aware of his effect. Euphues replies with a piece of Euphuistic argument that is illogical, invented, and condescending:

I haue read of the milke of a Tygresse that the
 more salte there is throwne into it the fresher it
 is, and it may be that thou hast eyther eaten of that
 milke, or that thou arte the Whelpe of that Monster,
 for the more reasons that are beate into thy head, the
 more vreasonable thou seemest to bee, the greater my
 authorities are, the lesser is thy beliefe. (297/1-6)

The second paragraph on I, 297, seems based on this syllogism:

God's word is the truth.
 Moses tells the truth about his family.
 Moses speaks God's word.

So too the contradiction between many and few in 298/10-13, the fast shift from human writing to diuine in 299/2-10 (in addition to the historical error which Bond notes on p.368), and the sophistical use of the word 'manifest' for something believed not for something seen (294/1,4). Euphues's argument is a network of gaps in logic, held together only by zeal.

Either Euphues is inventing or Lyly is playfully, extravagantly meeting the requirements of the prodigal son convention, when the

lightweight arguments of the hero convince the set atheist of divinity. There is a certain incoherence to the moment of Atheos's conversion:

the names yt in holy scripture are attributed to God bring a terrour to my guiltie conscience. He is said to be a terrible God, a God of reuenge, whose voice is like the thunder, whose breath maketh al the corners of the earth to shake & tremble. These things Euphues testifie vnto my conscience that if there be a God, he is the God of the righteous, & one that wil confound the wicked. (301/14-20)

In converting Atheos not only picks up Euphues's faith but his redundant, hollow Euphuism and his smugness:

O Euphues howe much am I bounde to ye goodnesse of almightie god, which hath made me of an infidell a beleuer, of a castaway a Christian, of an heathenly Pagan a heauenly Protestant. O how comfortable is the feelyng & tast of grace.

(304/31-34)

It is in his pretensions to godliness - 300/1, 302/6-8, 23-25, 304/25-27, 318/36 - that Euphues is most repulsive, most forgetful of his own fallibility, and most clearly to be discriminated from his author's own voice. Euphues's occasional claim of humility (as in 306/19) only confirms the author's ironic distance.⁸

Bond has pointed out some of the logical fallacies in 'Euphues and Atheos' (I, 364-66), but he curiously suspects Lyly of being 'curiously insensible' of Euphues's errors. It is Euphues we should hold responsible, not Lyly, for forgetting 'that miracles which rest only on the testimony of Scripture cannot be cited as evidence of the truth of Scripture' (Bond, I, 366 on pp.297-98). Moreover the logical fallacy here is underlined by a mistake in a historical reference, to Antiochus's burning of books and the beginning of the Septuagint version of the bible, where it is not that 'Lyly is here misinformed' (299/4; n.p.368), but Euphues confused about the precise

source of his knowledge of scripture, the shaky foundation of his confidence in it.

In our discussion of Campaspe we found Lyly to be scrupulous in his use of historical and legendary material, altering only purposefully. So when he applies to Alexander a story Plutarch tells of Admetus (I, 303/4), we have greater precedent to take the error characteristic of Euphues than to declare it 'not creditable to Lyly's grasp of history' (Bond, I, 368). To hold Lyly responsible for this simple error in allusion is to accept an Alexander story that contradicts completely the aggressive stance in which Lyly consistently presents him; for in Euphues's story ('I have reade of Themistocles ...') Alexander is used as a shield by a man fearing Philip of Macedon's disfavour. No-one could so use the Alexander of Campaspe or of the other references in the Euphues.

In his consolation to Botonic, banished from Naples, Euphues here seems to lose sense of the occasion:

certeynly the Exile may in this be as happy as any
king in Persia, for he may at his leasure, beeing
at his owne pleasure, lead his Winter in Athens,
his Summer in Naples, his Spring at Argos.
(I, 315/21-24)

Euphues seems to be so carried away with his 'wit' or 'wisdom' in being able to present the adversity of banishment as something profitable, that he is unaware the salve he pours in the wound is salt. Botonic, as Euphues with unwitting cruelty reminds him, has been deprived of his summers in Naples. The 'mistake' (I, 372) is a sign of the sermoniser's insensitivity to his listener. His sermon is more a display than a personal, sincere, communication.

Euphues's insensitivity also makes his letter to Eubulus far from the consolation it pretends to be. Of course it is presumptuous of Euphues to write Eubulus an instructive letter. The platitudes

which Euphues spouts may be acceptable Stoical formulae about death -

Thou weepest for the deathe of thy daughter, & I laugh
at the folly of the father. (310/8-10)

I wil aske thee this question, whether thou wayle the losse
of thy daughter for thine owne sake or hirs, if for thine
owne sake, because thou didst hope in thine age to recouer
comfort, then is thy loue to hir but for thy commoditie, and
therein thou art but an vniade father, if for hirs, then
deest thou mistrust hir saluation, and therein thou showest
thy vnconstant fayth. (311/4-9)

- but such thoughts are appropriate only to abstract speculation.
Spoken to someone mourning his daughter's death they are in doubtful
taste. By contrast, the Clown in Twelfth Night is careful to
introduce his similar argument as a piece of wit, pointed but in
apparent game, when he counsels Olivia (I, v, 61-80). The effect
of Euphues's consolation is to sadden further. Euphues lacks
children of his own - and tact. So he declares he does not

meane ... to make a treatise in the prayse of death but
to note the necessitie, neyther to write what ioyes they
receiue that dye, but to show what paynes they endure yt
liue. (311/15-18)

The man he is supposedly trying to console, Euphues encourages to die:

Thou shouldst not weepe that she hath runne fast, but
that thou hast gone so slowe, neyther ought it to
griue thee that she is gone to hir home with a few
yeres, but that thou art to goe with manye. ... thou
thinkest it honourable to goe to ye graue wt a gray head,
but I deeme it more glorious to be buried with an honest
name. ... take ye death of thy daughter patiently, and
looke for thine own speedely. (311/9-28)

And so he bids the bereaved father a somewhat ambiguous 'farewell' (1.30).

In consoling Babulus Euphues is often insulting:

greater vanitie is there in the minde of the mourner,
then bitterness in the deathe of the deceased, but she
was anyable, but yet sinful, but she was young & might
haue lyued, but she was mortall and must haue dyed.
(1,310/10-13)

For as neither he that singeth most, or praieth longest, or ruleth ye sterne oftenest, but he that doth it best deserueth greatest prayse, so he, not yt hath most yeres but many vertues, nor he that hath grayest haire but greatest goodnes, lyueth longest. (310/27-31)

In the second quotation Euphues does not explicitly enough discriminate between the physical longevity and that of reputation. So there remains the discomfoting implication of what Euphues shortly tells Philautus about Lucilla:

She was stricken sodaynely beeing troubled with no sicknesse: It may be, for it is commonly seene, that a sinfull lyfe is rewarded with a soddayne deathe, and a sweete beginning with a sowre ende. (312/5-8)

Similarly in counselling Botonic 'to take his exile patiently' Euphues seems unaware that his analogies undercut his attempt to rationalise the banishment:

hee that is colde doth not couer himselfe wyth care, but with clothes, he that is washed in ye rayne dryeth himselfe by the fire not by his fancie, and thou which art bannished oughtest not with teares to bewaile thy hap, but with wisdomse to heale thy hurt. (313/34-314/2)

Euphues does not recommend Botonic prove his innocence (313/23-30).

The only 'wisdomse' Euphues advises are the rationalisations of the 'fancie'. His suggestions are either wrong or irrelevant. As in consoling Eubulus, his advice to Botonic is transparent:

How can any part of the world bee distant farre from the other, when as the Mathematicians set downe that the earth is but a pointe being compared to ye heauens. Learne of the Bee as wel to gather Honny of the weede as the flowre, and out of farre countries to liue, as wel as in thine owne. (314/13-17)

One has only to compare Euphues's fancies to Gaunt's sensible consolation of Bolingbroke (Richard II, 1, iii, 265-93) to recognise that even the 'wisdomse' of the mature Euphues is sophistry - here to the point of comedy.

Euphues's Cooling Card to Philautus abounds with inconsistencies.

Bond has pointed out the inconsistency of Euphues's advice here:

Moreouer to make thee ye more stronger, to striue
against these Syrenes, and more subtile to deceiue these
tame Serpents, my counsayle is that thou haue more strings
to thy bow then one, ... etc. (I, 255/12-14; n.p.350)

We have the paradox of Euphues arguing promiscuity in defence of
chastity. He makes the same mistake in a letter to Philautus later:

Imitate the Kings of Persia, who when they were giuen
to ryot, kept no company with their wiues, but when they
vsed good order, had their Queenes euer at their table.
(II, 225/30-32)

But even had the Cooling Card been consistent it would not have been
represented a coherent wisdom, for Euphues wrote and delivered it
together with his 'To the Grave Matrons', to be read together (257/5-12),
the one balancing and negating the other. The two works together are
a confusion of contradictions that does not state even the impractical
position of the Cooling Card unequivocally, but serves only to display
Euphues's rhetorical skills and his amassing of imperfectly
assimilated conundra. Of course, Euphues himself makes the point
that knowledge and behaviour do not always cohere. (I, 275/17-24,
276/11).

The cooling card shows his self-unawareness. Lyly explains
Euphues wrote the card 'to the intent hee might bridell the overlashing
affections of Philautus' (I, 246/9-10). But the reader remembers,
even if the eiron seems to have forgotten, that it has been Euphues
who was unruly and 'affected', not Philautus. So we must reject
Euphues's charge against Philautus: 'thou hast forgot reason'
(I, 246/20).

As in his debate with Eubulus earlier, Euphues begins with a
false pretence of objectivity:

Whatsoever I speake to men, the same also I speake
to women, I meane not to runne with the Hare and
holde with the Hounde, to carrye fire in the one

hande and water in the other, neyther to flatter men
 as altogether faultlesse, neyther to fall out with
 women as altogether guyltie. (I, 247/32-248/1)

But the last sentence of the quotation implies that men are to be defined in terms of innocence and women in terms of guilt. The ensuing attack on woman is comical on three counts. First, it shows him hounding the hare, contrary to his promise, attempting not objectivity but to douse the flames of love. Euphues confesses his misogynic bias in 320/26-27 (cf. 322/4-5). He generally refuses to admit he is biased. For example, he pretends to be sceptical about the perfection of the English at the end of Book I (323/12-13). Secondly, the card is evidently the expression of a frustrated lover rationalising his failure. Third, the speech itself is of the self-convincing pessimism that provides the comedy of Faulkland in Sheridan's The Rivals.

Euphues fears any kind of romantic commitments:

If my Lady yeelde to be my lover, is it not lykely she will bee an others lesman? and if she be a modest matrone my labour is lost. (I, 248/21-23)

Euphues begins by rejecting perversity:

If Phyllis were not to take counsayle, shee would not be so foolish to hang hir selfe, neyther Bido so fonde to dye for Aeneas, neyther Pasiphae so monstrous to loue a Bull, nor Phedra so vnaturall to be enamoured of hir sonne. (I, 248/3-7)

But his final position is quite a different matter. Out of his timidity he rejects all love:

If she be chaste then is she coy, if lyght then is shee impudent, ... If I loue one that is fayre, it will kinde gelousie, if one that is fowle it will conuerte me into phrensie. If fertile to beare children my care is increased, if barren my curse is augmented. If honest I shall feare hir death, if immodest, I shall be weary of hir lyfe. (I, 248/25-32)

Between the wisdom of the former rejection and the comic hopelessness of the second, all that intervenes is the accelerating confidence of

Euphues's own mind.

Again his rhetorical tricks work against him. All the references to appearances belying reality contradict his confident assertion now that

Seeing therefore the very blossome of lone is
sower, the budde cannot be sweete. (I, 249/16-17)

Where he is not - as here - lying, arguing in the face of obvious evidence, he resorts to repetition:

Searche the wounde while it is greene, to late
cometh the salve when the sore festereth, and
the medicine bringeth dubble care, when the
maladye is past cure. (I, 249/18-20)

'Wounde', 'sore', and 'maladye' all refer to physical ailment: Euphues appears to be obsessed with a single kind of disease, a single kind of love, and is here unable to expand his analogies into a general principle.⁹

What complicates the sophistry of the older Euphues is that he often echoes the wisdom of Eubulus. He repeats the old man's faith in example (I, 250/32-34, cf. 189/12-13), activity (250/27-29; 251/5-15; cf. 187/13-25), and the broad husbandry (253/2-7; cf. 187/33-37). Particular statements even seem to rebut points he made against Eubulus:

Hee that toucheth pitche shall be defiled, the sore
eye infecteth the sounde (250/23-24)

the sharpest wit enclineth onely to wickednesse, if it
bee not exercised. (251/15-16; cf. 193/19-24)

It is inconceivable that Euphues preferred the priggish misogynist of the Cooling Card over the married Philautus. Indeed the continuity of courter to misogynist itself undercuts the seriousness of Euphues's lecture.

Beneath the apparent wisdom is foolishness. To avoid love Euphues advises man to take women at their worst:

Searche euery vayne and sinew of their disposition,
 if she haue no sighte in deskante, desire hir to chaunte
 it, if no cunning to daunce request hir to trippe it,
 if no skill in Musicke, prefer hir the lute, if an ill
 gate, then walke with hir, if rude in speach, talke with
 hir, if she be gagge toothed, tell hir some merry ieste
 to make hir laughe, if pinke eyed, some dolefull
 Hystorye, to cause hir weepe, in the one hir grinning
 will shewe hir deformed, in the other hir whainage,
 lyke a Pigge halfe rosted. (254/22-29)

However comical this passage is, Euphuus is serious in his advice.

His hatred of women swells to Swiftian proportions:

I loathe almoste to thincke on their oyntments, and
 Apoticarie drugges, the sleeking of their faces,
 and all their slibber sawces, which bring quesinesse
 to the stomacke, and disquyet to the mind. (254/32-55)

His 'disquyet' may be deeper than he realises. For one thing, in so
 hating the superficies of woman, the 'oyntments, and Apoticarie drugges',
 he fails to take into account any possibility of inner merit.

Even when he sees that the physical beauty of woman is inadequate,
 his vision is too blurred to look for non-physical beauty:

When they be once robbed of their robes, then will they
 appeare so odio^s, so vgly, so monstrous, yt thou wilt
 rather thincke them Serpents then Saynts, & so lyke
 Hags, yt thou wilt feare rather to be enchanted then
 enamoured. (254/38-255/4).

Simply, Euphuus's advice is not to see women for what they are but to
 develop a distorting vision the reverse of love's distortion:

be she neuer so comely call hir counterfaite, be she
 neuer so strayght thinke hir crooked. And wreste all
 partes of hir bodye to the worste be she neuer so
 worthy. If she be well sette, then call hir a Bosse,
 if slender, a Hasill twigge, if Nutbrowne, as blacke as
 a coale, if well coloured, a paynted wall, if she be
 pleasaunt, then is she a wanton, if suilemne, a clowne,
 if honeste, then is she coye, if impudent, a harlette.
 (254/14-21)

Euphues, then, has not learned the difference between wit and wisdom. His experience has not taught him the invalidity of his earlier thought and rhetorical processes, but simply fed him new ammunition for the same wilful, self-deceiving, distorting approaches to perceiving and responding to reality. He has learned the words and the prescriptions of the wise, has suffered the pains of the false wit, but has himself not yet learned to assimilate learning, to be humble with its use. So the tradition of misogynic satire even enters Euphues's letter to the 'graue Matrones and honest Maydens of Italy,' written to temper the misogyny of his Cooling Card:

The sowre crab hath the shewe of an apple as well
 as the sweet pyppin, the black Hauen the shape of
 a birde as well as the white Swanne, ye lewde wight
 the name of a woman as wel as the honest Matrone.
 (I, 259/5-8)

The particular fruits and birds mentioned have a proverbial association with various faults in women; instead of apologising he is calling even his virtuous audience into suspicion.

Indeed Euphues's rejection of painted women brings us back full circle to Lyly's rejection of the falsely impressive speech, in the epistle dedicatory:

It is a worlde to see how commonly we are blynded
 with the collusions of woemen, and more entised by
 their ornaments being artificiall, then their proportion
 beeing naturall. (I, 254/30-32)

It is a world to see how English men desire to heare
 finer speach then the language will allow, to eate
 finer bread then is made of wheat, to weare finer
 cloth then is wrought of Woll. (I, 181/16-19)

Lyly would have us tolerate the falsenesses in life with understanding, more important, to seek values that do not falsify. He cannot suggest values outright, for the ironist can only challenge the validity of the false ones.¹⁰

Of course, in his misogyny and in his pledge to the celibate study Euphues painfully overlooks the figure of Livia. Even in his apology to the grave matrons, Euphues takes his example of the faithful woman from legend, not from his associates, as his example of notoriety would invite:

though many haue bene as fickle as Iacilla,
yet hath there many bene as faithful as Lucretia.
(I, 258/1-2)

Throughout the novel Livia hovers in the background as the proper mate for Euphues. He uses her name and their possible coupling to fool Philautus. Their correspondence at the end of the Euphues is a sterile alternative to the married life of Philautus and Francis. Lyly's conception of Livia may have been influenced by the Francis of Gascoigne's 'The Adventures of PJ', for not only is she the wittiest and most virtuous woman in the novel, but the one who dies frustrated. The name of Philautus's wife may be a bow in the direction of Gascoigne's heroine. Most important in the parallel between them, it is in his mistreatment of Francis that Gascoigne's Ferdinand loses the reader's sympathy:

spending there ye rest of his dayes in a dissolute kind of lyfe: & abandoning the worthy Lady Fraunces China, who (dayly being gauled with the grieffe of his great ingratitude) dyd shortlye bring hir selfe into a myserable consumption: whereof (after three yeares languishing) shee dyed: Notwithstanding al which occurements the Lady Elinor liued long in ye continuance of hir accustomed change: & thus we see that where wicked lust doeth beare the name of loue, it doth not onely infecte the lyght minded, but it maye also become confusion to others which are vowed to constancie. (Sig. S2^v)

Euphues's lust leads into a different kind of 'confusion', as he throws out the love with the lust. A close reading of the Cooling Card, eye and ear cocked for ironic links to its dramatic and

rhetorical contexts, shows Lyly again tempting his reader with a false appearance. The false wisdom rejects love altogether in a flurry of sophistry and inconsistency. Lyly would have had his Euphues pair profitably off with Livia and forget his smug pretences to scholarship.¹¹

Philautus chooses one woman and marries her; Euphues loves all English women so indiscriminately that he is unable to make a single fruitful choice. This though Euphues himself counselled Philautus to 'be constant to one' (II, 138/11). Euphues's Looking Glass is as 'rash' and 'peremptory' as he comes to admit that his Cooling Card was (II, 91/30,34). In both cases Lyly is careful to distance himself from the 'author', Euphues, so that neither the misogyny of the first case nor the bland idealism of the second is Lyly's attitude but a pose.

Of course, Lyly denies being of Euphues's 'counsel' in the second book, as we have already seen. It is also significant that the second book is sub-titled 'Euphues and His England'. In Book I we had a tract titled 'Euphues and his Ephoebus', in which Euphues in describing his ideal young man in effect composes that ideal (260/17-20, 22). The 'his' makes the description of England subjective, Euphues's and not Lyly's. Indeed after the wholesale undercutting Lyly has given Euphues in the first book and the comic representation of him through the second book, it would be most surprising were their views in accord at the end. 'His England' invites an alertness to irony we would not have in 'England' or 'Our England'. The Euphues who praises England to an extreme is the same as the one who attacked women to an extreme, blind to the contrary

evidence, intemperate, perhaps even insincere, as Lyly promises the reader 'an other face to Euphues, but yet iust behind the other, like the Image of Ianus' (II, 4/1-2). A new aspect of the same Euphues is to be disclosed.

There is a large element of complacency in Euphues's idealising of England. He whips Philautus with it:

But I cannot but meruayle at thy audacitie, ...
I thinke I shal bee merry to heere the discourse
of thy madnesse, for I imagine to my selfe that
shee handled thee verye hardlye. (II, 153/23, 32-33)

And to Livia: 'I cannot as yet brooke mine owne countrie, I am so delighted with another' (189/16-17). Philautus grows into the English virtues but Euphues retreats into their theoretical admiration. As he withdrew from woman in the first book, he withdraws from society in the second. In recognising the virtues in England Euphues takes only the first step towards virtue. Philautus takes the second step when he joins that world. Lyly detaches himself from Euphues's view in two ways: he gives Philautus the preferable (active) virtue, and he gives Euphues an amusing extravagance in his praise, to suggest that he is still governed by his fancy and false wisdom.¹²

At the same time as he is having more fun with Euphues and is again undermining the perspective of didactic tracts, Lyly is also delivering a fulsome compliment to the queen. But the conviction behind the flattery is Euphues's, not Lyly's. As in his dramatic epilogues and prologues, the obvious level of praise is only one element of several. In the *Looking Glasse*, however, the irony does not yet form the note of threat it so often does in the epilogues; it appears rather in the author's detachment from the enthusiasm of his hero and in the instructive function such idealising was expected to perform.¹³

Euphues's debate with Fidus over the privacy of a royal figure is important for the understanding of Lyly's attitude and his technique. The debate is heated, growing out of Fidus's misunderstanding of an innocent question by Euphues. Fidus insists that royal matters lie beyond the purview of the commoner, that the royal name is not to be used in vain. Euphues insists the subject may praise his ruler.

But behind Euphues's position is the implication that an emperor is to regard the commoner's opinion of him:

When it was told Alexander that he was much praysed of a Myller, I am glad quoth he, that there is not so much as a Miller but bueth Alexander.

(II, 39/11-13)

As in the first scene of Campanse a verbal misunderstanding is being used to make the touchy point that the ruler is responsible to his subjects. The Greek painters 'durst neuer finish' Jupiter's portrait but Euphues explains it is because of the god's limitless virtue that 'euery one may beginne to paynt, but none can perfect' (II, 40/12-13, 15). Euphues's extravagant praise of the queen leads up to a reference to his 'feare of punishment' (II, 41/7). This theme grows out of the dedicatory material.

Here Euphues could be defending the satirist's right to discuss the verboten:

truly our reuerence taketh away the feare of suspition.... a true and faythfull heart standeth more in awe of his superior whom he loueth for feare, then of his Prince whom he feareth for loue. A cleere conscience needeth no excuse, nor feareth any accusation. (II, 39/38-40/5)

By giving Fidus a neat rebuttal to Euphues Lyly manages to air a touchy issue, make his point, and withdraw personally uncommitted to either point of view:

I haue learned by experience, yt to reason of Kings or Princes, hath euer bene much mislyked of ye wise, though much desired of fooles things aboue vs, are not for vs, & therefore are princes placed vnder

ye gods, yt they should not see what they do, & we
vnder princes, that we might not enquire what they
doe. (II, 41/25-33)

Fidus confirms the right of royalty to freedom from the commoner's prying, but does not deny or counter Euphues's point about public responsibility, that the good ruler is secure.¹⁴

Lyly is not satirical about the queen, but in placing his compliment so extravagantly in Euphues's mouth Lyly confirms the ceremonial element in the praise. The queen of the Looking Glasse is the ideal ruler, for all the readers in the audience - including Elizabeth herself - to admire and emulate. So the queen combines the virtues of both Vesta and Venus (II, 209/8). Euphues can use the same bird analogy to insult the Italian ladies and to compliment Elizabeth (II, 201/3-4, 212/23-24) because the virtue of the 'tenor' dignifies the 'vehicle'. The difference, though, is not just between the virtue of the Queen and the imperfection of the Italian ladies. The queen is eternal, improving with age, while the Ibis reference for the Italian ladies is to ephemerality, their beauty 'being handled, loose their feathers'.¹⁵

* * *

Lyly is ironic in his treatment of the traditional contrast between Italy and England. Euphues often emphasises the superiority of English women over Italian. The English women are more constant (II, 80/29-30, 81/21-23, etc.) than the Italian (128/10-12), more chaste (154/20-23), even more practical (100/33-35), indeed peerless:

I had thought no woman to excel Linia in ye world,
but now I see yt in England they be al as good, none
worse, many better, insomuch yt I am enforced to
thinke, yt it is as rare to see a beautifull woman
in England wtout vertue, as to see a faire woman in

Italy wtout pride. Curteous they are wtout coynes,
but not wtout a care, amiable wtout pride, but not
wtout courtlines: mery wtout curiositie, but not
wtout measure, so yt conferring ye Ladies of Greece,
wt ye ladies of Italy I finde the best but indifferent,
& comparing both countries with ye Ladies of England,
I accept them al stark nought. (II, 91/19-28)

Again, his compliments are prescriptive, rather than descriptive. Certainly the case of Iffyda challenges the general impression Euphues gives of an honest English womanhood. Moreover, in the context of first the Cooling Card and then Euphues's apology to the grave matrons, the feminist again appears, to protest too much.

Euphues's idealisation of the English women seems slightly inconsistent with their real nature. He describes activities of English women completely contrary to the practices the reader has observed in the narrative:

The Ladyes spend the morning in deuout prayer,
not resembling the Gentlewoemen in Greece & Italy,
who begin their morning at midnoone, & make their
euening at midnight, vsing sonets for psalmes, &
pastymes for prayers. (198/34-37)

Readers are exhorted to

imitat the Englysh Damoselles, who haue theyr booke
tyed to theyr gyrdles, not fethers, who are as cunning
in ye scriptures, as you are in Arioste or Petrark or
anye booke that lyketh you best, and becommeth you
worst. (199/5-8)

We know, of course, that Camilla read her Petrarch, indeed sent letters in it. Euphues does complain of blurred vision in the Glass:

Oh Ladies I know not when to begin, nor where to ende:
for the more I go about to expresse the brightnes, the
more I finde mine eyes bleared. (204/1-3)

He may be suffering from his old weakness, seeing what he wants to see and ignoring all else. He again overlooks contrary evidence; he again judges by outer appearance, as in his evaluation of the respective universities by their architecture (193/8-12).

The English society seems to Euphues as perfect as its women.

So he warns Philautus,

know with griefe, how if any English-man be infected
with any mysdemeanour, they say with one mouth, hee
is Italicated: so odious is that nation to this,
that the very man is no lesse hated for the name,
then the countrey for the manners. (II, 88/25-29)

Here Lyly indirectly suggests what his real method is: attributing to the Italian the occasional vices he wants to correct in the English. Often he implies that deficiencies are not mentioned in England, not that they do not occur:

It is not once mentioned in the Englishe Courte,
nor so much as thought of in any ones conscience, that
Loue canne bee procured by such meanes as magic.
(II, 119/32-3)

Ladyes that vaunt of their louers, or shewe their
letters, are acceptmed in Italy counterfeit, and
in England they are not thought currant.

(II, 123/8-10)

The 'not thought' is more equivocal than 'are not' would have been. The anti-Italianism of Book Two of the Euphues, culminating in the blind Anglophilia of the Looking Glasse, is at once Lyly's instruction of the English and Euphues's national self-hate, a common trait of the melancholy traveller. Both of course involve irony.¹⁶

It is with obvious irony that Lyly has Euphues dedicate the Glasse to the Italian ladies and gentlewomen, as if the book were not written for the English court. Euphues writes his motive to Livia, 'that the praise of such an Isle, may cause those yt dwell els where, both to commende it, and maruell at it' (II, 189/10-11); the prescriptive function is clear. His satire on Milady's fanciful taste here is of universal applicability to the courtly, not just to the Italian:

If I had brought (Ladyes) little dogges from Malta,
or strauage stones from India, or fine carpets from
Turkie, I am sure that either you would haue wreed me
to haue them, or wished to see them.

But I am come out of Englande with a Glasse,
 wherin you shall behold the things which you neuer
 sawe, and maruel at the sightes when you haue scene.
 Not a Glasse to make you beautiful, but to make you
 blush, yet not at your vices, but others vertues,
 not a Glasse to dresse your haire but to redresse
 your harmes, (II, 189/25-32)

Euphues laboriously denies that the 'Glasse' will show the faults of its user. But the 'Glasse', after all, can reflect flaws for correction, as well as show marvellous virtues. The cosmetic parallel at the end of the quotation suggests the Glasse can be used for reform.

Euphues's words to his reader constantly rebound onto Lyly's audience, the English women:

Yet at the first sight if you seem deformed
 by looking in this glasse, you must not thinke that
 the fault is in the glasse, but in your manners, not
 resembling Lauia, who seeing hir beautie in a true
 glasse to be but deformatie, washed hir face, and
 broke the glasse. (II, 190/3-7)

Euphues advises the Italian women - and Lyly thereby advises the English women - to model themselves after the virtues which appear in the Glasse. The idea of a glass giving a distorted image, a 'deformed' misrepresentation, may suggest that not only are the Italian women shown to be deformed by comparison but that the ideal image of the English women need not be true to life.

Lyly is careful to avoid limiting the meaning of his 'Glasse'. So Euphues spends a paragraph in his dedication listing varieties of glass. The different glasses suggest different moral qualities of women. Moreover the glass itself seems to metamorphose until its precise symbolic significance is beyond Euphues's control:

In this glasse shall you see that the glasses
 which you carrye in your fannes of fethers, shewe
 you to be lyghter than fethers, that the Glasses
 wher-in you careuse your wine, make you to be more
 wanton than Bacchus, that the new found glasse
 Cheynes that you weare about your neckes, argue you

to be more brittle then glasse. But your eyes
 being too olde to iudge of so rare a spectacle,
 my counsell is that you looke with spectacles:
 for ill can you abyde the beames of the cleere
 Sunne, being skant able to view the blase of a
 dymme candell. The spectacles I would haue you
 vse, are for the one sie iudgment with-out
 flattering your selues, for the other eye, believe
 with-out mistrusting of mee. (II, 190/12-22)

The eulogy to the English women and society, then, can be taken either as a spectacle passively to observe or as an instrument to improve the vision, bringing a self-critical judgement, 'with-out flattering your selues', and a confidence in the author. As in the sermon about Callimachus, the Looking Glasse is a Glass-within-a-Glass, a lesson-within-a-lesson, an illumination-within-an-illumination. In hiding behind Euphues, Lyly not only achieves a satire against English life and womanhood in the guise of a compliment to it, but he includes in his satire an element of test. He gives his English audience the opportunity to leave the conventional attribution of vice to the Italians, keeping the virtues to themselves. It is this element of test, of concealed intention and camouflaged perspectives, that we have suggested is the essence of irony.

The continual contrast between vicious Italy and virtuous England undergoes an implicit refutation almost exactly midway through the second book. The Italian magician Psellus forms one more pivot on which Lyly's ironic intention is found to turn. Philautus's expectations and the reiteration of the England-Italy antithesis prepare the reader to expect a villainous black magician. Psellus enters, however, modest and unpretentious (II, 110/16-17), innocent and honest (110/19-23), hardly the Elizabethan's conception of the typical Italian magician. Indeed it is in the Italian that we find the virtues we have been led to associate exclusively with the English, as Euphues continues to do in his Glasse.

The Italian deflates the empty pedantry of Philautus, the 'Englished' courtier and lover, one might say:

me thinketh there is nothing that can more delight,
then to heare the things which haue no weight, to
be thought to haue wrought wonders. (114/35-37)

There then follows a burst of fantastic superstitions and aphrodisiacs that laugh away with common sense the pretences of the falsely and grotesquely learned, the false wits, old wives, Euphuistic analogisers:

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

And if you want medicines to winne women, I haue yet more, the lungs of a Vultur, the ashes of Stellio, the left stone of a Cocke, the tongue of a Goose, the brayne of a Cat, the last haire of a Wolues taile. Things easie to be hadde, and commonlye practised.
(II, 116/9-17)

Psellus is playful. The last items cited - not really 'easie to be hadde' - may reflect on the type of desperate man who would believe in such marvels: 'the tongue of a Goose, the brayne of a Cat, the last haire of a Wolues taile'. He even parodies the apt word-coinage of the fabulist:

An hearbe there is, called Anacamseritis, a strange name and doubtlesse of a strange nature, for whosoever toucheth it, falleth in loue, with the person shee next seeth. It groweth not in England, but heere you shal haue that which is not halfe so good, that will do as much good, and yet truly no more.
(II, 115/11-15)

The name of the herb combines 'Camilla' and 'sore eye', with a 'tis' suffix to suggest, perhaps, disease. One recalls the defiling pitch and contagious eye-sickness.

Here Psellus parodies Philautus's use of negatio, that particularly transparent rhetorical device:

I omitte Mercules, who was constrained to use a distaffe for the desire of his loue. Leander, who ventured to cross the Seaes for Hero. Iphis that hanged him-selfe. Pyramus that killed him selfe. (II, 112/35-37; Philautus)

I omit the Thistle Eryngium, the Hearbes Catanance and Pityusa, Iuba his Charito blepharon, and Orpheus Staphilinus. (II, 115/33-34; Psellus)

But the comedy makes a serious point:

You see Gentleman, into what blynde and grosse errorrs in olde time we were ledde, thinking enery olde wiues tale to be a truth, and euery merry word, a very witchcraft. (II, 116/26-28)

Psellus is anticipating and refuting the witchcraft of Euphues's blind wisdom. Psellus is basically pragmatic:

I confesse that such hearbes may alter the bodye from strength to weakenesse, but to thinke that they can moue the minde from vertue to vice, from chastitie to lust, I am not so simple to beleeeue. (II, 117/11-14)

Loue dwelleth in the minde, in the will, and in the hearts, which neyther Coniurer canne alter nor Phisicke. For as credible it is, that Cupid shooteth his Arowe and hytteth the heart, as that hearbes haue the force to bewitch the heart, onelye this difference there is, that the one was a fiction of poetrie, the other of superstition. (II, 118/24-28)

He doubts the efficacy of the legendary cures because the cures were not realised. More broadly, he isolates the world of legend, proverb, parabolic education, and the like, from reality. So his final advice is simple and personal and practical, although he has had to go through pages of analogies and allusions of his own to get his message through to Philautus on his listener's terms:

For he woeth well, that meaneth no yll, and hee speedeth sooner that speaketh what he should, then hee that vttereth what he will. (II, 119/9-11)

In making his wise man an Italian contrary to the dominant anti-thesis between English and Italian throughout the book, Lyly rejects yet another convention, another variety of 'witty' or didactic argument. He also leaves the reader wondering whether the English ideal is as valid as Euphues claims.

Obviously, Philautus is the immediate target of Lyly's satire in the scene. But again the satire frequently is directed at the artifices and self-deceptions of rhetoric, the false wit. So there is a comic bathos in Philautus's reference to 'the pynning thoughtes in the daye, the pinching dreames in the night' (II, 111/8), as the mental pain gives way to the physical. His analogies leave the reader unsympathetic, unconvinced that Philautus's interest in Camilla is at all honourable. So he alludes to the fraudulent Acontius and the rapist Tarquin:

When the Gods coulde not obtaine their desires
by suite, they turned them-selues into newe shapes,
leaving nothing vndonne, for feare, they should bee
vndonne. (II, 112/15-17)

Comically he asks three frantic questions of the magician -

What counsell came you giue me in this case?
what comfort? what hope? (112/10-11)

- but like Pilate or Chaucer's Eagle, he will not stay for an answer. Nor does he enhance his case by citing examples of suicides (112/35-37) and incests (113/3-4). To emphasise his degeneracy, his three criteria for love -

I haue hearde often-tymes that in Loue there are
three thinges for to bee vsed, if time serue, violence,
if wealth be great, golde, if necessitie compol,
sorcerie. (113/10-12)

- are an ugly contrast to what was a joke for Fidus's courtier:

an olde rule of loue ... the first thing to winne my Lady, he answered, Oppertunitie, asking what was the second, he sayd Oppertunitie: desirous to know what might be the thirde, he replyed Oppertunitie.

(II, 53/14-18)

Euphues advises 'faith, vertue, and constancie' (II, 118/10-11).

Philautus is not only degenerate, he is silly:

Ah Casilla, but why do I name thee, when thou dost not heare me, Casilla, name thee I will, though thou hate me. But alas ye sound of thy name doth make me sound for grieffe And for my part (I speake softly, because I will not heare my selfe) (II, 86/2-5;

15-16)

Philautus is using the formal devices of speech and argument to feed his misery.

The wisdom of Pcellus and the folly of Philautus are not just a matter of love and of morals but of style as well, of language and perception and wisdom. The preference of English over Italian is like the cosmetics and the false wit a formula, a veneer, that Lyly finds false.

In both the Cooling Card and the Looking Glasse Lyly remains withdrawn from the empty style and zeal of his hero.

The ironic transfer of imperfection to Italy throughout Book II of the Euphues actually begins in one of Euphues's letters at the end of Book I:

I haue heard that it is peculier to an Italian to stande in hys owne conceite. (I, 306/22-23)

The passage is obviously parallel to the false wit standing 'in his owne lyght':

Heere ye may beholde gentlemen, how lewdly wit standeth in his owne lyght, howe he deemeth no pennye good siluer but his owne, preferring the blossome before the fruite, the budde before the flower, the greene blade before the ripe eare of corne, his owne witte before all mens wisedomes. ... it is proper to all those of sharpe capacitie to esteeme of themselves, as most proper: if one bee harde in conceiuing, they pronounce him a dowlte, ... if one argue with them boldly, then he is impudent, if coldely an innocent, ...

(I, 195/15-25)

Thirteen: Conclusion

Lyly's Euphues was written in a spirit of playful disrespect for the didactic and courtly literary traditions to which it pretended to belong. Its intention is not the persuasive effect of rhetoric but the ironist's, to be rejected for the extravagance of his position. The speeches in the conversations and soliloquies establish as the main theme of the book the dangers of the false appearance, the false appeals of physical beauty, verbal agility, and material wealth. Appearance in general established to be suspect, the moralising of Euphues, indeed the moralising of the entire book, and the ornamental style are to be rejected. Whether or not it was his conscious aim, Lyly denies the validity of the didactic tract and demonstrates the emptiness of the style which after the success of his novel came to be called Euphuism. He did not have the pedagogue's confidence in the value of formal learning and sermons as guides to life, or the reducibility of observable phenomena and standards of behaviour to formulae, either pat or paradoxical. This being the case, Lyly's work must be recognised to have a spirit at comical odds with its pedantic form.

Another way of stating the latter point is to say that the Euphues is conceived in dramatic terms. So G. Wilson Knight:

Now Lyly's style plays constantly round psychological contradictions Implicit in his method - which is also his matter - there is therefore dramatic conflict. The antithetic style of Euphues reflects that balancing of contradictions that is also the core of Elizabethan drama. ... A certain wisdom of accepted uncertainty is always at the back of the opposing parties or principles rooted in the nature of drama: this wisdom is Lyly's, pre-eminently.

There are several dramatic elements in the Euphues.

Professor Knight has here suggested perhaps the most important: Lyly does not commit himself to the flashes of knowledge to which his

characters may confidently lay claim. He remains detached from the speeches and values and pretences of his characters. This is the eminent quality of the dramatist, detachment. The final effect of the letters at the end of each book is to shift the responsibility for actual writing, not just for the speeches, away from Ilyly and onto Euphues and his friends themselves. The letters are not parts of the narrative but additions to the narrative, off-shoots or consequences, as it were, of Euphues's reform. They complete Ilyly's dissociation from the sober pedagogue and false wit Euphues.¹

There are other dramatic elements in the Euphues. Professor Hunter has demonstrated the five-act structure behind the organisation of its plots. In addition one often has the sense of event in the novel. As Miss Jeffrey remarks,

How carefully he studies the characters on his stage. Their exits and their entrances are devised by a mind that sees a continual raising and dropping of the curtain.

More specifically, the Euphues just does not work its full effects unless the reader tries to 'hear' it in his mind's ear, in other words, comes to it as to an event, not as to a printed statement. Here Camilla's coldness is to be heard not read:

Thus walking in the ally, she listned to his construction, who turning the booke, found where the letter was enclosed, and dissembling that he suspected, he saide he would keepe hir Petrark vntill the morning, do you quoth Camilla.
(II, 129/26-29)

So too the rhyming couplets and the one-sentence, proudly 'shaped' paragraphs of 'wit'.²

There is also a sense of process throughout the Euphues. So, for example, motives are constantly being debated in soliloquy, to demonstrate the way in which the mind works out a decision, more precisely, to demonstrate the dangers of letting the will dominate the judicial powers. Chaucer's Troilus, struck by the beauty of

Cressida, goes home to concentrate on

argumentes to this conclusion.

That she on him wolde han compassion.

(11.466-67)

Lyly gives us the close-up of the process of psychological conflict and resolution, which Chaucer is content to skip over. Lyly does have a moral interest, to demonstrate the comic but dangerous abuse of the reason and the judgment by the will and the wit.

The psychological sophistication of the Euphues has often been pointed out. So Lindsay calls it

in reality a genuine example of psycho-analysis - a studied picture of the cultivated Elizabethan mind, throwing the problems of learning and life and love into their philosophical environment.

Parks finds that Lyly's digression often

might be justified as parallel in intent to the stream-of-consciousness device today. That is, it would not be digression, but a lifelike record of the wandering, or 'free association', of the mind, linked emotionally with the character's reflections on his immediate problem.

Lyly's sensitivity to the leapings of the human mind lies behind his apparent disregard for surface cohesion. His disregard for the customary methods of transition from point to point is not due to 'his devotion to the balanced and anithetic sentence' so much as to his sense of the incoherence of the associative mind. It is also due to the ironic spirit, the impulse - comical and serious both - to other-statement, that lies behind the technique and the form of his book. As Arnold Stein says in another context:

The most effective kind of compression is of course irony. Donne, by being abrupt in his transitions, can make the force of his logic all the more startling, once the reader has bridged the thought-connection for himself. Under these circumstances, not a few of the transitions have the shocking effect of irony, for what begins as a non-sequitur may soon become perfectly, even grimly, logical.

Stein quotes Gascoigne and Cowley on the Elizabethan defence of such obscurity and such reader-involvement. Lyly's irony requires the reader to find the incoherencies, supply the implied bridges, and reject the improper logical processes, indeed even to reject the ornamental style of euphuistic analogy and false beauty.³

Irony can be described as an act of trickery, deceit, or even aggression upon its readers, because the reader is asked to infer from the author's indirect expression what his view is. So Professor Dyson:

A state of tension, not to say war, exists between Swift and his readers. The very tone in which he writes is turned into a weapon.

All ironists like to baffle us, to test our mental and moral agility as we read.

One finds this element of trickery in Gulliver and in the Instructions to Servants, not just in the Modest Proposal. The Socratic or Maieutic ironist challenges his listener to disagree, to reject the assumed position before the twist comes at the end to trap him; that is the simple difference between the two kinds of didactic, the polemicist and the eiron. This element of camouflage in the instinct of the ironist is what misleads the critics of an ironic work more often than anything else.⁴

So the Euphuus was a test, a demonstration of the varieties of sophistic argument and self-deceiving rhetoric and of empty, false beauties of speech. In his novel Lyly practices precisely the musical and superficially attractive style he preaches against. His contemporaries were, it appears, too fond of the false beauties to pass his test. So Lodge notes Lyly's fame 'for facility in discourse', the very quality Lyly rejects as one of the dangerous natural gifts to the false wit. And Webbe cites Lyly's command of rhetoric in English, like Lodge and like the early Euphuus placing

the importance upon the form of rhetoric not upon its honest use.⁵ Lyly has supplied many clues to his ironic intention in the work. First, there is the persistent reiteration in the soliloquies, in confession, in the analogies, and in the debates of the characters, of two basic principles: that appearances are not to be trusted, not in men, not in women, not in fruits, not in rhetoric; that the logical and rhetorical processes are not to be believed invulnerable to the demands made by the will. Furthermore, there are the particular mines which Lyly has planted under his priggish hero. Lyly's constant deflation of Euphues and of the various kinds of confidence and self-content for which he stands, form a more significant aspect of Lyly's style than his alliteration and an^tithesis are. The artificiality, then, of which Lyly's critics have often complained, is a part of the author's intention, indeed the element where his style most clearly articulates to his theme.⁶

Perhaps most of the misunderstanding of the intention behind the Euphues has resulted from the reluctance to infer the author's personality at pose behind it. The book and its style are most often read in excerpt, inattentive to the immediate dramatic situation within the plot and the larger context of the book itself, replete with stylistic artifices, sophistry and priggish pedantry. The book was offered as an ambivalent gift to the court society, complimentary but detached and hardly without firm critical possibilities. The inconsistencies and self-destructive similitudes prove Lyly's views to vary from those of his heroes. Such hasty diagnosis, then, as Dr. Legouis's are dangerous:

Yet we have but to open Euphues and read a single page in order to discover the distinctive characteristics of this special disease of language. (p.169)

To hold Lyly responsible for the style and the morality of a single page of the Euphues without taking into account its context is to measure the pulse from a single heartbeat.

W.A. Edwards falls into this trap when he finds in one sample of Lyly's style

the same bestial comparisons, the same non-progressive circling round a single idea, and the same undramatic interest, one feels, in finding still another analogy.

The undramatic interest would appear rather to be Edwards's than Lyly's. For he ignores the dramatic context of the quotation, where Philautus scolds the false friendship of Euphues:

If thou diddest determine with thy selfe at the firste to be false, why diddest thou sweare to bee true? If to bee true, why arte thou false? If thou wast mynded both falselye and forgedlye to deceiue mee, why diddest thou flatter and dissemble with mee at the firste? If to loue me, why doest thou flinche at the last? If the sacred bands of amitie did delyght thee, why diddest thou breake them? if dislyke thee, why diddest thou prayse them? (I, 234/6-13)

So far Philautus's apparent repetitiousness has served to suggest the confusion in his mind, as for the first time aware of the falseness of Euphues's friendship, he struggles to define for himself precisely what happened. The appearance of fidelity in Euphues's oath to Philautus contradicts the reality of his unfaithfulness. In the first two sentences quoted this is Philautus's point: why did Euphues swear falsely? In the next sentence he wonders why Euphues compounded his sin of false oath with deliberate deception in his later flattery of Philautus. It is not just falseeness in friendship that Euphues is charged with but false, dissembling speech, praising what he does not like.⁷

As Philautus continues, he uses the style of analogies Euphues used in rationalising his breach of the friendship:

Dest thou not know that a perfect friende should be lyke the Glazeworme, which shineth most bright in the darke? or lyke the pure Franckencense which smelleth most sweete when it is in the fire? or at the leaste

not valye to the Damaske Rose which is sweeter in
the still then on the stalke? (I, 234/15-17)

Again Philautus is concerned with Euphues's duplicity. The friend should illuminate his friend not obscure the truth from him. The reference to the glow-worm recalls the use of 'gloze' or 'gloss' as one kind of false appearance throughout the Euphues. The reference to the frankincense which smells better in the fire broadens the discussion of the friendship and its tests. Given the constant association of fire with love, Philautus is not just adding an analogy but suggesting that the honesty of the true friend is enhanced when it is tested by and survives the test of, the choice between love and friendship.

The reference to the rose confirms that true friendship is enhanced by its test. The image of a rose prolonging its normally brief existence through processing into perfume may suggest the advantage of true friendship as a deeper value than passing fancies in love. Euphues, of course, uses the rose and perfume in his argument against chastity, so that there is progression in the three analogies here from the general hypocrisy in the glow-worm, to the lust idea of the fire, to the personal anti-chastity of Euphues in the rose and perfume.

Philautus goes on to three meaningful animal analogies:

But thou Euphues, dost rather resemble the Swallow
which in the Summer creepeth vnder the eues of euery
house, and in the Winter leaueth nothing but durte
behinde hir, or the humble Bee which hauing sucked
hony out of the faire flower doth leaue it & loath
it, or the Spider which in the finest webbe doth
hang the fairest Fly. (I, 234/17-22)

The swallow is emblematic of lust, (but here as well an invader of others' shelters, as Euphues was); the bee of the promiscuous sampling of delights and of the cloyed and wandering lover; the spider the dangerous seducer, specifically trapping its innocent

victims with a beautiful web, Euphues's false words. Here the analogies have symbolic references beyond their immediate relevance to the context, but the extra meanings support Philautus's position, where in the case of Lucilla and Euphues their positions are usually contradicted by the peripheral implications.

Few samplers of Euphuism have taken into account the indispensability of the context. Henry Craik gives a fair example of the gracefulness in quoting Fidus on Iffyda as a comment upon 'Love's Constancy'. Burnett perhaps exaggerates the serious moralising of Lyly -

He is very severe too against the follies and faults of the ladies; and satyrises with keenness the libertine faults of the universities.

- but in giving excerpts from the Cooling Card Burnett interrupts to explain Euphues's changing mind:

He feels a returning fondness for the ladies, and is desirous of making some apology for the rashness of his invective.

His conscience is not yet perfectly satisfied: for he further deprecates the ill-will of the fair, in a direct address to the grave maidens and honest matrons of Italy.

Burnett senses the relation of the invective to the particular dramatic situation. Saintsbury quotes a piece of ridiculous extremism from the Cooling Card, mentions its derivation from Ovid as 'characteristic of Lyly and his school', but does not recognise the detachment of Lyly from Ovid or from his Euphues at this point.⁸

S.L. Edwards uses an excerpt from Iffyda's rebuttal to Fidus as an example of analogy and anthesis, headed 'Constancy', but the passage emerges as a piece of rhetoric. In its context the speech suggests the character's inconsistency. The following excerpt alone seems exaggerated rhetoric, but in its context it becomes a woman's

complex confession of wilfulness:

so fast a roote hath true loue taken in my hart, that
the more it is digged at, the deeper it groweth, the
oftener it is cut, the lesse it bleedeth, and the more
it is loaden, the better it beareth. (II, 76/32-35)

But Edwards omits what follows:

What is there in this vile earth that more commendeth
a woman then constancie? It is neyther his wit, though
it be excellent that I esteeme, neyther his byrth though
it be noble, nor his bringing vppe, ... (II, 76/36-77/2)

The association across the two passages of constancy with earth and roots suggests the depth of her commitment to her lover. She loves her man for 'his constancie and my fayth' (II, 77/2-3), not for the false lures of wit and birth. The earth and root images link to this imagery in the preceding paragraph:

Knowest thou not that as the Almond tree beareth most
fruite when he is olde, so loue hath greatest fayth
when it groweth in age? It falleth out in loue, as
it doth in Vines, for the young Vines bring the most
wine but the olde the best: So tender loue maketh
greatest shoue of blossomes, but tryed loue bringeth
forth sweetest iuyce. (II, 76/17-22)

The fertility theme underlying her imagery suggests that her love for Thirsus is natural, and sincere, and at one with natural law. The fertility thus associated with her love makes her 'vile earth' heavy with qualifications; her constancy enhances the 'vileness' of life.⁹

Edwards, then, is quoting the speech for its morals, not as a piece of dramatic fiction. The same mistake is to be found when John Masefield quotes a single series of love parallels - sickness, fig tree, and Persian Apple - without placing the moral of the passage in its dramatic perspective. Frequently such quotation is useful for the endorsement of the editor's personal views. So Masefield again quotes in his section of 'Character Studies & Sketches' this on 'English Women':

There did I behold them of pure complexion
 exceeding the lily and the rose, of favour
 (wherein the chiefest beauty consisteth)
 surpassing the pictures that were feigned,
 or the Magician that could feign.

Sir Arthur Quiller-Couch gives without comment or contextual placing twenty-five lines from Euphues's praise of the universities at Oxford and Cambridge. Q's anthology, of course, is dedicated 'To two houses of learning and hospitality, Trinity College, Oxford, and Jesus College, Cambridge.' Such testimony may be useful but is not a fair representation of Lyly's attitudes, either towards his characters' topics or towards their style. For all the wealth of moralising in the Euphues Lyly is himself too playful to moralise directly himself.¹⁰

This playful element Lyly seems to have wanted to emphasise in the book, judging from the additions and changes he made for the 1579 edition of The Anatomy of Wit (see Bond I, 107-8). It is as if Lyly had first set out to write a 'straight' didactic work but found himself unable to resist his comical undertow. Most of the points we have made about the Euphues can be confirmed by examples from Lyly's additions to his text. Some of the differences are mere corrections of typographical errors, of course (II, 209/1, 220/20, 244/1, etc.); others are new errors (202/24, 203/18). But some of the changes provide important clues to where Lyly intended to place his emphasis.

Among Lyly's additions are some of the most clear statements of his point of view. So, for example, his distinction between the name and the nature of the gentleman, and the need for parental discipline to check the uneducated will (I, 185/8-19). He also adds a passage heavy with literary allusion to characterise the false wit and skittishness of young Euphues (186/11-23). To his rebuttal of Eubulus Lyly adds an important qualification: 'unlesse

you graft by Arte, which nothing toucheth nature' (191/19-20). The extra line demonstrates further Euphues's skill in arguing, but also suggests Lyly's point that education is a matter of surface change alone, that radical improvement of a deficient nature is impossible. Lyly adds Eubulus's pity for Euphues's will-wasted wit (195/4-12). Lyly also adds his narrator's doubts about the security of the two Neapolitans' friendship, stressing its inadequate basis:

upon so short warning, to make so soone a conclusion
might seeme in mine opinion if it continued myraculous,
if shaken off, ridiculous. (1, 199/10-12)

The addition invites a comic response to the subsequent events. It is also to suggest Euphues's self-deception that Lyly adds the paragraph in which he retires 'wt sleepe to deceiue his fancye' (249/29-31).

To emphasise the gap between the false friend's words and his real impulses, Lyly expands Euphues's soliloquy defending his falseness to Philautus. The addition (1, 210/32-211/23) shows Euphues shifting from his justification of his falseness to assuring himself of his hopes for Lucilla's favour. He also adds this passage where Euphues projects onto Philautus his own falseness:

Now if thy cunning be answerable to thy good
will, practise some pleasant conceipt vpon thy
poore patient But I feare me wher so
straunge a sicknesse is to be recured of so
vnskillfull a Phisition, that either thou wilt
be to bold to practise, or my body too weake to
purge. (213/31-37)

Lyly enhances Philautus's kindness:

for perswade thy selfe that thou shalt finde Philautus
during life ready to comfort thee in thy misfortunes,
and succour thee in thy necessitie. (214/11-13)

Philautus is shown to pick up Euphues's disease imagery when he 'swallows the gudgeon':

for my books teach me, that such a wound must be
healed wher it was first hurt, and for this disease
we will vse a common remedie, but yet comfortable.

subject for
in the form
a position

The eye that blinded thee, shall make thee
see, the Scorpion that stung thee shall heale
thee, a sharpe sore hath a short cure, let us
goe. (215/1-6)

the false.
sorrow
the play of

To the next meeting with the Ladies Lyly makes a fifty-seven line addition (216/1-217/21) in which Euphues is shown to predominate over Philautus in conversation with Lucilla. The addition also confirms the physical basis to their attraction: Lucilla is 'inflamed with his presence', Euphues 'brought into a Paradise by the onely imagination of woemens vertues', 'rapt with the sight of his Saint'. The addition contains some of Lyly's most obvious irony, including Euphues's omission of Eve's cause of the fall.

Lyly's changes for the 1579 Euphues generally confirm the ironic attitude he seems to have held towards the genres of ornamental and didactic writings. No major changes are made in the Cooling Card and other epistles, perhaps because he himself found that the lumps of Euphues's sermonising were detached enough formally from the work not to need ironic undercutting in their wording. Or Lyly may not have wanted to read them again! They remain set-pieces of moralising, grotesque in the mouth of a rejected and bitter young man.

The basic irony in the Euphues is the disparity between its didactic frame and the anti-didactic spirit of its author. 'Wit' is not the only ambiguous word in the title of the first book. 'Anatomy' may carry the sense it derives from Aristotle's tropical term *ἀνατομή*, a detailed examination or analysis. But it may also mean 'A body or "subject" for dissection' (OED). The 'Anatomy' may be the critical analysis of Euphues's false wit, but at the end of the book Euphues is as ridiculous and self-unaware as at the beginning - and enjoying life less. So the Euphues is a

subject for further analysis, for further rejection of the false. In the form, subject matter, and style of the Euphues Lyly assumes a position he does not seriously believe in. This is the ploy of the Socratic ironist, testing the wit and the morals of the reader. Lyly's audience discussed the dangers of surface beauty and formulated wisdom, but swallowed his gudgeon nonetheless. ¹¹

In order to follow **Further Introduction**

Having discussed the ironic undercurrents first in Lyly's *Arden* and then in his *Endymion*, we will now consider the style - Euphuism - with which Lyly has been historically associated. Our intentions in the present section are two-fold: to suggest that the Euphuism of Lyly paradoxically achieves a seriousness and close meaningfulness that is exemplified, as it were, by its first impression of literal discouragement. Secondly, to suggest that even Lyly's radical irony is a part of the rhetorical tradition which had preceded him.

It is well-known that Lyly did not invent Euphuism but added to an established tradition in literature, conversation and rhetoric. In the *Arden* of the *Endymion*, a horde of mechanicals imitated the artifices found in the *Endymion*, but Lyly's Euphuism contained an irony, a detachment and a self-consciousness, that is usually beyond the sensitivity of his back disciples. As we will demonstrate, this detachment or irony is to be found in Petric and in Ganagege, the immediate sources of Lyly's formal Euphuism, but the commercial imitators, such as Greene and Heyd, rarely capture the spirit of play and of fact which are an essential element of 'Euphuism'.¹

The main misconceptions have blurred the appreciation of the humor in Euphuism and the self-assertive intention behind Lyly's style. First, Euphuism has been almost always considered to be repulsive and unconvincing. As Professor Whipple on Lyly's *Arden*:

He seems to regard them as the one thing possible for an eloquent and efficient young man to do, to seem to delight in them as a young man in a world that is hostile to him. There is something naive - and hence characteristic of sixteenth-century manners - in his innocence of sarcasm.

Fourteen: Introduction

Having discussed the ironic undercurrents first in Lyly's drama and then in his Euphuës, we will now consider the style - Euphuism - with which Lyly has been historically associated. Our intentions in the present section are two-fold: to suggest that the Euphuism of Lyly paradoxically achieves a conciseness and close meaningfulness that is camouflaged, as it were, by its first impression of lineal discursiveness; secondly, to suggest that even Lyly's radical irony is a part of the Euphuistic tradition which had preceded him.

It is well-known that Lyly did not invent Euphuism but added to an established tradition in literature, conversation and rhetoric. On the success of the Euphuës, a horde of mechanicals imitated the artifices found in the Euphuës, but Lyly's Euphuism contained an irony, a detachment and a self-consciousness, that is usually beyond the sensitivity of his hack disciples. As we will demonstrate, this detachment or irony is to be found in Pettie and in Gascoigne, the immediate sources of Lyly's formal Euphuism, but the commercial imitators, such as Greene and Hynd, rarely capture the spirit of play and of test which was an essential element of 'Euphuism'.¹

Two main misconceptions have blurred the appreciation of the humour in Euphuism and the self-satiric intention behind Lyly's style. First, Euphuism has been almost always considered to be repetitious and ornamental. So Professor Whipple on Lyly's schemata:

He seems to regard them as the one thing needful for an elegant and artistic prose style; he seems to delight in them as a savage does in bright glass beads. There is something naive - and highly characteristic of sixteenth-century England - in his innocence of restraint.

In order to believe that Lyly was impressed by fancy rhetoric and repetitious formality the reader must ignore the favourite topic of Lyly's characters: the dangers of false attractiveness in words as in physical beauty or natural phenomena.²

Secondly, the definers of Euphuism have tended to assume its basic system of antithesis and parallelism to be based upon sound, not sense. Both misconceptions assume Euphuism to be of a primarily aural appeal to the reader. It is the contention of this thesis that the aural pleasure of the Euphuus is devised as a trap, a test whether the reader has absorbed the lesson harped upon, to beware of the falsely impressive phrase, allusion, logic, or style. The style, then, operates as an extension, perhaps as an antithesis to, the real didactic element in the work. The author's lesson - as distinct from that taught by his variously confident characters - is that the very persuasiveness and beauty of his style argue against the probability of education, advice or formulated learning effectively shaping behaviour.

In the section that completes this thesis, the predominant theme will be the closeness with which one must read Lyly's Euphuism. The modern reader is admittedly unaccustomed to the wordiness of the Euphuus. Hence perhaps his readiness to acquaint himself with the famous book only through excerpt or hearsay, and what must follow - a distorted impression of the moral of the book; the unawareness of the author's constant detachment from his characters and from their style. The modern reader wants his verbal music in smaller doses than the two books of the Euphuus; he wants his irony defined more quickly and more definitely. But as we have suggested is the case in the epilogues and prologues to Lyly's plays, the author expresses far more through the subtleties in his wording and his syntactical organisation than at first meets the ear or the eye.

Writers have often pointed out the modern kinship with the Elizabethan's appreciation of the pun. Where the modern is still very much cut off from the Elizabethan is in his ability to reconcile wordiness with conciseness. In Spenser, Sidney and Lyly subtle meanings and distinctions are to be mined from works of seeming redundancy. It remains dangerous to draw the line between what the Elizabethan would have considered valid rhetorical amplification and what would have been taken to be comic or mechanical redundancy.³

The Elizabethans respected wit and its display in argument, but Lyly reminds us of its dangerous deceptions. Fond as the rhetoricians were of dialectical dexterity and amplitude, they were also adverse to verbosity. The rhetoricians had several names with which to warn of the dangers of repetition: tautologia, perisologia (or macrologia), parelcon, pleonasmus, homiologia, periergia, bombphiologia, even cacozelia. Naturally the different terms were for different kinds of repetition. The rhetoricians' fine distinctions are also found in what often may seem to be the apparent repetition in the Euphuies of the same idea in different words. Before we discuss the serious import of Lyly's wordplay and the ironic element basic to the tradition of Euphuism, we will consider more closely Lyly's subtle distinctions in word and in syntax.⁴

Fifteen: 'Repetition'

Lyly's collections of analogies are typical of the seeming repetitiousness in his style. Here is Euphues amusing Lucilla and her company:

Yet will you commonly object this to such as serue you and sterue to winne your good wil, that hot loue is soone colde, that the Baun though it bourne bright, is but a blaze, that scaldinge water if it stande a while tourneth almost to yse, that pepper though it be hot in the mouth is colde in the sawe, that the faith of men though it frye in their woordes, it freeseth in their works. (I, 218/31-36)

The apparent diffuseness conceals coherence. First, the accumulation of evidence makes Euphues's point that the modulation between hot and cold is a universal condition of life, so one can hope for constancy despite the apparent inconstancy of lovers. As the evidence ranges through various topics of argument, the apparent repetition is not repetitious but a broadening selection of evidence, more complete, thoughtful and convincing than short statement would have been.

There are other kinds of unity in the passage quoted. In contrasting heat and cold Euphues refers to different kinds of heat: light, boiling water, spices, conviction. The exempla play on the idea of heat. There is no repetition for each 'heat' is a different kind. This metaphorical punning creates an allegorical tone in which each of the images comes to stand for something else.

The metaphors also qualify each other. In the first one Euphues implies that hot love cools with time. So too in the third. But in the second there is a different kind of cooling, the factor not being time but false appearance: 'the Baun though it bourne bright, is but a blaze'. The bright blaze may promise heat but the promise is false. Euphues at this point seems to lose control

of his analogies. At least, their juxtaposition makes implications of which he is unaware. Applying the principle of the second similitude to the first implies that the kind of hot love that cools - regardless of time - is not the true love but only the flashing, blaze-like appearance of love, lust. The fourth analogy, pepper, with its obvious associations with appetite and variety as well as heat, confirms that Euphues's kind of 'love' is different than that he believes it to be. Appetite and heat are the qualities of lust.

The quotation is typical of Lyly's ironic use of similitude. His character seems plausibly to employ his analogues at random, whether to ornament, to make rhythmic his speech or to support his argument by claiming adherence to some universal principle of nature. But with the dramatist's sense of situation Lyly keeps the eiron's distance from his speaker. Through the interaction of what may appear to be repetitious similitudes, Lyly delivers a message quite contrary to his speaker's, preparing for the later events and revelations of the narrative. Euphues's 'wit', in addition to demonstrating his skill and his learning, reveals his ignorance of the full import of his own words.

Granted that not all the chains of simile in Lyly's Euphuism show this degree of functional subtlety. But Lyly's intention is ironic often enough for the critic to be unjustified in dismissing the analogical style as a 'mania'. At their very simplest the 'repetition' is a moving, broadening confirmation, where the similitudes move through a specific range.¹

Here Iphicles asks Nature to create woman:

Each fish that swimmeth in the floating sea,
 Each winged fowle that soareth in the ayre,
 And euery beast that feedeth on the ground,
 Haue mates of pleasure to vpholde their broode.
 (The Woman in the Moone, I, i, 45-48)

It is an animal need which the shepherd has for woman, so the analogies cover the three elements of animal environment, universalising the need for mating and procreation. The animal element of love, the 'appetite' again, is made respectable by imaging the 'beast that feedeth on the ground' as a creature in search of essential nourishment. The 'pleasure' of the animal mating is thus made responsible and respectable. There is even an avoidance of repetition in the phrases which modify the three kinds of animals. Passivity is suggested in the fish that 'swimmeth in the floating sea', where the fish is supported, carried along by his environment. In contrast the fowl 'soareth in the ayre', implying an active thrust through a neutral environment. The beast feeding puts both the passive floating of the fish and the active quest of the bird into the context of searching for sustenance, specifically identified in the fourth line with mating, procreation, and survival. Lyly does not undercut his speaker with irony here. His similitudes fall together for an other-statement, saying more than the speaker seems aware he is saying.

In the verbs in the last quotation Lyly refrains from reiterating his parallelism. Their coincidence and the similarity of their sentence structure define the parallelism Lyly intends for his fish, fowl and beast, so that in his verb clauses he assumes freedom to deviate from simple parallel. From the locomotion of the fish and the bird he seems to move to another dimension altogether in the feeding of the beast, but the parallelism links the two activities together to suggest that feeding is the natural motive for animal action. In 'vpholde' he suggests a deliberate effort and activity that would not have been suggested by, say, 'continue', so that the verb combines the contrast of the

passive fish and the active bird with the implication already mentioned of the animal's natural responsibility to procreate. Set-piece though the passage may be, it has its own economy and suggestiveness. The slippage between the elements is controlled, however, so that the harmony is not broken. Rather, the extra implications add to the sense of rightness.

Lyly's use of antithesis has the same kind of formal power. No feature of Lyly's Euphuism is more symptomatic of the false confidence into which his characters frequently argue themselves than antithesis, which is a figure of speech, a heightening or even musical device of rhetoric, yet also the expression of a dialectical frame of mind. The very use of antithesis characterises the speaker as one judging by comparisons rather than by absolutes, often as succumbing to the pressures of sound and thus mis-judging, being fooled, as it were, by the first appearance of the words.

Usually the antithesis is justified in its own points, without necessarily relating it to its context, its speaker. This is true even of the antitheses Professor Bond cites as 'transparently artificial, unsupported by any opposition of sense' (I, 121-22). For example, Bond rejects as senseless the antithesis of the 'carued visarde of a lewde woman' and the 'incarnate visage of a lasciuious wanton' (I, 189/1-2). The antithesis is not just a matter of sound but a contrast between appearance and reality. The 'visage' refers to the face, incarnate, flesh, true; the 'visarde' denotes a mask, a false image, the product of art not nature, and therefore 'carued' rather than 'incarnate'. The antithesis is spoken by Eubulus, warning Euphuus not to confuse the 'shaddowe of loue' with 'the substance of luste'. Eubulus is above senseless antithesis.

Significantly, Bond's next two examples of hair-splitting antitheses are spoken by Euphuus in rebuttal of Eubulus:

you testie without cause, we hastie for no
quarrell. (I, 193/3)

your reasons ... be shadowes without substaunce,
and weake without force. (I, 194/26)

In the first Euphues ignores the belligerence of his reply to the old man. We have already discussed the force of the wit in which Euphues places his confidence. In either case the lapse in the antithesis is not to be blamed upon Lyly, but taken as a pointer to his dislocation from his sophisticated hero.

Bond's last two examples are spoken by Lucilla, who is hardly to be taken as Lyly's spokesman. The first is in soliloquy, before leaving Philautus:

Weneest thou that he will haue no mistrust of thy
faithfulnesse, when he hath had tryall of thy
fycfulnessse? Will he haue no doubt of thyne
honour, when thou thy selfe callest thyne honestie
in question? (I, 205/25-27, quoted I/121)

The passage is ironic. For one thing, it claims that to be faithful to Euphues Lucilla must be fickle, faithless, to Philautus. But it is only by her will that she sees her responsibility to be faithful to Euphues; her fiancee is Philautus. Her antithesis of 'trust' and 'tryall' parallels the same antithesis in the false friendship of Euphues for Philautus. Lucilla's 'faithfulness' is as false as Euphues's friendship (as her later abandonment to Curio confirms). Lucilla's antithesis of honour and honesty recalls the narrator's description earlier, when she is said

to feast Philautus hir friend, with al kindes of
delights & delicates, reseruing onely hir
honestie as the chiefe stay of hir honour.
(I, 200/2-4)

The two usages are close enough together in the text for the parallel to be drawn. Honesty is the essence of honour. Lucilla has much less honesty than should support her honour.²

Lucilla informs Euphues she prefers Curio with the other awkward antithesis Bond cites:

although you deeme him vnworthy to enioy that
which earst you accepted no wight worthy to
embrace, ... (I, 239/17-18)

'Enioye' has less physical implications than its parallel term, 'embrace'. Lucilla in effect repeats herself in the quotation. She implies that Euphues holds Curio 'vnworthy' only because he holds 'no wight worthy', in other words, that she considers all men the same, their distinctions to be drawn only by the fancy of the observer:

yet seeinge I esteeme him more worth then any,
he is to be reputed as chiefe. ... our affection
standeth on our free wyl: then am I rather to
be excused then accused. Therefore good Euphues
bee as merrye as you maye bee. (I, 239/19-20, 28-31)

Lest the reader does not yet suspect her argument, the paragraph closes on two other strained balances, 'excused' and 'accused' and the dull repetition of 'bee'. By holding Curio to be as worthy of her as anyone else is, Lucilla abandons herself to indiscriminating 'love', lust. So she compares herself to the wolf who 'chooseth him for hir make, that hath or doth endure most trauaile for hir sake' (239/20-21). We know of no arduous courtship by Curio; he was just handy. The 'trauaile' can imply a more practical kind of love-making than what the absent Euphues offered. She undercuts the wolf's labour with an allusion to the classic perversity of woman:

Venus was content to take the black Smith with
his powlt feet. Cornelia here in Naples
disdained not to loue a rude Miller.
(I, 239/21-23)

The reference to Venus undercuts Cornelia's democratic pretensions. As do her allusions, Lucilla's antitheses emphasise the lust in her 'love'.

Often the order of the analogies is important. So in the quotation from Iphicles above, the movement is from sea to air to land, that is, towards the human environment, and from passivity to power, from the fish to the aggressive bird and beast. These two movements help to dignify the instinct Iphicles feels. Similarly, the third item in a list of three is emphasized by its placing (the voice perhaps rising after dropping for the second item), by its finality, even perhaps by its summary implications. Here the narrator lists three properties of the mind which may seem just one renamed:

a fine wytte, a sharpe sence, a quicke vnderstanding,
is able to attaine to more in a moment or a very
little space, then a dull and blockish heade in a
month. (I, 196/6-8)

Given Lyly's concern with distinguishing between the true and the false wit, it is important to note that in the climactic position on the list is 'a quicke vnderstanding'. Indeed all three items here have double meanings, for 'sharpe' can suggest either clever or malicious (either wisdom or false wit). So too the 'quicke' understanding. The 'fine' wit is not necessarily wise.³

In the following passage three kinds of fault are named, their order suggesting a similar progression from the trivial to the important:

Faultes escaped in the Printing, correcte with
your penne: omitted by my neglygence, ouerslippe
with patience: committed by ignorance, remit with
faour. (II, 12/8-10)

Mark Twain shows the same sense of form here:

Persons attempting to find a motive in this
narrative will be prosecuted; persons attempting
to find a moral in it will be banished; persons
attempting to find a plot in it will be shot.

The order helps to shape the significance of the items in series. Here is Philantus on Camilla:

in the winning of my Loue, the very Image of
 beautie, courtesie and wit, shall I leane any
 thing vnsought, vnattempted, vndone?

(II, 108/36-38)

The 'vnsought, vnattempted, vndone' establishes a logical progression coherent with Lyly's attitude that love must be practically culminated. But the first sequence - 'beautie, courtesie and wit' - although suitably climactic, shows Philautus's values again to differ from Lyly's. He values Camilla for her beauty and her wit, not her virtue and her wisdom, by which qualities she rejects him.⁴

As a final example, here is Philautus probing Euphues's sadness:

thy sore is not so angry but I can salue it, thy
 wound not so deep but I can search it, thy griefe
 not so great but I can ease it. If it be ripe
 it shalbe lawnced, if it be broken it shalbe
 tainted, be it neuer so desperate it shalbe
 cured.

(I, 212/8-11)

A 'sore' is a surface pain, a 'wound' a deeper physical one, and a 'griefe' an innermost, non-physical pain. The three varieties of the metaphor themselves form a probe movement, from external to innermost. So too the cures should modulate from the surface lancing, to the taining or painting, to the vague 'cured', but there is not in the cures the distinctness that one finds among the terms for the pain. The collapse of Philautus's parallelism at the 'cure' suggests his helplessness at this point, as Euphues prepares to fool him with a false pretence. More obvious still is the inadequacy of a 'taint' to repair something 'broken'. Philautus's awkward and imprecise rhetoric suggests his innocence before the skilful inveigler Euphues; it is also another image of the painted surface by which he is about to be fooled. As so often, the rhetoric responds to its dramatic situation.⁵

Such is Lyly's 'great fineness and precision of phrase' (Bond, I, 120) that meaningful distinctions are often to be drawn from

similar, almost synonymous words. Lucilla here may appear to be repeating herself:

Knowest thou not Euphuus that kinges haue long
armes & rulers large reches? (I, 221/34-35)

The difference between 'kinges' and 'rulers' is the difference between 'long armes' and 'large reches', the difference between potential power and realised power. 'Reach' suggests action and 'long' does not. The king's long arm is a symbol of a potential power. The king that rules, that uses his power, reaches. The seeming repetition replays the theme of discipline. The absent Ferardo's power over his daughter is shown to be only a potential force, unrealised.⁶

Where there is repetition without advancement of meaning there is usually ironic intention. Proposing to Camilla, Philautus is 'gladde to haue so conuenient a time to offer both his duetic and his deuotion' (II, 125/21-22). 'Duetie' may suggest his own sense of desert (what is due to him), which has led him to pursue the bespoken lady. Here Lyly is surely poking fun at conventions of love-communication:

Camilla the next morning opened the Pomegranet,
and saw the letter, which reading, pondering and
perusing, she fell into a thousande contrarieties,
... she requited his frawd and loue, with anger and
hate, in these termes, or the lyke. (II, 127/22-27)

In 'reading, pondering and perusing' three words have two meanings, the third more or less collecting the first two. The reader, expecting a distinction but not given any, will with Camilla re-read. Her re-reading of the letter is comical, considering her virtue and the indecency of the proposal, as are the 'thousand contrarieties' and the narrator's escheval of historicity, 'these termes, or the lyke'. When Euphuus twice compares guests to fish in the danger of their staleness we may also have the author's detachment from his hero (II, 81/13-14, 150/17-18; cf. 157/15-19). Jokes stale more quickly than fish.⁷

The dramatic sense of its author explains many of the quirks in the style of the Euphues. The carelessness Bond charges against Lyly's syntax (I, 127) is usually to be attributed to the conversational effects Lyly intended, both in the conversations of the characters and in the communication of the narrator to his reader. Frequently the rhetoric slips, as if the speaker were - true to life - unconsciously changing his course in mid-stream. Hence the many examples of 'his loose use of the relative... his hasty mingling of two forms... and occasional carelessnesses' Bond finds inexcusable:

thinking it lawfull, if one suffer you to
treade awry, no shame to goe slipshod.

(II, 105/13-14)

Lyly is not writing a manual of rhetoric but a drama of imperfect rhetoricians. So sure is his touch that incoherence or indeed any kind of irregularity can safely be taken as further evidence of the author's distance from his speaker, from his speaker's style of speech and of life.

Sixteen: The Meaning in Lyly's Wordplay.

In this chapter we will question the traditional attitude that wordplay was to Lyly either an end in itself or merely a matter of musical effect, that the sense of his puns, alliteration and even word formation was subservient to their sound effects. Playful language often tests the reader's assimilation of the work. A comical sub-plot by varying the theme of the main plot reinforces the narrative and thematic form of the main plot; similarly one often finds in playful language the replay of serious themes and phenomena in comic terms. The result combines amusement and variety with reiteration of the author's central concern. It is a test in so far as it tempts the reader to dismiss the comic element with unthoughtful laughter.¹

The Elizabethan fascination with wordplay is a commonplace of criticism. The Elizabethan theatregoer is assumed to have an aural alertness to ambiguity and multiplicity of meaning beyond the skills which the modern legitimate theatregoer is accustomed to exercise - and even the illegitimate wits spell out those jokes which are not obvious or habitual. The various kinds of pun and wordplay were respectable parts of the training in rhetoric.²

Moreover wordplay was part of the Elizabethan's interest in language. The Elizabethan exulted in the flexibility of his language but was suspicious of it for this very virtue. So language often in Elizabethan literature serves as a topic as well as a medium. Language with its shifting meanings and levels of reality served as an analogue for the deceptive, tricky, complex world. The play on 'word' and 'world' is not just a matter of pun and alliteration: it is an important symbolism. The principles observed in the confusion and deceptions of language were held to be true of life generally. We attribute to Lyly a thoroughly

Elizabethan idea in suggesting that his language continues his theme of false beauty concealing imperfect reality.³

Much of the Elizabethan attitude towards language involves the distinction between word and tangible thing. Words are insubstantial, at odds with the abstract truth of thought and at odds with the concrete truth of deed. Words stand for things but are not as fixed and definite as the things themselves; this basic paradox is at the heart of the Elizabethan attitude towards language. Thence the falseness and the abuse of words. They represent definite realities without being definite or realities themselves. In this inconsistency lies the deceiving power of words. Because words stand for things one is inclined to trust them; because words are not themselves fixed things but subject to abuse and to liberty they are not to be trusted. Thus the Elizabethans at once relished both the revealing and the concealing functions of language. The concealing revelation is the core of the pun, the core of ambiguity, the core of irony.⁴

a) The Sense of Rightness.

At the same time that he reiterates the flexibility, insubstantiality, abuseability of words, Lyly goes to great lengths to give his words an effect of firmness and substance. Often this effect is achieved by control of the length of a word. So, for example, in *Eubulus's* distinction between 'husband' and 'husbandman':

If therefore thy Father had bene as wise an husbandman, as hee was a fortunate husbnde, or thy Mother as good a huswyfe as shee was a happye wyfe, if they had bene bothe as good Gardners to keepe their knotte, as they were grafters to brynge fourth such fruite.

(I,187/33-37; cf. 253/4-6)

The lengths of the two words suggest the difference between their meanings. The ideal father does not stop at being just a husband, or like the gardener just the picker of fruit. He is something more, a husbandman, trimming and cultivating his produce. Eubulus's analogies, antitheses, wordplay, all show him to be genuinely witty, his words and wit harmonised by his wisdom, and even his wordplay meaningful.

The same operation of perception upon meaning is to be found in Hamlet's 'A little more than kin and less than kind' (II,ii,247), where the word is measured, as it were, to imply the different lengths of the qualities the words signify. One must not dismiss the rhetorical devices which involve the lengthening or shortening of a word as merely mechanical tricks. The device could serve to enforce or to advance meaning. For example, in our example of 'husbande' and 'husbandman', there is in addition to the variation in length of the word the perceptual factor that something represented by a long word would seem of greater worth than a smaller one. A statement gains conviction when the lexical and logical distinctions are the same.⁵

From here it is a short step to the kind of onomatopoeia described by Thomas Wise, with

a great decorum to be observed in the Poets, by the repetition of diuers letters, to expresse to the life the matters themselues.

So, for example, 'E. serues to expresse lamentation, and sorrow: ... F. to expresse blowing', 'I. To expresse thin, and peircing things', but also

- L. To expresse lowe, and soft things
- M. To expresse great things: ... as also to expresse admiration
- N. hath a contrarie vse: it contracts

This significance of word weight is perhaps better included in J.R. Firth's term phonaesthetic than in onomatopoeia.⁶

Similarly here in the Looking Glass Euphuus's antithesis suggests that the 'common' is less than the 'commendable', both as words and as qualities:

They vse their beautie, bicause it is commendable,
you bicause you woulde be common, they if they haue
little, doe not seeke to make it more, you that haue
none endeauour to bespeake most. (II, 201/6-9)

Both lexically and logically, there is more to the husbandman than just being a husband, more to the huswyfe than being a wife, more to being commendable than being common.

Lyly uses the length or weight of his words to help characterise Sir Tophas. His love for Dipsas and his pretences to heroism are typical of Tophas's tendency to expand the trivial into significance, to over-value the unworthy, including, of course, himself. So his rhapsody turns Dipsas's deficiencies into beauties. He balloons his hunting of a hare into an important military campaign. His diction is expansive to suit:

it is my Simitar; which I by construction often
studying too bee compendious, call my Smyter.
(I, iii, 88-89)

Of course, the scimitar is emblematic of the rotund knight. He pretends - 'too bee compendious', a less compendious adjective than 'concise' - to contract his words, to say much in little by using 'smiter' instead of 'scimitar'. But he consistently is redundant, ^{25 10} explaining his use of the word here. So he spells out Samias's succinct 'Masse and Asse' joke:

Am I all a masse or lumpe, is there no proportion in me?
Am I all Asse? is there no wit in mee?
(I, iii, 95-97).

His speech and his sword are as round as his girth. Here he expands his empty 'Hey ho!' into a reference to Jehovah:

Tophas. Vnrigge mee. Hey ho!

Epi. What's that?

Tophas. An interiection, whereof some are of mourning: as eho, vah. (III, iii, 3-6)

Tophas may just be ignorant of Lilly's Grammar, where we find on Interjections, 'Some are of myrth: as Eaux, vah'. In the following quotation, though, Tophas clearly expands the word, to convert the owl's 'twit' to encouragement:

There appeared in my sleepe a goodly Owle, who sitting vpon my shoulder, cryed twyt twyt, & before myne eyes presented her selfe the expresse image of Dipsas. I meruailed what the Owle said, til at the last, I perceiued twyt twyt, to it, to it: onely by contraction admonished by thys vision, to make account of my sweet Venus. (III, iii, 13035)

Characteristically Lyly places his evaluation of Tophas in the character's own words.⁷

Another variety of this consideration of word size or shape is the suggestion of a word within a word. Thus 'made marriages proue mad marriages' (Mother Bombie, I, iii, 49-50), where the 'mad' element is in the 'made' or compulsion, as 'mad' is in 'made'. Similarly we find in an angry letter from Philautus to Euphuus, 'God who permitteth no guyle to be guytlesse' (I, 233/34): no guile can be innocent, because 'guyle' is in 'guylt'.⁸

Occasionally Lyly reverses the relationship of word-length and evaluation. Here the misogynist Euphuus marvels at the courtier's disproportionate sense of values:

How curious were we to please our Lady, how carelesse to displease our Lord? How deuoute in seruing our Goddesses, howe desperate in forgetting our God?
(I, 246/25-27; cp.306/17)

Both 'Lady' and 'Lord' have both religious and secular values, so their antithesis confirms that between the religious life and the life of the courtier or lover. The same antithesis opposes

'Goddesse' and 'God'. In its length or weight 'Goddess' may seem fuller and more substantial than 'God' as a word. 'God', however, refers to the more important concept, indeed more important because less substantial. So the word-length again serves as a measure. It measures substance directly and merit inversely. The apparent value is again called into question by preference for the invisible. Moreover, the presence of 'God' in 'Goddesse' suggests the Platonic notion that the love for a woman is the love of the divine element present her love, love for God through woman.⁹

lyly may have varied his spelling of 'woman' to imply the element of 'woe' that a 'woeman' brings to man. Of course the joke has a long tradition, extending from medieval drama through the Restoration. At one point the 'we-' and 'woe' spellings are actually contrasted, with reference to Eve's temptation and the fall of man (I, 216/33-35). In suggesting feminine inadequacy, the spelling is appropriate to Lucilla's usage here, implying the narrator's agreement at that point:

I would it were in Naples a law, which was custome in Aegypt, that woemen should alwayes go barefoote, to the intent they might keepe themselves alwayes at home, ... (I, 223/36-224/1)

The antithesis implied between "law" and "custome" is instructive: Lucilla is characteristically too weak-willed to obey anything as lenient as custom; she needs law. Alternately, "woe" is spelled "woe" to suggest the dissatisfactions of courtship and married life. So Euphues wonders

shall it therfore follow of necessitie that all yt are woed of lous, should be wedded to lust, ...
(I, 193/14-16)

Lucilla in forswearing Philautus for a husband wonders

that hee shoulde accompte mee his wyfe before he woe mee, ... I cannot but smile to heare, that a marriage should bee solemnized, where neuer was any mention of assuringe, and that the woeing should bee a day after the weddinge. ... (I, 228/19-30)

The spelling confirms the distastefulness with which she presently regards marriage to Philautus instead of Euphues, yet the relevance of the pun to the misogynist tradition suggests that the irony works against her. Philautus would woo himself into the greater woe by wedding Lucilla.

Admittedly such speculation is perhaps the most risky in the tangle of 'author's intentions'. But after all that has been wisely written on the freedom of Elizabethan spelling and on the liberties taken by compositors due to whim, type shortage, marginal justifications, and drunken Welshness, perhaps one still can credit the author with happy variations in his spelling. So 'woeman' includes 'woe' in satiric contexts; 'towchestone' includes 'tow' in I, 290/13, where the context involves pulling or leading; and 'abundance' includes 'bound' in contexts of duty and responsibility (II, 208/26-27; 212/15).¹⁰

The sense of word-within-word is important to the understanding of much of the Elizabethan wordplay which grew out of the early drama, rhetoric and Euphuism. The fragmented nature of words is suggested by Ralph Lever when he describes the compoundable nature of English words, 'for that the moste parte of Englyshe woordes are shorte, and stande on one sillable a peece.' For determining the meaning of a new word, he suggests:

if thou doubt, what is next, by any of our strange and new deuised termes, consider their partes, as they are taken by themselues alone: and the consideration of the partes, shall leade thee to the knowledge of the whole.

Lever's method seems to lie behind Lyly's excursions into etymology. So 'mastiffe' is a compound of 'mase' and 'thief' (I, 195/27; Bond notes a source on I, 529), and Eubulus counsels Euphues to 'vae pastime as the woorde importeth, to pass the tyme in honest recreation' (I, 190/2-5). Words and even letters were commonly made pregnant with moral instruction.¹¹

To authors as sensitive as Lyly and Shakespeare, then, rhetorical devices were sources of meaningful expression. Sister Miriam Joseph neglects the possibilities of word-within-word and pun in her instances of Shakespeare's apocope. For example, 'haught' can mean 'hot' as well as 'haughty' (3 Henry VI, II, i, 169), 'seld' 'seldom' and perhaps even 'salted' or 'sold' (Troilus and Cressida, IV, v, 150), 'attent ear' 'attentive' but also 'poisoned, tainted' (Hamlet, I, ii, 192). Her book is not a study of Shakespeare's use of the arts of language so much as of his acquaintance with rhetorical mechanics. His 'use' would take into account the aural, logical and even emblematic effects of his employment of rhetorical tools.¹²

Even in the works of minor writers one finds subtle attention to the contents of a word. Here Gascoigne may have spelled 'source' to imply an etymological root in 'sow', coherent with his planting and harvest imagery:

For pryde is the roote of evill in everie state,
 The sowse of sinne, the very feend his fee,
 The head of Hell, the bough, the braunch, the tree,
 From which do spring and sproute such fleshie seedes,
 As nothing else but moane and myschiefe breeds.

.....

Kepe you content with that which is your owne,
 Let braverie never bring you in his briers,
 Seeke not to mowe where you no seede have sowne, ...

And on a lower level Heywood can 'bumbaste out a Play.' Close attention to word-shape was not the exclusive power of the very great.¹³

Alliteration can also be functional in Euphuism. At times it is used to imply the sound of strain, here the doggedness of Pettie's Germanicus:

With these and such lyke sayinges, encouraging
him selfe, he purposed to pursue his purpose, ...

In such cases we can trust that the Elizabethan ear would have shared our reaction to the harshness of the alliteration. The sound effects here are the means to another end.¹⁴

Lyly usually uses alliteration to make either of two points. He may suggest a disparity between appearance and reality, where the alliteration or similarity in sound may tempt the gullible to infer a similarity or even equation in worth. Or words may start the same, appearing to be the same, then opening to reveal a belied truth beneath. Naturally the rhetoricians had a name for this sort of thing - polyptoton - but an example is more helpful than the formal term:

Damocles to betraye hym, as Damon to bee true to hym.
(I, 186/10)

The two kinds of friend here may appear to be the same at first, from the similarity of their names, Damocles and Damon. The kinds of friendship differ, though, the difference being that between 'bee true' and 'betraye'. The slight difference in sound conceals a diametric opposition in quality. The closeness in sound coheres with Damocles's presentation as a false flatterer. Interesting that the longer name, the seemingly more substantial, is that of the less worthy 'friend'.¹⁵

Here the similarity in the antitheses implies Lucilla is trying to split an unsplitable hair in trying to blame Euphues for her attraction to him:

Can he condemne me of disloyaltie, when he is
the onely cause of my dislyking? (I, 205/34-35)

It is not my desire, but his desertes that moueth
my mynde to this choyse. (I, 206/5-6)

Later, shameless and no longer trying to deceive herself, Lucilla no longer needs to determine whether her lust was due to

'your deserts or my desire' (237/34). So too here:

Many nips were returned that time betweene vs,
and some so bitter, that I thought them to proceede
rather of mallice, to worke dispite, then of mirth
to shewe disporte.

(II, 70/8-10)

The 'mallice-mirth' and 'dispite-disporte' balance suggests Fidus's uncertain attempt to determine the feeling behind the words.

The second use of alliteration is to emphasise the choice between alternatives. So, for example, in the radical choice between the temple of Vesta and the tabernacle of Venus (I, 185/25-26), quoted above, the choice between God or mere Goddess as the object of one's devotion, the choice between Damon and Damoscles as kinds of friendship.

Everywhere there is meaning in the wordplay. Philautus attacks Euphues:

I know thee now as readely by thy visard as thy visage:
It is a blynde Goose that knoweth not a Foxe from a
Fearne-bush, and a foolish fellow that cannot discerne
craft from conscience, being once cozened.

(II, 92/18-21)

The polyptoton of visard and visage suggests the distinction between mask and face, friend and foe, appearance and reality. The proverbial goose is not only discriminating between look- and sound-alikes, the fox and the fern-bush, but is spotting a concealed or disguised threat, the fox behind the fern-bush, the foe behind the 'friend'. The 'goose' suggests Philautus's impatience with himself for having been gulled by his false friend. The alliteration of fern and fox is balanced by that of craft and conscience, which replays the theme of a false face concealing true intentions. Even the spelling of 'cozened' here doubles the signification of the word. The 'cozened' means 'cozened', tricked, but also 'cousened', made a cousin or friend. The single word carries the theme of the passage: the false face of friendship.¹⁶

Despite the elasticity of language there seems to be a confidence in it, indeed perhaps because of the elasticity. The mercurial ambivalence of language seems to give the word-players the only possible mode of perceiving and communicating the mysterious ambivalence of the world. And so the dominant effect of the word-play is to develop an impression of rightness. One sees this most clearly in the etymology, perhaps, where it seems 'right', so to speak, that a mastiff should be so-called because after all what he does is amaze thieves. For all its confusion and multiplicity and mystery, then, wordplay seems to come to fair grips with reality. Language may be insubstantial but it offers all the life and variety that one finds in the substantial.

So when the Euphuist invents some unnatural history, it is not exactly a fabrication but a definition of a possible process. The function of the invented analogies in the Euphuus may lend credence to the immediate argument or denote its falsity or strain. They also serve to demonstrate words defining, even creating, phenomena beyond the realm of personal experience, perhaps, but within the realm of natural possibility. So Lyly invents the 'stone Pansura, which draweth all other stones' (II, 184/3-4), Lavia who only washes (190/5), the stone cylindrus that rolls downhill at every thunder-clap (219/5-7), and - ironically - 'the stone Continens ... which is named of the contrarye, that thoughte thou pretende faithe in thy words, thou devisedst fraude in thy heart' (222/21). Greene in his most ironic work, Pandosto, takes the name of 'the herbe Ephemeron' from Pliny but gives it a more appropriate property: it 'flourisheth in the morning and is withered before the sunne setting,' (Sig. E3^v). Here Greene is responsive to the word more than to his source. The word takes the place of the real object as an example of the particular process in nature of which it is intended to be emblematic.¹⁷

The forms of Euphuism are very much part of the subject matter of the Euphuies. The insubstantiality of mere words is balanced by the near-concretion its aural or physical shape can give it. The Elizabethans would have learned Cato the Elder's 'Rem tene, verba sequentur', 'take hold of things and words will naturally follow, or will take care of themselves'.

Lewis Carroll's Duchess tells Alice the same thing:

Take care of the sense and the sounds
will take care of themselves.

For once the Duchess is completely right. For she is helpless before the multiple contexts of a word. She is unable to isolate a word in just one of its possible contexts:

Flamingoes and mustard both bite. And the moral
of that is - 'birds of a feather flock together'
there's a large mustard-mine near here. And the
moral of that is - 'The more there is of mine, the
less there is of yours.'

The sounds of words are powerful enough in themselves to dominate the Duchess; she is unable to keep the separate senses that live behind a single sound (e.g. 'mine', 'bite') from intruding. It is this bewitching power of words, this animation or near-physical existence, that Lyly warns us against in his Euphuies. Like the Duchess, Euphuies, Lucilla and the other false wits are servants to the verbal and logical powers that they ought to command. In presenting the word as thing and non-thing, truth and falsehood, revelation and concealment, always to be reshaped by its context, Lyly arrives at the ironic core of language.¹⁸

* * *

The final analogical function of language is that its very duality, existing both in and out of concretion or substance, makes it a symbol of the dualistic world, where invisible spirit lives

behind the tangible matter. This is the 'truth' behind the pun between 'word' and 'world'. In the beginning was God's word; in the beginning of the Euphuist's creation is his word, be it the invention - by naming - of a stone or plant or the refashioning of a familiar word in a new way or its use in a new situation to make it meaningful in a way it has not been before, 'source' or 'consen' or 'bewitched'. Language to the Elizabethan was the world, as vast and as varied and as uncontrollable. Language had to be as ambiguous as the world itself. Lyly asserts the trickery, the insubstantiality, the deceptiveness and falsity of language but his book relishes words and their possibilities. So the attitude towards language is basically positive and negative. Language is distinct from deed but Lyly's book of language is a deed, a test, a gesture and an other-statement. His speakers' words may conceal their truths from themselves or from others but to the reader alert to irony the truths are shadowed in the lies.

b) the ambiguity.

Richard Carew's praise of English is typical of the Elizabethan's appreciation of ambiguity:

Yea, soe significant are our wordes, that amongst these sundry single ones serue to expresse diuers thinges; as by Bill are ment a weapon, a scroll, and a birdes beake; by Grave, sober, a tombe, and to carue; and by light, marcke, match, file, sore, & praye, the semblable. ...

Lastly our speech doth not consist only of wordes, but in a sorte euen of deedes, as when wee expresse a matter by Metaphors, wherin the English is very fratefull and forcible.

The examples he gives of words with different meanings are not always of meanings which can be easily harmonised together. For example, 'sore' and 'soar' may be bridged by the fear of the wages of

aspiration, but the different meanings of 'match' and of 'pray' and 'prey' show that Carew appreciates the breadth of a word for its own sake, apart from logical links. In the more 'frutefull and forcible' of our writers, though, lexical unities bring together logical alternatives which frequently have logical links to each other. Lyly occasionally uses ambiguity in syntax or punctuation - usually in what we have referred to above as the formality made literally true - but the most obvious ambiguity is in the multiple expressiveness of his words and phrases.¹⁹

So in Saphe and Phao, to Trachinus's 'Saphe for vertue hath no copartner' Pandion replies 'Yea, & with the iudgement of the world, that she is without comparison' (I, ii, 49-52). Unless he is to be taken as needlessly and uncharacteristically repeating the first statement, Pandion takes Trachinus's 'copartner' to mean 'mate' and adds the probably intended meaning, 'peer, equal'. The two alternatives both apply to the virgin queens, Saphe and Elizabeth.

Lyly's work abounds with this kind of pun, what Professor Mahood calls the 'portmanteau words', fusing several words into a complex meaning. In such puns one does not select from the logical alternatives but applies the various senses to the situation. So Peyllus complains in Campaspe of Apelles's feeding him only with pictures:

a table, whiche containes the banquet of the Gods,
where are many dishes to feede the eie, but not to
fill the gut. (I, ii, 59-60)

The 'table' is the picture and the reality (i.e. the holder of the food) which the picture replaces. The pun is not gratuitous. As so often in Shakespeare the pun relates a serious theme. While the audience laughs at the servant's witty realism, there insinuates into his mind the sacrifice and idealism of the artist, feeding himself with only the distant admiration of his Campaspe. Note here the paradoxical use of the word 'razed' :

Thebes is rased, the people not raked, towers
throwne down, bodies not thrust aside, a conquest
without conflict. (I, i, 4-5)

9 Thebes, thy walles were raised by the sweetnesse
of the harpe, but rased by the shrilnes of the
trumpet. (I, i, 31-33)

lyly uses 'rased' in the first case to mean 'throwne down', not 'raised'. This pun recalls the theme of the paradox of service, where Alexander conquers Thebes but seems captive of the captive Campaspe, and where his rule makes him servant to the Macedonian code. Alexander is thus both 'raised' by his office and lowered ('rased') by his love for Campaspe.²⁰

So too in what seems to be just a bawdy pun as Raffe resolves

No more Maisters now, but a Mistresse if I can
light on her. (Gallathea, V, i, 1-2)

In refusing to have any more masters Raffe appears to be rebelling against the order of masters and servants. But the 'Maisters' he eschews are the over-reaching astronomer and alchemist, so that his 'rebellion' is really an acceptance of the order which they challenge. The 'Mistrisse' is obviously an amour, but it can also mean a proper, gentle master. It excludes the 'mysteries', again, which his former masters sought to invade. Phillida and Gallathea pun on 'Mistrisse' in the preceding scene (IV, iv, 15-21). The puns recall the author's most important themes. But they also characterise their speaker. So too Niebe's 'I will sing to you' in Love's Metamorphosis (III, i, 133). At first sight she seems to be consenting to her lover's request. But there is also a note of denial: 'I will sing... but nothing else.' In its context, though, there is also a third note - murder, for Silvestris has just said 'when I have heard thy voice, I am content to die' (III, i, 132).

The truth of these puns seems larger than the word itself. So too Apollo's play on the name of Pan in Mydas:

it becommeth not Apollo to aunswere Pan. Pan
 is all, and all is Pan; thou art Pan and all,
 all Pan and tinkerly. (IV, i, 59-62)

Apollo is as aloof from Pan's challenge as Pan is inferior to Apollo in the making of music. So Apollo plays with Pan's name, using both senses of the word 'pan' to suggest he is a tinker, the god of pots and pans, and that he is 'all', nothing more than a tinker and noise-maker, nothing more than his self. The expansive Greek word, 'Pan', is used to delimit Pan. Apollo uses the name-pun to put Pan in his place. Dramatically the puns serve to prepare for Midas's mistake. But they also direct laughter against Pan and establish the audience's sympathy with Apollo for the ensuing song-contest.

In no other play of Lyly's is there as much of the gap between the audience's knowledge and the hero's as there is in Midas. So it is fitting that in Midas occur more puns than anywhere else, always serving just this function, keeping Midas in his place. His words express his limited knowledge and his larger ignorance. His illuminations are also expressed in puns:

Why did I wish that all might bee gold I toucht,
 but that I thought all mens hearts would bee toucht
 with gold. (III, i, 43-44)

The physical sense of 'toucht' is followed by the abstract, affective sense, with a softer ('-ed') ending.

The Euphues abounds with ambiguities in word and in syntax, confirming the sense of other-statement we have suggested is essential to the book. The ambiguity is controlled to multiply the meaning of the words. So Fidus 'nowe removing him-selfe neere to the Hives' (II, 44/11-12) is moving towards the bees both literally - physically moving towards the hives - and figuratively in the analogy he subsequently draws. The physical presence of the bees and the

ambiguity of the narrator's wording makes the analogy seem spontaneous, not an interpolated set-piece of learning.

There is also a double weight in Fidus's word 'impertinent':

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

(II, 44/6-8)

'Impertinent' may mean out of place, but after Fidus's reluctance to discuss royal matters the word also means presumptuousness. So too Callimachus's 'towardnes' (II, 26/30) refers to his precocity and to his future, his incipient refers, of which the hermit is already confident enough to care for him.

One is tempted too to credit Lyly, not any anonymous compositor, with the splitting of 'commonwealth' in Fidus's speech into two words, so that as well as the compound meaning of government, the composite meanings are implied: the mutual benefits of community. The spelling broadens Lyly's meanings. So Philautus charges Euphues has fallen

from thy booke to beastlines, from
coating of ye scriptures, to courting with ladies.

(II, 93/30-33)

The spelling of 'quoting' here prepares for visual alliteration to 'courting' but it also suggests 'coating', that Euphues's 'quoting' of wisdom was only a false display, as artificial as 'courting' is throughout the Euphues held to be. Philautus goes on to charge

that vnder the couler of wit, thou maist be
accounted wise and, being obstinate, thou art
to be thought singular. (II, 94/2-4)

The 'cooling' card of Euphues was just 'colour', false show, coating, or even 'choler', the heat of the misogynist or vindictive.²¹

The colour-choler pun occurs frequently in the Euphues. It has a physical basis as well as the obvious link in sound, for choler was

observable as a change in colour. Perhaps the most common puns of the period have this physical or psychological basis. Certainly the ubiquitous puns on 'die' have reference to the death-like loss of energy through the sexual act and the convention of the cuckold's horns suggests the public shame, the personal worries in the mind, and the reduction of the marriage to the animal level. The puns too work towards the goal of Lyly's language, the sense of 'rightness', of truth to larger patterns of order, whether real or apparent.²²

Unfortunately the film of familiarity, again, has diminished the power of the 'horn' and 'die' puns. Occasionally, though, one still finds subtle states of mind revealed through a pun. Here, punning on 'seas' and 'brook', Lyly may seem to be indulging himself in the gratuitous word-association for which one goes in a sturdy moment to Thomas Hood:

But now the time is come that Euphues must
packe from those, whome he best loueth, and
go to the Seas, which he hardlye brooketh.

(II, 186/10-12)

'Brooketh' means to suffer or to tolerate; it also has an association with bodies of water, as a brook. 'Hardlye' means 'very little' but it can also mean 'finding it hard, difficult.' The pun thus suggests the sense of distance Euphues feels is to separate himself from his friends, seas and not just a brook. Lyly's playfulness detaches him from his hero's sadness as from his idolising of the English.

As well as enabling subtle communication, Lyly's puns can heighten specific themes. A pun does stick out in its text. So Lyly frequently associates 'Stoyckes' and 'stockes' to suggest that extreme abstemiousness of the pleasures of the world is undesirable:

Who so seuere as the Stoyckes, which lyke stockes
were moued with no melody? (I, 190/30-31; young
Euphues to Tubulus)

Thoughte hee him a Stoycke that he would not
bee moued, or a stocke that he coulde not?

(I, 210/18-19; young Euphues
in soliloquy)

The Stoic is partly a symbol of the self-control of which the false wit is incapable. The Stoic is also, however, represented as aloof from the requirements of human sensitivity. From his attitude towards love that one can infer from the drama, Lyly would not be expected to approve of the man who stock-like resisted experience and feelings. So even Lyly's dissociation from his false wit is selective; on some points the young Euphues is more attractive than the old.

The problems of determining real value are often implied by the puns. Suspicious of surface beauty, Lysander

would not suffer his daughters to weare gorgeous
apparell, saying it would rather make them common
then comely. (I, 223/34-36)

The wisdom of the example is obvious, but the speaker is Lucilla, in whose mouth the antithesis takes on a new implication: the 'uncommon' are comely, the curious or new. She tells Euphues

It is not his great manors, but thy good manners,
that shall make my marriage. (I, 225/35-36)

Again her wisdom seems secure, as she rejects wealth in her choice of a husband. But in Euphues's 'manners' she is choosing as false a virtue as 'manors' would have been. Lyly later places 'manners' in antithesis to 'menne' (II, 190/27-28), the apparent against the real. In both these speeches Lucilla is quoting conventional words of wisdom but in their context they are misapplied. She has no real virtue, wisdom or values to guide her in her application of 'learned' morals, so she seeks false goals, comeliness in the first case, manners in the second. The wordplay again involves the themes which were foremost in the author's mind.²³

The latitude which the Elizabethan dramatists appear to have enjoyed in the pronunciation of words Lyly may have taken advantage of in his spelling. So in the debate between Francis and Philautus on the relative merits of constancy in a lover or secrecy, 'revealed' is spelled 'reuciled' (II, 176/16; cf. 175/33, 37). Philautus's argument is undercut by the spelling, the implication being that the lover who reveals his love is only 'veiling', pretending, to love or to be constant to his lady, possibly even 'reviling' her.

Here 'unfolded' is spelled to suggest both 'unfold', reveal, and 'un-foul', to reveal the foulness of:

If Sinon came with a smoothe tale to bringe in the horse into Troye, there hath beene alwayes some couragious Laecon to throw his speare agaynst the bowelles, whiche beeing not bewitched with Laecon, hath vnfoulded that, which Laecon suspected. (II, 197/9-13)

Peele associates the Trojan horse with befouling:

The monstrous horse, that in his huge sides
A traitrous throng of subtle Grecians hides,
'Gan now discharge his vast and hideous load,
And silently disperse his strength abroad.

This after a dwelling on the Greek's corruption and the duplicity of 'subtle Sinon'.²⁴

Here the spelling of 'bridal' is broad enough to suggest Lucilla's dissatisfaction with a forced marriage and to establish the animal tone of her 'love':

But mee thinckes it is good reason, that I shoulde
be at mine owne brydeall, and not 3yuen in the Church,
before I know the Bridegrome. (I, 228/34-36)

'Brydeall' means 'bridal' but also falls into 'bride-all' to suggest the promiscuous impulse which keeps Lucilla from marrying Philautus. The word also suggests 'bridle', confirmed by the carnal implication of 'know', the suggestion of riding and horse-play in 'Bridegrome', and the presence of 'gyve', a kind of bridle, in 'not gyuen in the Church'.²⁵

Often Lyly develops pun-patterns, particularly in the plays. So in Hydas there is a constant play with 'gold' and its associate terms. Particularly significant are Lyly's puns on 'gold' and 'God', suggesting the misdirection in Midas's greed. The silent 'l' makes 'gold' sound like 'goad' and 'god'.

In The Woman in the Moone there is consistent punning on the word 'light'. As the play presents the creation of woman, the pun parodies the primal command. The 'light' can mean fair, bright, not heavy or worthy, or wanton, usually several of these at once. So the 'lightness' is Venus's gift to Pandora:

being so fayre my beames shall make her light,
For Leuety is Beauties wayting mayde. (III, ii, 12-13)

The corrupt and loose Pandora later swears to her husband Stesias,

I cannot but forgive thee Stesias,
But by this light, if -
(IV, i, 87-88)

Gunophilus interrupts: 'Looke how she winkes.' The light(ness) by which the loose woman swears is her dishonesty, both in the sense of false oath-taking and in the sense of wantonness. Intended 'for a solace unto men' (I, i, 91), Pandora goes the way of Venus, not Sol. In Act III, scene ii, she slips out of Sol's influence and into Venus's. Under Sol she was genial and attractive and she moved into the ideal state of marriage. Venus interrupts:

Phoebus away, thou makest her too precise,
Hee haue her wittie, quick, and amorous,
Delight in reuels and in banqueting,
Wanton discourses, musicke and merrie songes.
(III, ii, 1-4)

In this scene the concentration of 'light' puns occurs. The puns serve to lighten the tone, to raise to the level of bright, verbal wit the otherwise unattractive implications of promiscuity in Pandora's community service to the three shepherds and the servant. Gunophilus embraces her too:

- Lear. Away, base swayne!
- Gun. Sir, as base as I am, Ile goe for currant here.
- Lear. What? will Pandora be thus light?
- Gun. O! you stand vpon the weight! wel if she were
twenty graines lighter I would not refuse her,
prouided alwayes she be not clipt within the
ringe. (III, ii, 261-66)

The theme of currency, coinage, unites 'base', 'currant', 'light' - in the sense of genuine, weighty - and 'clipt within the ringe', which refers to the counterfeit, false coin, and also implies sexual experience. Learchus in 'will Pandora be thus light?' means 'will she be considered so disrespectfully', but Gunophilus takes the line in a more coarse sense - 'will she be this widely used'. In combining the religious associations of the first light with the bawdy satire, the pun-pattern captures just the ambivalent stance Lyly takes towards woman in the play. The play is in part a panegyric to the fascination of woman, a rhapsody to her creation, but it also belongs to the tradition of the lover's complaint.

In Campaspe the pun on 'son' and 'sun' develops gradually. First the word is used unpunning, as a word repeated in different sense, antanaclasis:

Clytus, it becommeth the sonne of Phillip to be none other then Alexander is: ... For as the moone can borrow nothing els of the sunne but light, so of a sire, in whome nothing but vertue was, what coulde the childe receiue but singular? (I, i, 7-11)

The 'light' is used as an ideal here, signifying both divine blessing and light, wisdom, as it rarely is in The Woman in the Moone.

Parmenio then draws the double meanings into the one use of the word:

I perceiue you are borne in the East, and neuer laugh but at the sunne rising. (I, i, 19-20)

For the rest of the play Alexander is the ruling 'sun', with the responsibilities of the 'son' of Phillip. The pattern includes Campaspe's criticism of Jupiter's rape of Alcmena:

'A famous sonne, but an infamous fact' (III, iii, 14) - and Alexander's reply to Hephestion:

An Eclipse in the Sunne is more than the falling
of a starre; none can conceiue the tormentes of
a king. (II, ii, 82-85)

Philip's son threatens to scorch Campaspe (IV, ii, 7-11; IV, iv, 24). Both quotations keep the outcome of the play in doubt, as the 'sun' is shown to succumb to darker impulses. The pun brings the issues, themes, and tensions of the play into a single focus.²⁶

* * *

The names of Lyly's characters are often punned upon. So Names in Campaspe, for example, or Halfepennie in Mother Bombie (II, i, 50-1, 56). But the names can serve important functions. Usually Lyly uses the character's name to help to personify him. Thus in Mother Bombie Selena is the silly, idiot girl and Serena the clever, placid one. Nashe uses 'serena' for damp evening air (Works, I, 384/7). An Accius is cited in the Euphues as a Latin tragedian, but Lyly may be satirical in his use of the name:

This vnskilfulnesse is no wayes to be couered, but
as Accius did his shortnesse, who being a lyttle
Poet, framed for himselfe a great picture.
(II, 5/18; cf. n.p.488)

Lyly is usually satirical of false pretensions. The Accius in Mother Bombie is an idiot. The satiric import of Tope-ass and Dips-ass has been remarked upon already.

Some of the names have a straightforward symbolism. So 'Lais' is a conventional name for a courtesan, as much a verb indicative as a name. In 'Sesta' from Sestos and 'The Turke Ottome' (II, 77/15; 88/32), the characters get their names from their place of origin.

The mystery which operates behind the word is itself. Atheos is just an atheist but Lyly may be ironic in having Euphues change Atheos's faith as easily - and as superficially? - as he changes his name. But Eubulus's name is helpful to resolve the deadlock in his debate with Euphues. 'Eubulus' means 'good or prudent in counsel', whereas 'Euphues' just means having been well-gifted at the beginning of life. The name of the hero is important because it withholds respect for that for which he is himself responsible, what he does with his gifts.²⁷

'Philautus' is 'the selfish man', but it is Euphues who points this out (I, 306/27-28), not Lyly, as the Croll-Clemens edition maintains (p.28). Throughout Book One it is Euphues who is selfish, not Philautus. Indeed Philautus only shows selfishness in his pursuit of Camilla in Book Two, though he grows out of it in his hazzarding marriage. Lyly, then, would seem to be playing the same trick with Philautus's name as we found him doing with Errato, the wise, not erroneous, nymph in Mydas and with Protea and Fidelia in Loves Metamorphosis. For that matter, Amerula's conversation suggests she is not 'bitter' as her name would have it (Mydas, III, iii, 73-74). Throughout this play quality is distinguished from title, in name and in judgement. Lyly's names are aids in characterising, but not invariably simple or direct guides. Lyly was too much the ironist to give his characters names with only straightforward significance. Moreover, the punning names share with the other puns the suggestion that words, language, even titles, are subordinate to a higher reality, which may contradict them or may bring to them deeper truths or appropriateness than is at first suspected.²⁸

* * *

The mystery which operates behind and beyond the word is manifest in the serious use of comic malapropism. In one respect the malapropism works in precisely the reverse way to the working of the pun. We have suggested that in the pun a single word or phrase is taken to have two or more meanings; in other words, other 'contexts' force other meanings of the word into its present context. In the malapropism a single context forces together two unrelated words. The pun collects contexts or meanings in a single word; the malapropism collects words for a single context. In the dramatic or literary use of malapropism both words are 'heard', as it were, the misused word physically heard and the proper word, summoned by the listener's judgement to replace the mistake. In its best usage, both the used and the omitted words are relevant to the context; moreover the word that is present serves as a satirical comment upon the one that is absent.²⁹

The malapropism is a double test of the audience. The first test is to spot the error in the speaker's wording. But the important test is to spot the appropriateness, the rightness, that makes the error bespeak a truth beyond the comprehension of its speaker. So Fluellen's admiration for 'Alexander the 'Pig', (Henry V, IV, vii, 11-18) is first admiration for Alexander the 'Big', slightly modified by a bit of Welsh barbarism. Secondly, it is an allusion to the king's hunger for empire. But beyond even this second test is the point G.K. Chesterton has made about religious parody: faith in something is required before one can point a disrespectful finger towards it. The irony keeps spinning. Fluellen's attitude moves through innocence, through criticism, finally though still in the same word, to zealous acceptance. The same process lies behind the drama of misrule, the seeming irreverence of the Mak sub-plot in the *Second Shepherds' Play*, perhaps in the irresoluteness of Southey's 'Battle of Blenheim', and in the Elizabethans' wallowing in the negation of language.

So there is truth in Manes' malapropisms, 'dissolute' for 'absolute' and 'single' for 'singuler' in Campaspe (I, ii, 9-11). The former implies the effeminacy and softness of a kingdom and a king ruled by love. Diogenes even uses the word against the Athenians: 'Your liues dissolute, not fearing death' (IV, i, 29). And we have just heard Alexander praised as 'but singuler' (I, i, 12).³⁰ The misquotation of a proverb is a variety of malapropism. Again the audience is invited to correct the error and then to notice the correctness of the 'error'. In Mother Bombie Silena quips 'I haue kild your cushion' for the archery term, 'missed the mark' (IV, ii, 66; cf. I, 237/22; n.III, 549), claiming triumph (cf. II, iii, 19-20). But in that any shaft of wit fired at her falls dead and pointless, her change in the proverb is truer than she realises.

In the apprentice's list of alchemical terms in Gallathea (II, iii, 12-13) the 'mistakes' have their own kind of rightness. The slight changes rung on the usual forms of the words can be attributed as readily to the witty Lyly as to any discomposing compositor. Most of the terms refer to varieties of heating or melting in alchemy. Peter's 'sublimation' is simple enough, because it is pre-Freudian, but his 'almigation' is perhaps a mistake for 'amalgamation'. If so it is apt, as the shortening of the word, its collection into smaller space, suggests a variety of amalgamation. 'Calcination' means subjecting to great heat, so 'rubification' - not explained by Bond - would probably mean heated to redness, as the OED suggests. After the two processes of heating Peter throws in another 'collection' word, 'Incorporation'. His next word is 'Circination', which the OED explains as circling or turning about. Bond suggests it is an error for Citrinacion, when the substance turns yellow. Again Peter's error is apt,

imaging the circular - unadvancing and confusing - movement of his jargon.

Peter closes his list in a burst of possible bawdy, 'Sementation' for 'Cementation', followed by 'Albification', the making of something white. He concludes with 'Fremmentation', not just 'transposition for fermentation' (Bond, II, 567), but the climactic pun or malapropism in the list. Blount defines 'fremment' as roaring, but all one needs is the sound of 'free man' in the word to catch in the last word a summary of the movement of the entire list. The bawdry at the end is a kind of freedom; his mispronunciations are a freedom taken with the proper terms. Of course the play itself is centrally concerned in both plots with the characters' attempts to win freedom from forces larger than themselves. The wordplay here shows the same struggle occurring in a list of alchemical terms.³¹

c) Lyly's bawdry.

Peter's free use of the alchemical terms brings us to one of the more obvious aspects of the Elizabethan delight in wordplay, the bawdry. Critics have relished, defended, explained, the bawdy jests which abound on the Elizabethan and Jacobean stage. Indeed the labours of Professors Partridge and Hulme have done much to recreate for the modern reader the doubleness of the Elizabethan entendre.³²

Lyly is usually cited as a writer free from the bawdy element. So Wilson:

his fun was without that element of coarseness which mars the comic scenes of later dramatists who appealed to more popular audiences.

The insensitivity to Lyly's bawdry can have several unfortunate effects. It can leave the impression that Lyly is artificial, aloof from the real workings of the human heart and mind, idealising his characters by evaporating their substance and leaving only their

rhetoric. Or it can suspect Lyly's authorship of Pappe with the Hatchet on the grounds of its blatant coarseness, instead of recognising it as only a modification in style. For our present purposes the danger in ignoring the bawdy element in Lyly is that it would tempt the reader again to accept the innocent surface of the text, heedless of the disruptive under-currents. J.M. Moore quotes Lyly's promise to write 'nothing to offend the chaste mind', but we have already suggested that this promise is like the remainder of the author's 'pretense' to the Euphuistic faith in style and in veneer, ironic.³³

The important quality in Lyly's bawdry is that however obvious it may be it can always be taken to have an innocent meaning. Lyly seems less interested in making a bawdy joke as in making a bawdy joke in innocent words, so that he has his comic effect and yet he makes the point of the flexibility, in this case protective, of language. The decent veneer in Lyly is thus not a sign that whatever might be said of Fenton, or of Gascoigne's Hundreth Flowres, 1573, Lyly's work always respects the decencies. (Bond, I, 328)

To the contrary it suggests that language and thought are unable to escape the indecorous facts of life.³⁴

One expects to find the most obvious bawdry in the comic scenes with servants. But even the hungry and frustrated Pyllus in Campaspe expresses his desires in a kind of emblematic allegory, relying upon the common use of 'mutton' for 'prostitute':

To conclude, I fare hardly, though I go richly,
which maketh me when I shuld begin to shadow
a Ladies face, to draw a Lambes head, & sometime
to set to the body of a maide a shoulder of
mutton. (I, ii, 70-75)

Pyllus's painting is represented as an expression of his sexual frustration. One would be loathe to stress a Freudian interpretation in detail, however; suffice it to remark the intrusion of

sexuality into his art.

Peter in Gallathea introduces his confused list of alchemical terms with a similar complaint:

What a life doe I leade with my Maister, nothing
but blowing of bellows, beating of spirits, & scraping
of Croslets? it is a very secrete Science, for none
almost can vnderstand the language of it. (II, iii, 9-11)

He must cool himself, repress his spirits or energies, scrape croslets, a possible suggestion of masturbation. His professional frustration is expressed in terms which suggest the sexual. Peter's alchemical puns are inescapably sexual later:

Raffe. I sawe a prettie wench come to his shoppe,
where with puffing, blowing, and sweating,
he so plyed her, that hee multiplyed her.

Robin. Howe?

Raffe. Why he made her of one, two.

Robin. What by fire?

Raffe. No, by the Philosophers stone.

Robin. Why, haue Philosophers such stones?

Raffe. I, but they lie in a priuie cupboard.

(V, i, 18-26)

Raffe's reply to Peter's bawdy list is significant:

My haire beginneth to stande vpright, would the
boy would make an end! (II, iii, 26-27)

Apart from the phallic implication of the upright hair, Professor Begor has collected evidence that 'end' would have implied sexual intercourse, a variety of 'die', perhaps.³⁵

It is even by a symbol that Rixula in Mother Bombie reveals the loss of her maidenhead:

Rix. I pray you tell me who stole my spoone out
of the buttrie?

Bom. Thy spoone is not stolne but mislaide,
Thou art an ill huswife, though a good maid,
leeke for thy spoone where thou hadst like to
be no maide.

Rix. Bodie of me let me fetch the spoone, I remember
the place!

- Lucio. Soft swift, the place if it be there now,
it will bee there to morrowe.
Rix. I but perchance the spoone will not.
Half. Wert thou once put to it?
Rix. No sir boy, it was put to me.
Lucio. How was it mist?
Bro. Ile warrant for want of a mist.

(III, iv, 147-160)

The quotation suggests the appropriateness of Rixula's song earlier in the scene -

Full hard did I sweate,
When hempe I did beate,
etc.

- the sexual implication of which Professor Bagor has remarked.

Usually Lyly's bawdy is not as direct as we find it in Rixula. Sapho's maids reveal their love-yearnings in the delicate allegory of a dream:

mee thought I was shadowed with a clowd, where
labouring to vwrap my selfe, I was more intangled.
But in the midst of my striuing, it seemed to mysell
gold, with faire drops; I filled my lap, ...
(IV, iii, 57-60)

Lyly often uses the shower image to suggest the sexual act from the woman's point of view, often with allusion to Danae to whom Jupiter came in a golden shower. In Peter's 'secrete' science of alchemy there is a parody of the Danse reference. 'For often-times of smoke hee hath made siluer drops' (II, iii, 87-88), Peter remarks, presumably about his master's 'sementation', but going on to allude to Jupiter's 'golden shower'.³⁶

In the Euphues the bawdy is even more subtly camouflaged than in the drama, where the coarser natures of the characters could allow more explicit expression. There is often bawdy in the symbols which the characters unwittingly use. Immediately before Lucilla makes her confusion of 'list' and 'lust', she refers to wax as an image of

the child's derivation from his father:

ye tree is known by his fruite, the golde by his
touch, the sonne by the sire. And as the soft
waxe receiveth what soeuer print be in the seale,
and sheweth no other impression, so the tender
babe being sealed with his fathers giftes
representeth his Image most lyuely.

(I, 207/10-14)

Everywhere else wax is used as an example of malleability when heated. Lucilla is disclosing her error when, in the heat of her wilfullness, she cites it in a contrary signification. Wax also had a sexual association, so occurring in the context of generation, it suggests the father's physical share in the child.³⁷

Similarly here Lucilla early warns herself against her first loss of honour:

well dothe he know that the glasse once crased
will with the leaste clappe be cracked, that the
cloath which staineth with Mylke, will soone
loose his coulour with vineger, that the Eagles
wynges will wast the fether as well of the Phoenix
as of the Pheasant, that she that hath bene
faythlesse to one, will neuer be faythfull to any.

(I, 205/28-33)

Glass is a traditional symbol of chastity, beautiful and fragile. In the image of the stained cloth she again represents the loss of purity. But milk could have represented semen as well, so that the stain unremoveable by vinegar signifies the loss of sexual purity irredeemable by remorse or penitence. The sexuality in Lucilla's mind confirms the reasoning on the surface; for once the subliminal implications are at one with her argument. Nor would these extra associations have been beyond the grasp of an age educated both in bawdry and in allegorical and emblematic multiplicities.³⁸

Even after his reform Buphues's language tends towards a sexual suggestiveness:

I addicted my selfe wholly to the seruice of women
to spende my lyfe in the lappes of Ladyes, ...
I had thought that women had bene as we men, that
is true, faithfull, zealous, constant, but I
perceiue they be rather woe vnto men, by their
falshood, gelousie, inconstancie. (I, 241/9-14)

The sexual innuendo in 'to spende ... in the lappes of Ladyes' and even in the 'thought that women had bene as we men' implies the naivete and self-unawareness of Euphues, trying to fashion a heroic wisdom out of his misogyny.

In 'Euphues and his Epheobus' Euphues uses ambiguous language to introduce Plutarch's warning to keep young boys from pederastic tutors:

But the greatest thinge is yet behinde, whether
that those are to bee admitted as cockemates with
children which loue them entirely, ... one should
absteine from the tast of those thinges that haue
blacke tayles.

(I, 279/37-280/1; 281/9-10)

The detail does not really belong in its paragraph.³⁹

Similarly it is difficult to ignore the phallic symbolism in Euphues's and Philautus's respective use of archery terms as an image for their courtship:

If therefore Philautus, yu canst, ^{set} but this fether to
mine arrow, yu shalt see me shoot so neere, yt thou
wilt accompt me a cunning Archer. (I, 213/22-24)

The more civilised Surlus, debating with Camilla, is careful to delimit the symbolism of his archery image:

the eye of the man is the arrow, the bewtie of the
woman the white, which shooteth not, but receiueth,
being the patient, not the agent.

(II, 166/4-6; cf. 168/10-15)

But even in his speech the sexual element in the analogy is confirmed:

Wherein you would haue one runne in a circle, where
there is no way out, ...

This triall Camilla must be sifted to narrower
pointes, least in seeking to trie your louer like a
lenet, you tyre him like a fade. (II, 166/10-14)

The narrator confirms the suggestion of woman containing her man:

*Camilla not permitting Surius to leape ouer the
hedge, which she set for to keepe him in, with a
smiling countenance shaped him this answer.*

(II, 166/27-29)

But always in the Euphues the bawdry is very lightly suggested, not insisted upon. There are no bawdy words, just the processes and phenomena obliquely alluded to.⁴⁰ [There is a bawdy implication when Venus, embarrassed by Phao's reference to her affair with Mars, tells him to mind his own (and his parents') business:

*It is not for a ferry man to talk of the Gods loues:
but to tell how thy father could dig, and thy mother
spinne.* (I, i, 70-71)

The digging father recalls the first line of Donne's 'Loves Alchymie', the spinning mother Othello's 'Sir, she can turn, and turn, and yet go on' (IV, i, 249). Sybilla's imagery discloses a frustrated sexuality at odds with her desires to be considered a grave matron.

*Phoebus in his Godhead sought to gette my maydenhead:
but I, fonde wench, receiuing a benefit from aboue,
began to waxe squemishe beneath, not vnlike to Asolis,
which beeing made greene by heauenly dropes, shrinketh
into the grounde when there fall showers: or the Syrian
mudde, which being made white chalk by the sunne, neuer
ceaseth rolling, til it lie in the shadow.*

(II, i, 42-48)

Her 'Asolis' is an invention which expresses her regret for having refused Phoebus (and now being 'without the sun/Sol', 'benighted'). Both analogies in the passage quoted suggest her retreat from sexuality, a shower in the first and obviously seminal white chalk in the second.

Lyly's gift lay in expressing by omission. Here he suggests the traditional bawdy pun on 'prick song':

I dare sweare she harpeth not onely on plaine song.

(Midas, III, iii, 61-62)

This on the love-obsessed *Suavia*. The bawdry in the *Euphuus* similarly requires the reader to complete the joke, to make the association, himself. Lyly's genius for expressing emotions obliquely has been remarked, but the ironic undercurrents formed by his oblique bawdry have gone unnoticed. In the *Euphuus* this irony frequently involves the complete reapplication of a conventional phrase, analogy, or proverb. So his characters frequently refer to the image of a leaden dagger in a velvet sheath, as a reminder that all that glitters is not gold, foul words may come from a fair mouth, etc. That the sheath image had a sexual register is proved by Don John's remark to Gillian in Fletcher's *The chances*:

Worshipful lady,
How does thy Velvet Scabbard?

(III, i, 74-5; *Works*, V, 42)

So the bawdy possibility dispels the innocence and grace of the Euphuistic character's use of the image:

If young and haue curled locks on his head, amorous
glauces with his eyes, smooth speeches in his mouth,
euerie Ladies lap shalbe his pillow, euerie Ladies
face his glasse, euerie Ladies care a sheath for his
flatteries. (*Midas*, II, i, 74-79)

Let not gentlewomen therefore make to much of their
paynted sheathe, lette them not be so curyous in
theyr owne conceits, or so currishe to theyr loyall
louers. (I, 203/3-6)

The literal as well as metaphoric signification of the 'sheath' in connection with woman parallels the bawdy way in which a woman can be considered a 'vessel', the weaker, as in *I Peter* 3.7, or simply as sexual receptacle. Shakespeare perhaps intends the latter pun in *Love's Labour's Lost*, I, i, 255-58; *II Henry IV*, II, iv, 57-60; and *Romeo and Juliet*, I, i, 14-17.

Proverbs could assume from their context a bawdy ring which they might not have had without this ironic reshaping. Here Iffyda

reapplies a proverb by Heywood to suggest the restraint, art and concealment she expects in courtship:

He that will sell lawn before he can fold it,
he shall repent him before he have sold it.

(Heywood)

He that will sell lawne must learne to folde it,
and he that will make love must learne first to
courte it. (II, 68/20-21)

The 'court' becomes synonymous with 'folding' or concealment. Lyly reverses the proverbial, 'better a shrew than a sheep':

wherby they noted, that although the virgin were
somwhat shrewishe at the first, yet in time shee
myght become a sheepe. (II, 223/29-30)

This to cohere with Lyly's preference of sensitivity over virginity. So too there is an Ovidian practicality in Lucilla's parallel between women and the sun here:

For as the sunne when he is at the highest beginneth
to goe downe, so when the prayes of women are
at the best, if you leave not, they wyl beginne to
fayle. (II, 217/18-20)

The traditional association of lust and appetite underlies the chastity of ladies as described in Euphues's Glass,

whom I often beheld, merrie yet wise, conferring
with courtiers yet varily: drinking of wine yet
moderately, eating of delicats yet but their eare
ful, listing to discourses of loue but not without
reasoning of learning: for there is more delighteth
them to talke of Robin hood, then to shoot in his
bowe, & greater pleasure they take, to heare of loue,
then to be in loue. (II, 200/27-33)

The 'eare ful' suggests small, delicate ears as well as the small portion of food the ladies take. The 'eare' and 'listing' link together and connect the 'delicats' of the stomach with the 'discourses of loue', varieties of appetite. The image of the ear-sized portion suggests that their appetite for love is satisfied

just by hearing of it. Between the 'eating of delicats yet but their care full' and the 'to be in loue', Lyly manages to imply the love-making which these ladies reject as a practice. He does so with delicacy. But there remains the jocular suggestion of ladies still eager to talk about love. Theirs is no cloistered virginity, but a chastity that faces experience and survives temptation. Fidus, of course, earlier advised the taking of wine

as the Virgins in Rome, whose drynecke but they eye full, contenting them-selues as much with the sight, as the taste. (II, 56/7-9)

Two points are to be made regarding Lyly's bawdry. First, there is a great deal of it, in the plays and in the Euphuës. Lyly is constantly sensitive to the realities of the flesh. His euphemism and Euphuism thus are counterpoints to those realities. They are not an artifice offered sincerely as an alternative to them. Secondly, the bawdry, particularly in the Euphuës but to an important extent in the plays as well, is camouflaged. Lyly is not like Marston bent upon imposing harsh realities on his reader. But neither is he content to fabricate a world of false beauty, idealism and style. His artificial style is offered for the reader to complete himself, with his own powers of judgment, evaluation, and association. The bawdry in Lyly is not an ostentatious display of word-power or of license. What the bawdry is - as the rest of Lyly's wordplay and the other varieties of irony are - is another playful gesture by the author, another test of his reader, another trust in the collaborative power of at least some of his readers - coupled with the impulse to remain withdrawn from the others.

d) conclusion.

All these varieties of wordplay are ironic in several respects.

For one thing, in all of them the total meaning is either larger than the immediate signification of the word or different from it. Moreover there is an irony in the pleasure which the writer takes from expressing himself through wordplay, for the pleasure is not in the communication, the content, but in the mode of communication, the style. The author writes not to state a position simply but for the pleasure of stating something obliquely. Words are used not as flat counters but as mercurial, elastic entities.

There is a rebellious element in the pun. Words are social conventions, agreed upon for the purpose of easy and definite communication. The punster violates the conventions by using his words in new, in multiple or in ambiguous senses. This explains why the archetypal rebel, Milton's Satan, puns and why puns and belligerence both are characteristic of Mercutio. In his Euphuism Lyly is at once the epitome of the impressive, empty speakers, and their deflator. As in his ambivalent dramatic prologues Lyly in the Euphuies joins a fashion but subversively.⁴¹

Perhaps our parallel between laws of life and the laws of language takes sharpest focus in the word 'word' itself. Shakespeare in The Merchant of Venice and in Love's Labours Lost concentrates upon the oath as a personal and social commitment. All the wordplay in the latter comedy is but one more form of the oath-breaking, word-breaking, throughout the play. As Calderwood points out:

In these oaths and statutes of the scholars, Shakespeare seems clearly to be figuring the interdependence of language and the social order, the breakdown of the former precipitating the breakdown of the latter... one by one the scholars break their words, and their elite masculine community disintegrates. ... As the characters move toward a vision of language as an instrument, not of self-expression nor of social attack, but of social communion, so the play as a whole moves through lyric and satire toward the comic vision which reconciles both.

So language in the Euphues is used by the culpable characters to twist, to misrepresent or to change reality in order to justify their wills. Lyly is detached from the language they use, their logic and their empty style.⁴²

The wordplay and the extra dimensions it suggests remind the reader that the experience of the Euphues and its style is not to be linear and direct but with the circumspect multi-consciousness one brings to drama. The wordplay constantly arrests the movement of the prose, stopping the reader, at once answering his expectations and suggesting, contradicting or qualifying meanings. The bawdry in particular has this effect of shock and arrest, but any liberty taken with the traditional form and function of a word has the same effect. Perhaps the essential implication of bawdry in the literature is its reminder of the double nature of man. Man is himself a kind of bawdy pun, pretending to the rational and spiritual orders of higher life but constantly drawn back towards the animal instincts. The pun plays off the pretence of innocence against the reality of baser impulses. The bawdry and in general the other-meaning and multi-meaning in Lyly's wordplay suggest for Lyly the central themes of his Euphues: education and rationalism are only veneers in a world of paradoxes, false surfaces, annihilating undertows.⁴³

Seventeen: Irony in the Tradition.

a) The Sources.

Lyly had no lack of models for the varieties of irony we have claimed for his euphuism. The aristocratic stance of the ironist frequently appears in the works of the humanist circle to which Lyly's father belonged. More, Erasmus, Ascham, were capable of sophisticated irony, the meaningful playfulness, the combination of engagement and detachment which we suggest is central to the mind and style of Lyly.

There are flashes of humour in Elyot:

Wrastlynge is a very good exercise in the begynninge of youthe, so that it be with one that is equal in strengthe, or some what under.

But one feels the author himself is unaware of the effects his wording may have. In his analogies here there is a repetition that exceeds parallelism:

the pannes and pottes garnissheth wel the ketchyn, and yet shulde they be to the chambre none ornament. Also the beddes, testars, and pillowes besemeth nat the halle, no more than the carpettes and kushyns becometh the stable. Semblably the potter and tynker, only perfecte in theyr crafte, shall littell do in the ministracion of iustice. A ploughman or carter shall make but a feble answer to an ambassadour. Also a wayner or fuller shulde be an unmete capitaine of an armie.

There is no irony or subliminal confirmation in these analogies, just a rambling sincerity. In the link between 'pannes and pottes' and 'the potter and tynker' there is only the embryo of form. Then, too, where Elyot is inconsistent he does not appear to be aware of the ironic possibilities. So he tells of Philip of Macedon buying the loyalty of a subject. Two pages later Philip warns Alexander against the

peruerse opinion ... that thou thinkest to make them loyall unto the; whom thou with money corruptest,

considering that the receiuer therof is thereby appaired, beinge trained by the prodigalitie to loke and gape alway for a semblable custom.

'Gape' may suggest an openness in hand or in pocket, craving to be filled, that distinguishes it from 'loke', so Elyot is not repetitious here. Be he does tell two stories in isolation of each other, unaware of their contradictoriness. So he tells two versions of an incident involving David and Saul, unaware that their exact parallel renders them both improbable. Lyly would not have found the ironic spirit or sensitivity in Elyot, but he could have found the kinds of inconsistency that could be turned to irony.¹

Closer to Lyly's spirit is Castiglione's The Book of the Courtier, which despite crudenesses in Hoby's translation still achieves moments of subtle and often multi-suggestive irony. Of course, there is a difference in aim, for where Castiglione sets out to compliment the courtiers of Urbino, his old friends, we have suggested Lyly's intentions in the Euphues were more playful, if not always satiric. Still there is a playfulness in the Courtier, even some detachment from the characters, that anticipates Lyly. The fact that the conversation in the Courtier is dialectic may challenge Professor Lipking's assertion that

The struggle of thought against half-truth, the sense that truth can be arrived at only through arduous conflict with its opposites, are conspicuously lacking in The Courtier.

Lipking himself remarks

yet wit and women are so notoriously resistant to definition that Castiglione and his speakers are content to allow examples to substitute for theoretical precision a pound of practice for each ounce of speculation.

The climax to which the book works in Membo's great speech at dawn suggests truth approached through half-truths and alternative possibilities. Lyly climaxes both his books with speeches from Euphues's darkness.²

Apart from incidental parallels between the Courtier and the Euphues Lyly would have profited from Castiglione's discussion of irony. Here he warns against one of Lyly's favourite objects of ridicule, the emulation of a hero for his weaker points:

And many such there are that thinke that they doe much, so they resemble a great man in somewhat, and take many times the thing in him that worst becommeth him. (p.45)

So Euphues defends his wandering and his falseness. Lucilla's defensive analogy to the promiscuity and fickleness of the bee might have been suggested by Castiglione's instruction that 'our Courtier steale ... from eche one, that parcell that shall be most worthis prayse,' even as the Bee in greene meadowes fleeth alwaies about the grasse, choosing out flowers' (p.45).

Castiglione discusses ironic technique in detail, indeed providing us with perhaps the best summary of early Renaissance thought about the comic (pp.134-84). He describes irony as

an honest and comely kinde of jeasting, that consisteth in a certaine dissimulation, when a man speaketh one thing and privily meaneth another. I speake not of the manner that is clean contrarie, ... But when with a grave and drie speach in sporting a man speaketh pleasantly that hee hath not in his mind. ... above all they say Secrates the Philosopher excelled in it. (pp.159-60)

He includes surprise and deceit among the elements of jesting (pp.168, 170) and recognises the power of context:

Those affectations and curiosities that are but meane, bring a lothsomnesse with them, but when they bee done out of measure, they much provoke laughter. (p.146)

Again, there be some that have a pastime to liken men and women to horses, to dogges, to birdes, and often times to coffers, to stooles, to cartes, to candelsticks, which sometime hath a good grace, and otherwhile very stale.

Therefore in this point a man must consider the place, the time, the persons, and the other thinges which wee have so manie times spoken of. (p.156)

Some of the items, the horse and the candlestick, for example, may tend towards bawdy symbolism. So maister Bernarde warns against

they that be filthie and bawdie in talke, and that in the presence of women have no manner respect, (p.157)

but he himself goes on to a bawdy anecdote:

The Florentine answered immediately: But Siena shall be first ridden (after the French phrase, but hee spake the Italian word) ...

You may see that the taunt was wittie, but because it was in presence of women, it appeared bawdie and not to be spoken. (p.158)

The anecdote picks up the bawdy possibilities from the horse analogy listed earlier (p.156). It shows as well the sophisticated gentleman combing the pleasure of the bawdy joke with the decorum of moralising against it. Pallavicin adds a civilised note: 'And for my part I have beene readie to blush for shame at wordes which women have spoken to mee oftner than men' (p.158). Castiglione's courtiers aim at as whole a vision of life as Lyly does. So Unico Aretine makes a characteristic addition to the discussion of the woman's equality with men:

Among them of old time the manner was, that women wrastled naked with men, but wee have lost this good custome together with many moe. (p.193)

Generally one senses in the book a spirit of playfulness, more obvious than in the Euphues not just because of the many anecdotes and jokes told in the Courtier but because humour is itself such an important

topic of the conversation. The bawdry is at slight odds with the characters' theoretical concern for decorum.³

Lyly's most important kinship - if not debt - to Castiglione is in the concept of sprezzatura, which Hoby somewhat awkwardly translates as 'Recklesnesse':

beside that it is the true fountaine from the which all grace springeth, it bringeth with it also an other ornament, which accompanying any deede that a man doth, how litle so ever it be, doth not onely by and by open the knowledge of him that doth it, but also many times maketh it to bee esteemed much more in effect than it is, because it imprinteth in the mindes of the lookers on, an opinion, that who so can so sleightly doe well, hath a great deale more knowledge than in deede he hath. (pp.48-49)

The 'Recklesnesse' aptly implies irresponsibility and trickery. Certainly the concept describes Lyly's attitude as inferable from the Euphuus. It combines his aristocratic aloofness from the business of writing and selling, with what seems to have been his characteristic anti-pedantry. Sprezzatura suggests the self-conscious, extravagant yet distanced, detached, gesture, which the Euphuism of Lyly usually tends to be.⁴

Both the Euphuus and the Castiglione book are ostensibly treatises of instruction, models of style for behaviour and speech. But playfulness does not upset the entire structure of the Courtier the way it does the Euphuus. For in either of his extremes Euphuus is an example of the comic deformity Castiglione describes:

the head spring that laughing matters arise of, consisteth in a certaine deformitie, or ill favourednesse, because a man laugheth onely at those matters that are disagreeing in themselves, and (to a mans seeming) are in ill plight, where it is not so in deed. (p.138)

Like most comic Puritans, Euphues and Malvolio are comic and culpable not for their morals but for their falseness, their inconsistency, which is symptomatic of their failure to reconcile themselves to the real energies and needs of humanity, the spirit of life, love and fun.⁵

Lyly joins a long tradition which observed that the lover can argue himself into any point of view that will further his love. Wolff traces the soliloquy of conflict back to Byzantine and Greek literature. Borinski points out that where in Belleforest the conscience usually wins the debate, in the Euphuists the will wins out and irrationality is justified by sophistry.⁶

So in Painter's Palace of Pleasure Antiochus for a full page resolves to stifle his love for his stepmother:

And he had no sener purposed so to do, but sodainlie the beutie of the Ladie appered, as it were in a vision, before the face of his minde, and felt the flames to growe so hotte, that he vpon his knees, craued a thousande pardons of the leouynge God, for the abandoning of his gentle enterprise.

(Sigs. Niv^v-0i)

He rationalises:

Loue commaundeth the brother to loue the sister, loue maketh the daughter to loue the father, the brother his brothers wife, and many tymes the mother her sennie in lawe. (Sig. 0i)

The rationalisation is interesting for confusing kinds of love, but also for the hopeful note on which the quotation ends. Painter is amused by the skill of the sophist 'It is giuen to Rhetoricians, to vse false sentences, bolde, subtile and capcious' (Sig. Ki^v) - but he does not stress the moral danger. Antiochus is rewarded for his illogic with the lovely Stratonica. However, his incest may be justifiable by the situation, involving both love and parental obedience, so that the sophistry leads to the truth. In Lyly the

frequent web of sophistry leads to a general suspicion of the usual forms of language and logic.

* * *

Painter here seems to be straining to devise a situation where incest might be considered legal. A more pervasive sprezzatura can be found in the work of George Gascoigne. There is an unusually high degree of realism in Gascoigne's 'The Adventures of F.J.', the lady taking the initiative in the romance and the love-making itself described with an explicitness rarely found in the prose fiction of the day. Such realism suggests the author's 'recklessness' in that it appears to flout deliberately the conventional reticence of romantic fiction of Gascoigne's day.

Gascoigne is sometimes transparently tactful in his use of etceteras. Here in the Supposes:

Dalio. ... goe to halter sicke, if you breake one egge, I may chaunce break, & c.

Crapine. What will you breake? your nose in mine & c.

Dalio. Ah beast.

(Sig. Diii)

His interruptions prevent bawdry and suggest the jaggedness of conversation:

And why wouldest thou tell him? I would not for. & c.

(Sig. Dvii)

At a more sophisticated level, Gascoigne's bawdry takes the form of symbolism. So in the revised F.J., the bowdlerised version,

Ferdinando courts Elinor. Suspecting the

absence of hir chiefe Chaunceller, he thought good now to sayte while the yron was hotte, and to lend his Mistresse such a penne in hir Secretaries absence, as hee should neuer be able (at his returne) to amend the well writing therof. (Sig. N6^v)

it fel out that the Secretary (having bene of long time absent, & there his quilles and pens not worne so ncere as they were wont to be,) did now pricke faire large notes, that his mistres liked better to sing fa-burden under him, than to discant any longer upon Ferdinandoes playne song, and thus they continued in good accord,

(Sig. Q6)

The puns in 'pen', 'pricke', 'fa-burden under him', and 'prick song' as the unspoken antithesis to 'playne song', are undeniable.⁷

In the phallic symbolism Gascoigne makes of the hero's sword, - taken from him in his sleep by Fraunces, retrieved by Elynor - the author is clearly enjoying a liberty with the usual stuff of the romances, infusing the real element of sexuality into literary conventions: So Lady Fraunces

perceiued the poynt of his naked sworde glistring under the skyrt of his nyght gowne: whereat she smiled & sayd to hir selfe, this geare goeth well aboute.

(Sig. D7)

Ferdinando has been sneaking home from an illicit visit with Elynor,

the which was hard to do, the day being so farre sprong and he having a large base court to passe over. (Ibid.)

In later banter Fraunces invents a dream about

a tall Gentleman, apparrelled in a night gowne of silke, all embroodered about with a garde of naked swordes, and when he came towards me I seemed to be afrayd of him, but he recomforted me saying, be not afrayd fayre Lady, for I use this garment onely for mine owne defence: and in this sort went that warelike God Mars, what time hee taught Dame Venus to make Vulcan a hammer of the new fashion. (Sig. IV)

When Fraunces offers Ferdinando her continuing faithfulness later, one senses the same tentative, repressed yearning for him:

Although percase I shall not do it so handsomly as your mistres, yet good Trust (quod she) if you vouchsafe it, I can be content to trim vp your bed in the best manner that I may, as on who would be as glad as she to procure your quiet rest.

(Sig. R6v)

The bawdry serves Gascoigne's characterisation well, giving him a range of sentiment rarely found in the fiction of his contemporaries. In the sexual signification of the pen and the sword here, Gascoigne achieves just that contextual reshaping of conventional material that we suggest Lyly intended. Where Prouty is sensitive to the wit and psychology in Gascoigne, in Lyly he sees only 'casual flippancy' and 'exotic verbalism'. They are more alike than Prouty admits.⁸

Like Lyly Gascoigne is aware of the falsehood and self-deception possible in speech. Here is Cleander in Supposes, after a shifty negatio professing to be too wise for materialism, but revealing his commercial instincts nonetheless:

It becommeth not a man to praise him selfe; but
 in deepe I may say, (and say truely,) that my
 knowledge hath stode me in better steade at a
 pinche, than coulde all the goodes in the worlde.
 by reading, counsailing, and pleading, within twentie
 yeares I haue gathered and gayned as good as ten
 thousand Ducats. (p.193)

So he bewails losing his only son at Otranto - 'I had rather have lost all the goods in ye world' - but twenty lines later he takes a more practical view of paternity: 'Prostrate? how can he make any dower, and his father yet alive?' (p.194). The falseness of his speeches shows within and between them.⁹

Finally, Gascoigne anticipates Lyly in the dramatic conception of his novel. Gascoigne tells his story through an extravagantly naive persona, perhaps as a counter to the censorship difficulties he encountered. So he remarks on the lovers' tryst:

But why holde I so long discourse in describyng
 the joyes whiche (for lacke of like experience)
 I cannot set out to the full?

(Sig. D6^v)

Moreover it is with a sense that the novel is 'happening', not just being told, that Gascoigne so carefully integrates the songs into

the text, the part growing out of the whole as we have suggested is the case in the songs in Lyly's plays and in the letters in the Euphues. Twice Gascoigne's lover picks up his lady's line to begin the song with, 'I could not though I would' and 'And if I did what then?' In both cases the trick has psychological aptness for they suggest that the hero is nagged by the tormenting lines his lady has casually dropped. As the next song begins, his mistress

popt a question for the noace,
To beate my braines about.

Gascoigne's method here parallels the closeness with which Philautus continues Camilla's letters in the Euphues.

Gascoigne's most sustained irony involves the love verse for which F.J. arouses Elynor's ire:

Beantie shut vp thy shop, and trusse up all thy trash,
My Nell hath stolne thy finest stuffe, & left thee in
the lash.

.

Let Theseus come with clubbe, or Paris bragge with brand,
To prove how faire their Hellen was, that skourg'd the
Grecian land:

.

This hand that had good hap, my Hellen to embrace,
Shal haue like lucke to stil hir fees ...
... my Hellen is more faire then Paris wife,
And doth deserve more famous praise, then Venus for hir
life. ...

(Sigs. P₂^v - P₃)

The verse fails to please:

as Bartello writeth, shee grewe in jelousie, that the same were not written by hir, because hir name was Elynor and not Hellen. And about this point haue been diuers and sundry opinions among the Venetians, ... And some have attributed this praise unto a Hellen, who deserved not so well as this dame Elynor shoulde seeme to deserve, and yet never a barrell of good herring betweene them both.

(Sig. P₃^v)

In the poem and in the trouble it causes Gascoigne pokes fun at the unreality of conventional love poetry. Two obvious points are left un-stated in the controversy. First, 'Nell' could be an abbreviation for either Helen or Elynor. Secondly, of course, the Helen is only metaphoric, first as an allusion symbolic of feminine beauty and love-making, then as a synonym for 'sweetheart'. In the Socratic-Chaucerian-Lylian vein of irony Gascoigne does not make either of these points himself. The explanation that he does give serves only further to give the romantic pretensions of the poem the lie:

And in deede considering all circumstances of histories, and comparing also the time that such reportes do sprede of his acquaintance with Hellen, it cannot be written lesse then sixe or seven yeares before he knewe Hellen: marrye per-adventure if there were any acquaintance betweene him and that Hellen afterwards, he might adapt it to hir name, and so make it serve boath their turnes, as elder louers have done before, and still doe, and will doe world without ende.

(Sig. P3^v)

The 'knewe' and 'turnes' both have sexual implications in addition to their innocent ones. The hero was not as love-struck or as faithful as the poem claimed. The lady's 'mistake' proves prophetic, pointing to a truth concealed only by time.¹⁰

Once burned Ferdinando 'sought more certaineleye to please his Mistress Elynor with this Sonet' which - tactfully - mentions no name whatever:

... she (whom I doe serue) hir pearles doth beare,
Close in hir mouth, and smiling shewe, the same.
No wonder then, though eu'ry word she speakes,
A Jewell seeme in iudgement of the wise, ...

(Sig. P4)

The irony is double. First, the imagery of compliment is of the extravagant falseness and conventionalism Gascoigne in his Notes of Instruction rejects. There he says that in praising a woman

I would neither praise hir Christal eye, nor hir cherrie lippe,
& c. For these things are trita and obvia.

(Works, I, 466)

So there is a distance between the author and his love-poet on style. Secondly, the sonnet is simply a lie, for in her reaction to the Helen poem Elynor has shown herself to have anything but the sweet and gentle disposition that the sonnet claims.¹¹

Gascoigne uses the context to refute the sonnet, suggesting again the falseness of the love-poetry conventions. The sonnet is also ironic in its extravagance:

Hir teeth of Pearle lippes Rubie, christall eye,
 Needes must I honour hir above the rest:

- from the context, we know his compulsion is different.

Since she is fourmad of none other moulde,
 But Rubie, Christall, Ivory, Pearle, and Golde.

The 'moulde', punning perhaps on 'mold', precedes the higher tone of 'gold', suggesting that the poet is trying to climb out of reality through more attractive conventions; a gold-mould rime would have been the reverse, bathos.

Finally there is a careful ambiguity in a poem Ferdinando writes to commemorate a Friday morning visit to his mistress:

my lady of hir wonted grace,
 First lent hir lippes to me (as for a kisse)
 And after that hir bodye to imbrace,
 Wherein dame nature wrought nothing amisse.
 What followed next, gesse you that know the trade,
 For in this sort, my F^rydaies feast I made.
 (Sigs. P2 - P2V)

The poem itself - 'which he tersed a Frydayes Breakefast' - may be the 'in this sort', the only love-making he was permitted. Again Gascoigne catches 'process' in a static literary form.

* * *

We find a more complete ironic detachment of author from work in the book which has come to be taken as the main source of English

Euphuism, Pettie's A Petite Pallace of Pettie his Pleasure. The mechanical influence Pettie had upon Lyly has been recognised. What has not been as widely recognised is the fact that Pettie himself is extravagant, ironic, self-satirical, and personally unengaged in his Euphuism. True though it may be that 'Lyly employes isocolon of a shorter type than Pettie, and uses parison and isocolon with greater regularity', of greater significance for the understanding and appreciation of both writers is their playful spirit.¹²

Pettie's novel and his translation of Guazzo abound with the kinds of irony we have found in Lyly. For one thing Pettie and Lyly (made it a general practice to weave proverbs into the body of their sentences instead of quoting them formally in their fixed forms.) So Pettie may combine two proverbs into a single image:

wherby it cometh to passe, that like two blinde men
which leade one an other, they fall both into one
ditch. (Guazzo, I, 74)

The proverb often seems to develop out of the subject and imagery of the conversation. So in the Guazzo translation, Anniball reports the

poore seelie soule, who thinking himself to be
transfourmed into a grain of Millet, for a long
time durst not come foorth of his chamber, for
feare the poultre would eate him vp.

Within a page reference is made to

that common proverbe amongst countrie men, That wee
must not leave to sowe corne for feare least the
byrdes eate it up: so likewise we must not sticke
to come foorth of our doores, to doe our businesse
in dealing with men, for feare of ill companie.

(pp.20, 21)

The combination of proverb and anecdote, 'nothing at all strange', lends conviction neither would have had alone.¹³

Pettie like Lyly lets the imagery of conventional similes fall into patterns, confirming or undercutting. So in the story of Curiatius and Horatia the conventional reference to the hawk in the first quotation is made literally relevant: in the second, as an activity open to the husband but not to the wife:

For as gorged haukes wil stoupe to no lure: so a woman vowed already to another man, the sicknesse of other suiters wil not cure.

(Sig. Pii)

Weigh agayne, that the happie lyfe of the wyfe onely consisteth in the loyal loue of her husbände, and that she reposeseth her selfe onely in the pleasure she hath in hym. She for the most part sitteth styl at home; she hauketh not, she hunteth not, she diceth not.

(Sig. Piii^v)

The formality in the first is literally true in the second. Here Sinorix is rejected by Camma in his own allusion:

... it is not the part of a politike Captayne to put hym selfe in peryll without hope of pray, or prayse; ... neither would I, you should thinke my flight so free to stoupe at euery stale. For as the haughty Hawk wyl not pray on carion: so neither wil courtly silkes practise countrey fluts.

(Sinorix, Sigs. Biv - Biv^v)

though God take dayes with you for a tyme, yet assure your selfe he wyl pay you at the length, yea, and perchance with large vsury, besides the due det. For as a hauke, the higher pitch she fleeth from the grounde, with the more force she stoupeth downe vpon her pray, and can the more easily commaund it.

(Camma, Sig. Ci)

Sinorix's images of 'prey', 'carrion' and 'hawk' imply a predatory intention which his false words deny. Camma's hawk analogy is not in direct rebuttal to him (appropriately her use is from the prey's point of view). As it warns him of punishment, though, it also suggests her subconscious fear/desire of his forcing her.¹⁴

Pettie enjoys the sophisticated uses of analogy, particularly the animal. So Sinorix draws upon a greater authority than the human, but Cassia rejects that authority as baser:

For albeit by humane lawes your husband only haue interest in you: yet by natures lawes, whiche beyng more auncient, ought to be of more anuthorite, he ought to inioy you, whiche loyeth most in you, whiche loveth you best, and indureth most payne for your sake. And for prooffe of natures lawes, it may please you to consider the qualitie of the shee Wolfe, who alway choseth that Wolfe for her make, who is made most leane and feule by folowing her.

(Sig. Bii^v)

the Wolfe is free from the proper possession of any; but therein truly you obserue decorum very duly, in using the example of a beast in so beastly a cause: for lyke purpose, lyke proof, like man, like matter.

(Sig. Biii^v)

The arguments and the images reflects upon each other across the stories. Perhaps the most telling word on animal analogy is that by Agrippina to Germanicus:

What talke you Sir (saith she) so much of nature, and of creatures without reason, as though we ought to folow either the instinct of the one, either the example of the other. I have been alwayes taught, that reason is the rule to direct our doinges by For if you sticke so strictly to the example of reasonlesse creatures, you shoulde use the company of women but once or twyce at the most in the yeere, as most of them do with theyr female, whereto I am sure you would be loth to be tyed. (Sig. Fii^v)

Agrippina rejects the principle of analogy here, without rejecting the objective of its argument. Like Ilyly Pettie opposes himself to the rhetorician's faith in beast fable and exemplum, to simple formulae of behaviour generally.¹⁵

We even find occasionally in Pettie's rhetoric the subtle kind of ordering that we found in Ilyly's. Here the animal order is cited to refute the principle of inter-class marriage:

So that for one of meane parentage, to be married to one of princely race, I thinke as good a match, as betweene Lions and Lambes, and as wel they wyl agree together as Dogs and Cattes, and as the saying is, the Mastiue neuer loueth the Greihounde. Besides, vnequal Oxen draw not well together in one yoke: Cocks unequally matcht, make no good battaile in the pit: meates of contrary qualities, digest not wel in the stomacke: and parties of contrary callynges, agree not wel together in the bonde of blessed matrimony. (Sig. Siii)

Beneath the apparent repetitions are suggested several specific reasons for the suspicion of inter-class marriage. Pride, quarrelling and envy are inferable from the first three analogies as elements in such a marriage. The next three suggest three practical dangers, varieties of uneven 'matching': the two will not work well together, one will have the advantage over the other, and the result will not be healthy harmony but discomfort, as represented by the indigestion.

The first three analogies are all examples of inter-generic mixing. The lion is more proud than the lamb but also carnivorous. So the difference is not only in temperament but in behaviour; the lion-lamb distinction carries the hint of active conflict that continues in the dog-and cat and reaches its climax in the cock-pit. Similarly the practical awkwardness of uneven oxen is prepared for in the reference to the dogs, the greyhound much faster than the mastiff, and in the following point made earlier:

how can there be one harte in two bodies, when the one wisheth one thyng, the other wyllleth another? When the one is disposed one way, the other enclined another way. (Sig. Sii^v)

So too between the cock-pit and the stomach there is a punning link. Marriage is itself a pit, or at least an arena,

which estate if we aduisedly enter into, it maketh vs in happinesse equal to Angellix: but if we rashly run into it, it plungeth vs in the paynes of the furies of hel. (Sig. Sii^v)

wordplay and emblematic associations animate the series of similes.

Pettie also has Lyly's fascination with words, though to a lesser extent. So in Gamma's frantic, confused question:

Whither now is chastity chased, which hath been
always the chiefest stay of my state?

(Sig. Biii^v)

Her 'chasedness' is her chastity, for when she stops fleeing Sinorix she becomes unchaste; this in addition to the surface meaning, that her chastity is being attacked, chased out. Further, 'state' includes 'stay', implying that her control or restraint is the chief element in her dignity. The 'Sin' in the names of both Gamma's men is implied when she remarks 'so is there that in me wherewith Sinnatus may be satisfied and Sinorix sufficed' and 'seeing of evils the least is to be chosen' (Sig. Cii^v).¹⁶ Pettie in his preface to his Guazzo, defending Latinism, shows his awareness of the double existence of words as entities themselves and as signs of other entities:

I know not how we should speake anything without
blackning our mouthes with inke: for what word
can be more plaine then this word plaine; and
yet what can come nere nere to the Latine? What
more manifest, then manifest? and yet in a maner
Latine: What more commune then rare, or lesse rare
than commune, and yet both of them coming of the
Latine? (I, .11)

Pettie is also alert to opportunities for dramatic irony. So his Gamma turns her temptor's words and images against him, to serve the sense of larger justice or 'rightness'. Pettie often strains for an appropriate death, as here in the story of Germanicus and Agrippina, where two styles of death are described as somehow linked:

Herevpon she reolued with her selfe, that as her husband
ended his lyfe by receiuing into his body that whiche
he shoulde not, so she woulde end her days by not
receyuyng that which she should, and so defraudyng her

selfe of faode, distylling her selfe as it were
into teares, pitifully pined away. (Sig. Giv^v)

This aptness best serves the Quintilian idea of ironic life in the story of Tereus and Progne, where Tereus's 'appetite' in raping and killing Philomela, his 'lust' (Sig. Div^v), is avenged with the pie containing his son.

Here Itys, the son of Tereus and Progne, comes to his mother, ignorant of her plan to kill him:

seeing his mother sit sadly, sayd vnto her, Mam,
how doost : why doost weepe? and tooke her about
the necke and kist her, saying, I wyl goe cal my
Dad to come and play with thee. But she like a
tirannous Tiger flong hym from her, saying:
Away isape of impietic, how like thy father thou
art, not onely in fauour, but in flattery also:
I wyl make thee make thy Dad sporte shortly.
The infant rose agayne, and came running, dugling
to her, saying, Why doo you beat me, mam, I haue
learned my Criscrosse to day, so I haue, and my
father sayth he wyl buye me a golden coate, and
then you shannot kisse me, so you shannot: but
this trifling daliance coulede not turne her
deuillishnesse. She feeds him to Tereus/who
after he had fiercely fed on his owne fleshe, and
filled his belly with his owne bowels, he asked
for his lytle sonne Itys.

(Sig. Dii)

Philomela's rape is seen as an animal act, 'the seely sheepe' committed 'to the rauenyng Wolfe' or the 'bloody Tiger that did so terribly teare the litle lambe, as this tirant did furiously fare with fayre Philomela' (Sig. Div^v). The wolf devouring a sheep, and the words 'rauenyng' and even 'fare', place his lust in the context of Tereus's 'appetite', not satisfied until it has devoured his son. The boy's death is an appropriate extension of the traditional appetite metaphor. His innocent unawareness of his coming doom or of the way his innocent words are only further alienating his mother, feeding her fury and her sense of

Tereus in him, parallels Tereus's ignorance of his doom. His appetite for Philomela climaxes in his eating of Itys. Father and son are alike in Frogne's eyes and alike ignorant of her terrible revenge.¹⁷

The Frogne story is complicated by the fact that Pettie develops considerable sympathy for Tereus. Of course much of the reader's sympathy for Itys transfers to Tereus. But Pettie also makes the point in the story that the human capacity for suffering is ^{of} supernatural proportions:

And as the Cameliou chaungeth hym selfe into the coloure and hew of euery thing he doeth view: so man is made apt to be transfourmed into any misfortune, and to receiue any euyl that raigneth vpon the face of the earth.

'Raigneth' can mean 'raineth' but also 'reigneth', as if evil were the ruling principle of human life. Animals, he continues,

bears the brunt of their bodies only, and are not molested with the motions of the minde: but man he hath made subiect to infirmities of the body, to miseries of mynde, to all stormes of stryfe, and panges of payne. (Sig. Dii)

By his dreaming of the beautiful Frogne before he has seen her, (Sig. Diii) Tereus is made to seem an extraordinarily sensitive man, his love for Philomela and his pain at his loss of Itys correspondingly more powerful, and he the more sympathetic.

The most important irony in Pettie's Pallace lies in the author's distancing from the moral element in his narratives. Pettie creates a distinctive personality for his narrator that is playful, quite unmoral, indeed at times definitely seductive in the interest he takes in the audience to his 'Moral' tales. Crane has observed that

the familiar excuse for illicit amatory incidents is presented, but with evident irony. The lightness of the book is sufficiently advertised in the three letters which introduce it.

But the more common attitude is that 'Like Painter and most Elizabethans, Pettie is an indefatigable moraliser, but his morality often shades off into etiquette'. As a moraliser Pettie is to be found wanting - shading off into etiquette, or even into amorality - because he is not a moraliser in his Petite Pallace. His interest to us does not lie in his 'occasional grace.... passages of sage reflection, some memorable aphorisms' but in the dramatic uses to which he playfully turns these conventions of prose narrative.¹⁸

Constantly the narrator indulges in teasing asides to the ladies in his audience:

yet (a merueylous thyng a woman coulde do so) she
concealed the matter secretly. (Sig. Eii)

This in the high pathos of the story of Progne and Tereus. Often the asides are quite racy.

But (Gentlewomen) because most of you be maydes (I
meane at least taken so) I wyl manyfest unto you the
mischeefe of loue, by the example of a maide in that
estate (though I hope not euery waye) like vnto your
selues, that admonish thereby, you may auoyde the
lyke inconuenience in your selues. (Sig. Nii)

The several meanings of 'maydes' and 'taken' ripple the surface meaning.

Indeed at times he seems less the preacher than the courter:

But here he aptly ended his talk vpon her mouth, & they
entred into such pryue conference, theyr lippes beyng
icyned most closely together, that I cannot report the
meanyng of it vnto you, but if it please one of you to
leane hytherwarde alittle, I wyl shewe sheve you the
maner of it. (Sig. Iii^v)

I knowe not what effect my wordes wyl take, for that I
know not how you courtly dames account of my cunningg:
but before mine owne face I am able to assure you this,
that the girles of our parysh thinke that Welsh Sir
Richarde him selfe cannot make a better preache then
I can. (Sig. Iiii)

His 'morals' are intended to court with, not just to instruct the ladies in wisdom. Pettie often turns to bawdy suggestion an innocent proverbial phrase:

what knowe I whether my husband deal falsely with me, and row in some other streame. (Sig. Cii^v)

... youthes, which delight to gaze in euery garish glasse, and to haue an Oare stirring in euery beautiful boat. (Sig. Di^v; cf. Sig. Ri^v)

One must reject Swart's claim that

Lyly is courtly and Italianate where women are concerned. Pettie on the other hand has long misogynist tirades, and is given to moralising on the duties of a good wife.

In both writers the ambivalent presentation of woman is part of the author's playful, non-committal spirit.¹⁹

As a result it is difficult to take the narrator's moral conclusions seriously. Certainly they often jar with the tone of the story. So after the tragic pathos of the story of Tereus and Progne he forces it into a debate theme -

It were hard here Gentlewomen for you to geue sentence, who more offended of the husband, or the wyfe.

- and concludes 'I thynke them both worthy to be condemned to the most bottemlesse pyt of Hell' (Sig. Eiii). The artist establishes the high sensitivity of man in the story but the moralist withdraws in horror from it.

His conclusion is also invalid when he claims

by the example of Agrippina you counsaile your husbande to content themselues with theyr callyng, not to seare so high. (Sig. Giv^v)

For the aspirant was not her husband, Germanicus, but the envious Tiberius, whom the patient Agrippina leaves to his conscience (Sig. Giv^v) - though he has none (Sig. Giv)! Nor does the well-known story of Icilius and Virginia, Virginus's only daughter,

really make the moral that 'vertue & chastytie is to be preferred before worlde or wealth' (Sig. lii^v).

Where the morals fit the story, they contradict each other.

So Admetus and Alceist are heroes for opposing their parents' wills:

O pitillesse parentes, to prefer their owne hate
before theyr childrens loue, theyr owne displeasures,
before theyr childrens pleasure, to forget that thea
selues were once young and subiect to loue, to measure
the fryr flames of youth, by the dead coales of age.
(Sig. Miii)

But in the next story the moral is that children are not to choose their lovers over their loyalty to their father. Pandarina advises

Scylla to help Minos conquer her father by stealing his magic hair:

I am by this story cheefely to admonish you, that you
pull not of your fathers heare, that is, that you pul
not theyr hartes out of theyr bodyes...in matchyng in
marriage with those who are not meete for you.

Pettie changes his moral:

But (Soueraigne) now your father is gone, I wyl geue
you more sounde aduice: I wyl admonish you all, not
to pull of your own heare, that is, not to hynde your
selues to the frowarde fansie of your politique
parentes, but to make your choyce in marriage accordyng
to your owne mindes. (Sigs. Oiii^v-iiv)

To please his female audience the narrator strains to overlook the perverse wilfulness and treachery of Scylla, who even predicted that Minos would eventually reject her as untrustworthy (Sig. Oiii^v).

Pettie seems to turn his stories to help seduce his audience.

So the story of Horatia, killed by her last brother when he finds she has been married to the man who killed their other two brothers, is turned to this moral:

Surely I thynke Horatia cheefely in fault, for holdyng
of so long before she woulde accept and acknowledge the
loue of her beloved. ... And if you repose any credite
in my counsayle, I woulde neuer wyshe you to conet to

at lily's contynue maydes, or to keepe your Virginitie so long.
 It is a Jewel hard to be enjoyed with ioy, it is a
 Pearle hard to be preserved from peryl. Therefore
 to auoyde inconueniences, take tyme in tynse, let
 not flyy occasyon, for it is baulde behynde, it
 cannot be pulled backe agayne. (Sig. Qii)

Conventional warnings to preserve the maidenhead Pettie here turns to advice to give it up, 'to auoyde inconueniences', though even more than bald opportunity, the maidenhead 'cannot be pulled backe agayne'. Although in the spirit of Falstaff and Parolles, the speech shows Pettie as deliberately offering specious morals in his stories. His playfulness is sounded in his wording:

haue great tyme to ryd a great many of husbandes,
 that no day may passe without dalliance. (Sig. Qii^v)

the loadsome burden of loue (Sig. Qiii)

'Ryd' can be 'rid' or the bawdy 'ride'. 'Loadsome' suggests burden, but also 'loathsome', both meanings confirming the narrator's distaste for virginity. The story of Cephalus and Procris, in which the pun occurs, follows the story of Horatia; both have heroines who later regret their restraint. (Sig. Qiv).²⁰

Pettie, then, is less concerned with the surface layer of moralising than he is with the projection of his narrator's personality in a dramatic situation:

though this digression parteine litle to the history
 I haue in hand, ... yet it may serue to admonish you,
 that you take not exceptions of curiosity agaynst kisses,
 which are giuen you of curtesie: and if there chaunce
 to be any fault in them, eyther modestly to conceale it,
 or presently to returne the kisses againe to him which
 gaue them. But in excusing my former digression, I
 shal enter into another digression, therefore to the
 matter & purpose proposed. (Sig. Qi^v)

This element of pose, extravagant style and pseudo-moralising, in a piece of prose fiction conceived as a dramatic situation, the narrator addressing, prodding, teasing, testing his audience, occurs

at Lyly's closest source of English Euphuism - Pettie's Pallace - and in the great climax of the style, Euphuus. Irony is one of the elements which make up Euphuism at its purest.

b) The Descent.

Hardly any of the later writers in the Euphuistic tradition had the capacity for irony. One does find it in Lodge's Rosalynde. Certainly Lodge's claim to be writing in the Euphuistic tradition is more valid than that of John Dickenson, who claims to be a Euphuist but really writes a heavily ornamented, formless Arcadianism. Dickenson appears to have wanted to cash in on the Euphuistic fashion, without appreciating its ironic spirit or even its mechanics.²¹

The mechanical devices of Euphuism are well used in Rosalynde. Rosader complains to 'Ganymede' of his love for Rosalynde:

But I, vnhappie I, haue let mine eye soare with the
Eagle against so bright a Sunne, that I am quite blinde.
(Sig. H4)

But the narrator has just told us otherwise:

Yet whatsoever he did, or howsoeuer he walked, the
liuely Image of Rosalynde remained in memorie: on
her sweete perfections he fedde his thoughts, proouing
himself like the Eagle a true borne bird, since as the
one is knowne by beholding the Sunne: so was he by
regarding excellent beauty. (Sig. H3)

Through this inconsistent parallel Lodge establishes not only the merit of Rosalynde and Rosader and his love for her, but shows his modest, not to assume himself worthy of her.

Lodge seems alert to the ironic possibilities of parallelism. So Aliens's early rising when she is in love, parallels Rosalynde's (Sig. I⁵R), to suggest that the pinching shoe is now on the other foot. Rosader's sonnet is an approximate parallel to Rosalynde's famous madrigal earlier, in that love is depicted as a mischievous,

inescapable force lurking in every flower and joining in every human moan. Rosalynd's instrument -

Strike I my lute he tunes the string,
He musicke playes if so I sing, ... (Sig. D3^v)

- is joined by Rosader's grieving voice:

He will be partner of my moane
If so I mourne, he weepes with mee,
And where I am, there will he bee. (Sig. K2)

Love thus draws them together, he to moan and she to play the music.

Their duet is closed when Rosader and Ganymede alternately present amorous sonnets in a 'rehearsal' (Sigs. K3-K4). In the last two sonnets they alternate lines, Rosalynd's making the poem a conversation rather than a formal verse:

Were Lovers true, maides would beleene them offer.

Faine would I trust, but yet I dare not trie.

I would resist, but yet I know not why.

(Sigs. K4-K4^v)

Through the conventional love song or poem Lodge shows the stages in which the lovers move from lonely confession of love to their intimate duet. That it is Ganymede, not Rosalynd, in the sonnet-fest heightens the irony, as a woman's mind expresses itself in the last lines quoted, not a boy's.²²

Rosalynd's disguise as Ganymede, of course, affords much opportunity for dramatic irony and multiple meaning:

it makes me blush, to heare how women should be so
excellent, and pages so vnperfect. (Sig. I^v)

She is an 'vnperfect' page because she is not completely a page. Of course the blush is out of the woman's modesty as well as the boy's. But Lodge is subtle elsewhere too. In Eurinome's 'bearing a browe of Iuorie, a brest of Adamant' (Sig. C2^v), the adamant can signify resolution or magnetic attraction, as it does later when

Lodge observes that 'in stones the Adamant loues iron' (Sig. G4, cf. G4^v). Between 'brest' and 'Adamant' there is the contradiction of softness and hardness, as Eurinome is 'the paragon of comlinesse, but the patterne of crueltie' (Sig. C2).²³

Lodge is often ironic about his character's motives. So the bad brother Saladyne is arrested, 'imboldden with his innocence, hee boldly went with the Herchault vnto the Court' (Sig. E2) - as if he had any choice. On the same page Torismund, 'desirous to possesse such faire reuenues, found iust occasion to quarrell with Saladyne, about the wronges hee proffred to his brother'. In both Torismund and Saladyne apparent innocence or justice is belied by their real motives.

Torismund seems to strain for his heroic parallel to justify his banishment of Rosalynde:

her beautie is so heauenly and deuine, that she
will prooue to me as Helen did to Priam; some one
of the Peeres will ayme at her loue, ende the
marriage, and then in his wifes right attempt the
kingdome. (Sig. D4)

As she is unmarried the fear is ridiculous. But the analogy shows Torismund expecting infidelity as if he were her husband; he is uncomfortably attracted to her, 'fearing least her perfection might be the beginning of his preiudice, and the hope of his fruite ende in the beginning of his blossomes' (Sig. D3^v). When Rosader is tempted to leave Saladyne to the lion he too makes a strained analogy:

Jupiter soonest enioyed Danae, because he came to
her in so rich a shower. (Sig. L2^v)

Ganimede tells Aliena,

I hope my Mistres respects the vertues not the wealth,
and measures the qualities not the substance. Those
dames are like Danae, that like loue in no schape but
in a shower of golde, ... loues eyes looks not so low
as gold, there is no fee to be paid in Cupids Courtes.
(Sig. L2^v)

Rosalind seems to lapse momentarily from his appreciation of virtue, to which Ganymede is atune. In both cases, the infirmity of the man's moral or logical footing is denoted by an analogy that the reader is expected to reject.

Similarly one comes to suspect Alinda/Aliena's desire for male company: 'Tells' is one of the more striking expressions in

Alinda grieved at nothing but that they might have no man in their company: saying, it would be their greatest prejudice in that two women went wandring without either guide or attendant. (Sig. E2)

Aliena onely grieving that they could not so much as meete with a shepheard to discourse them the way to some place where they might make their aboade. (Sig. E2^v)

Alinda in Lodge's version has the bawdy sense that Rosalind delicately reveals as Ganymede in As You Like It. So Lodge's Rosalynd resolves:

I will buy mee a suite, and haue my rapier very handsomely at my side, and if any knaue offer wrong, your page wil shew him the point of his weapon. At this Alinda smiled, (Sig. E2)

presumably because she remembers how her Ganymede is 'vnperfect', his only sword at his side. So too her rebuttal to Ganymede:

You may see (quoth Ganymede) what mad cattell you women bee, whose hearts sometimes are made of Adamant that will touch with no impression; and sometime of waxe that is fit for euerie forme. And I praye you (quoth Aliena) if your robes were off, what mettall are you made of that you are so satyricall against women? Is it not a foule bird that defiles the owne nest? (Sig. E3)

The average page unrobed for bed would not object to women; this page unrobed is a woman. The 'mettall' means both firmness, strength, and metal, linking back to the adamant. It can also mean manhood, sexual potency. The bird analogy recalls the image in Rosalynd's madrigal, 'Within mine eyes he makes his neast He shut mine eyes to keepe you in'. Aliena is reminding Ganymede not only that he is a woman

but a woman in love. . . . Aliena ends their next exchange with another image from Rosalynde's song, the whipping:

Leaue off (quoth Aliena) to taunt thus bitterly, or
 els Ile pul off your pages apparell and whip you (as
Venus doth her wantons) with nettles. (Sig. B4)

Aliena is always aware of what her page lacks to complete 'him'.
 Lodge's 'Celia' is one of the more charming creatures in Euphuism.²⁴

Lodge, then, seems to have recognised the ironic techniques of
 Lyly's Euphuism. But Rosalynde remains a romance which uses ironic
 distancing devices to help to characterise the figures and to help
 to keep their positions in a proper perspective.

Similarly in Euphuus Shadow the irony is not part of Lodge's
 basic intentions in the story, but an important device in
 characterisation.

Here the confusion of voice in the verbs suggests the author's
 view of the attendants who seem to be Philamis's friends:

but as the hungrie sparrow flieth to the full barne,
 the diligent Bee, to the delightfull flower, as the
 raging Woolfe seeks out the ritcheest fould, and the
 carefull Ante the greatest harvest, so Philamis hauing
 much mony, had many attendants. (Sig. B1^v)

The analogies are all of active, aggressive animals, but Philamis is
 in the passive situation, having but not seeking. Behind the
 appearance of loyalty in his attendants, then, is the animal's self-
 interest and appetite. In his parallel to the debate between
Euphuus and Subulus, Lodge's position is clear:

Philamis departed his companie, either loathing to
 answer the rest: or lacking iudgement to conceiue
 the right. (Sig. B4^v)

He does not leave to the reader to distinguish the winner of the
 argument from the holder of the wise position. Still Lodge gives
Athenor a good pun, 'shallow' referring both to the depth of a
 stream and the emptiness of young men. Athenor's 'Item' to all

young Gentlemen' is announced from a man 'who had sounded the streame, and knewe the shallowe, sailed the Sea, and scene the danger.' The verse contains the line 'I know the source and now will teach the shallow' (Sigs. B4^v-C).

Philamis's confusion is properly expressed in a suddle of analogies:

O Philamis who so liueth in Passan, must beare the
stone Smaragdus with the Grifon against the stinging
of Serpents, carrie Garlicke to conquere the Leopard,
learne of the bird Laurus to flie like an Egle, and
floate like a fish. (Sig. B3)

The modern reader does Lodge a disservice if he feels obliged to stifle his comic response to the passage on the grounds of 'historical gap' or 'difference in taste' or 'rhetorical license'. Lyly's Psyllus would have laughed, Falstaff would have laughed, Hamlet would have laughed. They are the true Euphuists, in control over their verbal tricks.

* * *

Lyly's best-known follower was, of course, Robert Greene, but only in Pandosto does Greene aim for irony. Unfortunately the convenience of Greene's name to puns kept his contemporaries from making any thoughtful distinction between his style and Lyly's. Generally Greene just follows the fashion. He rarely uses a conventional phrase, image or analogy, for any purpose other than to fill the space. Never outside Pandosto and Perymedes can we trust him to be exploiting the conventionality of familiar material. There is, simply, no distance between Greene and his Euphuism, no sense that he is aware of his style as an instrument useful in any other than the simplest terms. He writes Euphuisms where Lyly uses Euphuisms. As Dr. N.J. Sanders observes, the pace of Bernardino's

tale shows 'how lightly Greene wore his euphuism':

In Euphuus, the distinctive style of the writing is the very stuff and thought of the book: ... All the tinsel glitter of euphuism ... is imposed upon the subject matter and never organic as it is with Lyly.

In Greene 'we feel that the tricks of euphuism are larded on to a basically rapid narrative style.'²⁵

In Pandosto Greene seems to be having fun with his characters, for once. The shepherds find the abandoned baby with gold. The shepherd debates whether to take both or to leave both, but not whether to take the gold and leave the baby. So Greene's explanation here is rather conventional than apt:

at last the conscientiousness of the coyne overcame him: for what will not the greedy desire of Golde cause a man to doe? (Sig. C4^v)

Greene's touch is more certain in the reaction of the shepherd's wife:

but at last when he shewed her the purse full of gold, she began to simper sweetely, and taking her husband about the neck, kissed him after her homely fashion: saying that she hoped God had seene their want, and now ment to relieue their pouerty, and seeing they could get no children, had sent them this little babe to be their heire. (Sig. D1)

The direction of inheritance is ironic for it is the babe who brings them the gold, the shepherd being 'so poore, as a sheepe was halfe his substaunce' (Sig. C4). Greene even uses parallel images to express the wife's change of mind. At first she threatens to beat her husband, to 'make clubs trusps, if hee brought any bastard brat within her doores', but later: 'Tush...profit is a good hatch before the doore' (Sigs. C4^v, D1.) The second 'doore' recalls the first, and the different attitude.

The wife's suspicion of illegitimacy anticipates Fawnia's later banishment, when she is thought to be Porrus's daughter. Pandosto's lust for Fawnia extends his denial she is his daughter. Her rhetoric here is apt:

No bastard hauke must soare so hie as the Hobbie,
 no Fowle gaze against the Sunne but the Eagle,
 actions wrought against nature reape despight,
 and thoughts aboue Fortune disdaine. (Sig. 14^v)

Her being the shepherd's 'bastard' and not Pandosto's 'bastard' makes her love for Dorastus legal. Nature's 'despight' (which she fears) proves her eventual salvation as she achieves her due. She continues:

Will Eagles catch at Flyes, will Cedars stoupe to
 brambles, or mighty Princes looke at such homely
 trulles.

She intends the 'looke at' as hyperbole, but it becomes literally true to contradict her other analogies. Dorastus falls in love with her at first sight and the rhetorical precedents and parallels become irrelevant. Fawnia is ignorant that her argument relates to herself when she tells Dorastus, who is dressed as a shepherd,

Painted Eagles are pictures, not Eagles, ... rich
 clothing make not princes; nor homely attyre
 beggars ... they are borne poore, and liue to keepe
 sheepe, so this attyre hath not made Dorastus a
 shepherd, but to seeme like a shepherd. (Sig. 15^v)

Dorastus launches into the irrelevant beauty-fades variation on the theme of false appearance.

An omen of Fawnia's success is Greene's confidence in his dedication of the book to Clifford:

Apollo giues oracles as wel to the poore man for
 his mite, as to the rich man for his treasure.
 (Sig. 12)

In the story, Bellaria in her despair takes the opposite view: 'Delphos is sought to by Princes, not beggars' (Sig. 15^v). But for the problem of travel expenses Greene could be setting up an important parallelism here. Considering that the story is about the rejection of false reports over a long period of time, there is an unusual relevance in her proverbs here:

Report is plumed with Times feathers, and Enuie
 oftentimes soundeth Fames trumpet: thy suspected
 adulterie shall fly in the aire, and thy knowne
 vertues shall ly hid in the earth: one Moale
 stayneth a whole face, and what is once spotted
 with Infamy can hardly be worne out with time.

(Sig. B3^v)

Again Bellaria is too pessimistic. Time improves the report made of her, and she is eventually cleared of her fame as strumpet. In 'Moale' there may be a brief reminder of the creature that survives in the earth (as Bellaria's reputation will) - until the next three words define which 'mole' is meant. Between 'trumpet' and 'aire' and between 'earth' and 'Moale' are faint pun-links which suggest a real, unconsciously associating mind.

Generally, though, Greene's irony in Pandosto is the dramatic kind, the characters moving towards illumination but in the meantime speaking in blatant ignorance of their situation. At the same time that Pandosto is Greene's most ironic work it is among his least Euphuistic. His irony here involves situation, not the deceptive use of language.²⁶

Greene is more attentive to language in Perymedes. So he leaves Bradamant after a conventional soliloquy, his 'minde halfe eased with flattering himselfe thus in his follies' (Sig. P4^v). In a song he develops an uncharacteristic possibility of bawdry:

Phillis was wan, she blusht and hung the head,
 The swaine stept to, and cher'd hir with a kisse,
 With faith, with troth, they stroke the matter dead,
 So vsed they when men thought not amisse:

This Loue begun and ended both in one,
Phillis was loued, and she lik't Corydon.

(Sig. B3^v)

Given the sexual possibilities of 'wan/won', 'the head', 'stept to', 'stroke the matter dead', 'vsed', and particularly the 'both in one', it is difficult to heed the poet's warning and not think 'amisse'.²⁷

Usually, though, the wordplay is meaningless:

may not a faythfull friende fric in friendship, and
 freeze in such filthy affection, be feruent in goodnesse,
 and cold in desire (Mamillia I, Sigs. AA^v-B)

He uses proverbial expressions well to characterise abstracts, such as honesty, ruin, fame, experience, and the like. Time is thus 'a bad secretary', 'the sweetest phisition that alloteth a medicine for euery mishap', and 'the mother of mutabilitie' (Euphuus's Censure, Sigs. D4, DA^v, E2). But the individual proverb or pun rarely assumes ironic significance from the larger pattern. Vortymis talks himself into adultery by the use of proverbs (Euphuus's Censure, figs. D3^v-D4) but the abuse of learning is nowhere Greene's central theme.

Greene approaches Lyly's playfulness in the occasional use of words or image for comic effect. So in Philomela:

whether it was that he had an onion in his napkin to
 make him weepe, or that hee had suckt that speciall
 qualitie from his mother to let fall teares when he
 list, I know not: but she perceiuing hee watred his
 plants, began somewhat to pytty his passyons. (Sig. D3)

Philomela with childe to see the contents of the
 Letter, ... (Sig. D3^v)

Philomela is pregnant within fifteen pages so the choice of words for her 'bursting with curiosity' is apt.²⁸

Unfortunately, even in Pandosto and Perymedes the sunken felicities in Greene's Euphuism are so rare - and sunken - that one may suspect him of inconsistency rather than of irony. Modesta asks Mamillia 'whether I should lead my life with abundance of wealth in loathe, or spend my daies with no riches in loue' (Mamillia II, Sigs. N^v-M2), and Mamillia gives the stock wise reply: 'to liue we must follow the aduise of our friends, but to loue our owne fancie'. It is characteristic of Greene that he avoids the real issue here by having Modesta already wealthy:

Then Madame, sith you haue riches which may of a poore
woer make a welthy speeder, wed not for wealth, least
afterward thou repent thine owne follie, but choose one
whose beantie may content thine eyes, and whose vertuous
wisdom may satisfie thy minde, ...

She need not choose between having and eating the marital cake.

Greene seems intent upon the display of proverbial wisdom and a happy ending, not upon the possibility that the two may not cohere.

The difference between Lyly's irony and Greene's is demonstrable in this quotation from one of the more obvious imitations of Lyly,

Euphuus's Censure to Philautus:

Cressida tickled a little with a selfe conceipt of
hir owne wit, willing to let the Troiana know the
phrase of hir speech was as fayre as the fource of
hir face, and that womens tongues perced as deepe
as their eyes. (Sig. B4^v)

The observation is confirmed by the later point:

The Gretians haue such a selfe conceipt in their
wysedome, as they count all Barbarians that are not
lymited within the confines of Greece. (Sig. C1^v)

But in both quotes the irony is partial, for Greene has not established the larger themes to which they would relate for irony to upset them - false beauty and false speech, will betraying the wit, speech false to true sentiment. In the Euphuus the whole verbal fabric is 'placed' by the recurring theme of appearance belying reality and by the obvious extravagance of the author. The irony we find in Greene's Euphuism is sometimes inadvertent inconsistency, sometimes effective and deliberate, but usually just the quotation from the larger ironies of Lyly. So he expects the reader to respond to 'Cressida' with the knowledge that her worth is only superficial; the point is not made in the passage itself or in the subsequent conversation. Greene is writing romances, fictions of plot and event, where Lyly was writing not a plot or adventure story but an 'Anatomy' of wit in the first book and in the second, an example of his hero's gullibility.²⁹

* * *

Gascoigne, Pettie, Lodge, sometimes Greene, all seem to have been aware of the ridiculousness of their euphuistic devices, but only to Pettie and Lyly is this disparity between their high-blown word and their mischievous spirit of central significance. The artificial, grotesque style continued on through Donne of course, as Henry Craik and Winny have pointed out. Elyot himself recognised the fascination with the strange when he promises to give his reader

histories whiche be more straunge, and therefore
I suppose more plessaunt to the reder. (*op.cit.*, p.216)

But in Lyly and Pettie the extravagance and grotesqueness are intended to warn the reader of the author's insincerity.³⁰

Though the metaphor is more apt to Pettie than to Lyly, both euphuists use falsely impressive style to seduce the reader. Nor is it improbable that the parody of a style should anticipate the fullest flowering of the style.

As every development usually ends by parodying itself, and such a parody is a guarantee that this development has outlived itself, so the comic conception is also a moment, in many ways an infinitely correcting moment, in the total illustration of a personality or tendency - Kierkegaard, illuminating the function of the comic blasphemy in the Second Shepherd's Play and Fluellen's Alexander the Pig.

It also applies to Lyly's non-committal display of euphuism. In providing less of an 'Anatomy' than he requires of his reader, Lyly is being a bit more subtle than William Gerdall was in his title, The Adventures of Captain Greenland, 'Written in Imitation of all those Wise, Learned, Witty, and Humorous Authors who either already have, or hereafter may Write in the same Stile and Manner' (London, 1752). But then Lyly was an ironist, not a satirist.³¹

Euphuistic devices are used ironically in the anonymous The
Cobler of Canterbury (1590).

No quoth the Smith, they bee these breechlesse yeomen
that I stand so much in doubt of. (sig. B3)

dealt bee neuer so warily, yet she woulde make him one
of the head men of the parish as well as his neighbours.
(Sig. B3^v)

The Smith's impending cuckoldry makes his allegory appropriate in
that all that is left after the feast on the ram is its horns (sg. B3).

In the following quotation the two proverbs lead from innocence to
adultery:

the Prior welcomed him and intertained him with great
curtesie, kissing the Nurse (as the olde proverbe is)
for the child's sake, and making much of blacke Vulcan
for faire Venus sake. (Sig. B2^v)

That the guest is a blacksmith to be cuckolded makes the second
proverb alive to its context. The Smith, 'a knight of the forked
order' (sig. B4^v), does not marvel that 'my fortune be as forked
as the next' and even swears 'by the holy Roode of Rochester' (sig. C),
the cross becoming a symbol of his having been cuckolded by a Prior.

In the story of Rowland and his abusive lady the author
satirises romantic pretensions. Rowland is going to Cherryhinton
to eat cream when he meets the lady, but she falls short of the
idyllic:

I perceiue that Schollers in loue are like to a Sow
with pig vnder an apple tree, which either hastily
must haue a crab, or else loose their Litter. (sig. F^v)

Her verse reply to the scholar obliquely warns him of the fate of the
'Cuckow' (sig. F2): 'yet must you beare withall'.

Whoever he was, the author belongs to the tradition of ironic
wits, from Chaucer - 'the merriest knaue of all' (sig. K^v) - to Lyly,
whom he claims for a model 'in excellency of stile' and 'so sicient'
in English (sig. K4^v).³²

As one might expect one finds the best ironic euphuism after-lyly in Shakespeare. Falstaff understood the anti-pedantic spirit in euphuism, judging by his famous parody in I Henry IV (II, iv, 393-414). Posing as the reasonstrating king, Falstaff cites the ubiquitous camomile. The analogy is faulty for where the king would advocate discipline and control the camomile - 'the more it is trodden on the faster it grows' - argues the futility of discipline. Falstaff argues for a world without gardeners and chief justices. Only in its sound does the analogy suit the king. So too the remainder of the euphuism in the passage: the bawdy pun in 'hanging of thy nether lip' and 'here lies the point'; the puns on sun and son, of course; the rhetorical 'a question to be asked'; the inevitable pitch that defiles; and his concluding antithesis. Falstaff drops the euphuism in the 'king's' praise of Falstaff (II, iv, 416-26, perhaps to seem more sincere. The intrusion of the real Falstaff into his act is clear in this 'King's' series of antitheses:

Harry, now I do not speak to thee in drink, but in tears; not in pleasure, but in passion; not in words only, but in woes also. (II, iv, 410-12)

Though the 'king' speaks in tears, though, we know that Falstaff is speaking in drink (II, iv, 379-81, 389, 392). So the 'king's' first antithesis is blatantly false to its context; the remaining two antitheses measure the difference between Falstaff and the man he is impersonating.³³

In his most obvious use of euphuism, then, Shakespeare appreciates the ironic pertinence of context. So in Romeo and Juliet a servant enters misquoting some famous euphuisms;

It is written that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets; ... I must to the learned. (I, ii, 38-44)

One's first reaction is to rearrange the nouns to match the proverbs warning against meddling. But in the context of the play the servant's

garbled version is correct. Romeo and Juliet violate the disorderly tradition of their families' feud, so they can be said to be meddling. Indeed Tybalt's reaction to Romeo at the ball is as to a meddler, an intruder. Mercutio keeps the theme in mind with his joke in II, i, 34-38. Romeo, of course, happens to be 'the learned' to whom the servant repairs with his invitation to the Capulets'. In this play meddling - and the medlar - are justified.³⁴

Even where Shakespeare's language is not obviously euphuistic he often qualifies a speaker's rhetoric by the situation. Shylock's famous self-justification is one such case. Read in Bartlett's book of quotations the speech suggests Shakespeare was sympathetic. But read in its scene in the play the speech shows Shylock to be posturing self-unaware.

Shylock's speech begins with his 'To bait fish withal', explaining what Antonio's flesh is good for (III, i, 45). The line is undercut by two veins of irony. First, the fisherman of souls is a Christian image with which the Jew cannot identify. Moreover he is a merchant, dealing in barren metal, investing in the sea but not to profit from its natural produce. Secondly, Shylock's next line anticipates his own trap in Portia's judgement. He has termed Antonio's flesh 'bait' but he goes on to say 'if it will feed nothing else, it will feed my revenge'. Shylock (unaware) predicts he will be caught himself in his trap, by his hunger for Antonio's flesh.

In enumerating his reasons for hating Antonio (II.46-51), Shylock groups his accusations in twos to suggest a reasonable survey of crimes. But the speech is unconvincing. It is repetitions: cooling friends and heating enemies being substantially the same; so too laughing at losses and mocking gains; the economic motif underlies the first three pairs. Even in the third Shylock pairs 'scorned my nation' with 'thwarted my bargains'. He explains Antonio's malice:

and what's his reason? I am a Jew. (1.51) Shylock is misrepresenting Antonio's hatred, for in the scene where Antonio asks for Shylock's loan he berates Shylock for his abuse of friendship, not for his religion. Nor does Shylock charge Antonio with anti-semitism when he faces him (I, iii, 161-24). The lengths to which Antonio goes for his friend Bassanio proves the sincerity of his words.

Shylock's attempt to humanise the Jew is undercut by his own inhumanity. That the Jew has the physical equipment of humanity does not prove him humane (III, i, 51-54). The contrast between human sensitivity and just the human body or form, between life and deadness, is made in his terrible curse:

I would my daughter were dead at my foot, and the
jewels in her ear: would she were hears'd at my
foot, and the ducats in her coffin. (III, i, 80-82)

- this within a page of his claim to humanity. The difference between having blood and having lively, responsive blood is also the point of Solanio's bawdy joke immediately before Shylock's speech (III, i, 31-36). Shylock's 'if you prick us do we not bleed?' proves his physical humanity but not the more important, emotional humanity.

His other claims are lies. Arguing the equivalence of Gentile and Jew Shylock says they are 'fed with the same food' (III, i, 54), but Shylock himself told us otherwise in refusing Bassanio's invitation to dinner (I, iii, 30-34). The other similarities he claims are passive. Christian and Jew are subjected to the same weapons, diseases, seasons, tickling, poison, wrongs. The importance is in their responses, in which the Jew of the play differs radically from the Gentile. Even his 'if you tickle us do we not laugh?' is suspect in the light of what he considers a 'merry bond' (I, iii, 169). They have different senses of humour. Generally Shylock's speech is comic for its evidence of the speaker's self-unawareness. His 'hurt

with same weapons' links to the 'bait-feed' passage to foreshadow his later defeat. And if he draws attention to the bloody consequences of pricking flesh here, all the more just and satisfying that Portia should prick him with that very point later (IV, i, 301-6).

Shylock's 'sympathetic' speech coheres with the comic intention of The Merchant of Venice. Shylock is incapable of love - he defines the range of human affection as 'likes or leathes' (IV, i, 52) - so he is the natural enemy to the friends and lovers of Venice. That he is a Jew is only an extension of his exclusion from the Christian lovers and of his mercantile sense of human values. The friendship Shylock offers Antonio is that of the adder hidden behind the rose. 'This is kind I offer', says Shylock (I, iii, 138) but it is the 'kind' of the beast, of the self-obsessed. Bassanio remarks - in the conditional tense - 'This were kindness' and Shylock completes his false pretence to friendship with Antonio: 'This kindness will I show' (I, iii, 138-30). 'This' and 'show' are severe qualifiers. Antonio's attack is honest, Shylock's loan duplicitous. And in his famous defence of his race Shylock turns his false rhetoric on his audience, attempting to turn Salerio, Salanio, and the theatre audience against Antonio's values of love, friendship, and generosity, greater than oaths or 'words'. Despite the lesson of the caskets, Shylock has very often succeeded.³⁵

As for the ironic use of rhetoric: Shakespeare appears to have followed his teacher's prose as well as his drama. His development as a dramatist was not away from Lyly so much as away from the externals of Lyly's style and towards Lyly's ironic spirit.

Eighteen: Conclusion

One other element vital to our reading of the Euphues seems to have been an accepted principle in the tradition of Euphuistic writing. As Castiglione's Count Lewis insists,

wryting is nothing els, but a maner of speech, that remaineth still after a man hath spoken, or (as it were) an image, or rather the life of the wordes.

And he warns that

wryting keepeth the wordes in store, and referreth them to the judgement of the Reader, and giveth time to examine them deeply. (pp. 50-51)

This attitude lies behind the obvious persona which Pettie adopts, as of course it lies behind the highly conversational style of Nashe. The 'spoken' attitude of the Euphues is an important part of the author's distancing from it. Lyly as surely is writing out a role in the Euphues as he did later in the drama. Indeed his contemporaries' evident inability to distinguish between the author and his style may help to explain his withdrawal to drama. The evidence is certainly that he found drama more expressive of this impersonating spirit than prose fiction, perhaps for this reason, that he was a role-player, a devil's advocate, an ironist.

In the drama we have seen that Lyly's method was basically to develop his characters through processes of parallelism and contrasts, usually beyond the characters' own awareness. Lyly's plays are thus remarkable for their various economy, for the degree to which his main themes pervade even the peripheral action and wordplay. There remains, however, an element of request and instruction in his dramatic addresses to the queen in the plays and particularly in their 'frames', the epilogues and prologues. Here Lyly most clearly shows himself the ironist, always saying a little bit more or even something different than what he seems to be saying.

The subtlety and the ambivalence of his drama confirms that Lyly's intentions were ironic in the Euphuus. His artificially beautiful style and the sophisticated argument of his characters' rhetoric were both offered for rejection by the reader, as of dangerous, false allure. The book is part of the didactic tradition but Lyly in showing the abuse of logic and learning takes the anti-pedagogic view that the human will makes even wit and learning its servant. So the Euphuus embodies that self-rejection which is characteristic of Socratic irony:

the ironist often seems to be denying the possibility of form and order in our human affairs, in a work which actually exemplifies the qualities it denies.

It is not through faith in style but through a disapproval of empty style that Lyly so often becomes laughably extravagant in his characters' Euphuism:

Irony steadily says less than it means if one continues to say less and less of what one means, it inevitably follows that one also says more and more of what one does not mean, until the intensification of understatement results in inversion.

So one of Lyly's uses of irony is to detach himself from the tradition of learning into which he was born by his very name, grandson of the William Lilly, whose grammar book was druzsed into every Elizabethan school-boy.¹

In the Euphuus Lyly undermines didacticism by appearing to be joining it. He satirises learning by his very impressive display of it. One must respect the civilised air with which his anti-pedantry is thus released. Dyson's remark on Swift's irony holds true for Lyly's: he too

enjoyed his control of irony: enjoyed its flexibility, its complex destructiveness, his own easy mastery of it. Clearly, too, he expects his readers to enjoy it. The irony is not only a battle, but a game: a civilised game at that, since irony is by its very nature civilised, presupposing both intelligence, and at least some type of moral awareness.

And so Lyly's second use of irony is as a display of his own genius in this highly demanding game of civilised men. He offers his witty self-awareness, his disengagement, as an alternative kind of sophistication to that merely spoken by his characters.²

Playfulness disappears from Lyly's later irony, until we find in some of his plays and their 'frames' irony used for practical protection. Dyson observes that

To laugh at the terrors of life is in some sense to evade them. To laugh at oneself is to become less vulnerable to the scorn or indifference of others.

Lyly's extravagant bows to his queen have a self-satirical awareness about them that provided insulation against her rebuffs. Yet one must also feel that in the harder tone his irony gives some of his addresses to her, Lyly is enjoying a self-assertion that he would not have been able to give her uncoated with compliment.

Ultimately the ironist can at no point be held responsible for the inferences his audience may draw from his work, however confident the reader, however obvious the conclusion. The ironist sacrifices easy understanding. In return he enjoys the expression of unsafe doubts, the wit of his covertness, and the pleasure of addressing himself to a discriminating reader above lower heads.³

It is as a test of the reader's powers of discrimination, of inferring the otherness of the writer's intention, that Lyly makes his fourth use of irony. Lyly's anti-didacticism finally settles down upon a didactic warning: the dangers of the will, the vulnerability of the mind and its powers. In distinguishing between the Euphuism of Lyly and that uncritical wallowing in it by Hynd and even Greene, one can reapply Coleridge's distinction between Milton's epic imagination, which gives unity by throwing back into the distance, and Shakespeare's dramatic imagination, which brings close. It is in its closeness to the linking, judging,

rejecting reader that Lyly's Euphuism finally finds its real form. It is in its attitude of being here and now that Lyly's euphuism requires the reader to react, that makes the Euphuism a situation of intercourse and test, not a static commitment of the author to a definite (artificial) position.⁴

At its simplest, this irony is demonstrated in Lyly's use of conventional materials in new contexts. So a proverb may have general validity but Lyly will use it in a context where it is invalid, forced to rationalise the speaker's will. The proverb and learning in general is thus considered by Lyly to have no universal validity, always to be qualified by the specific 'now'. So Lyly's irony is not just a game but - its fifth use - the expression of a world view. Irony enables Lyly to define and to reject the definition, to say and to deny, at the same time. It enables him to perceive and to describe a world of inconsistency, surprise, disappointed pretences, without forcing it into false simplicity.⁵

Lyly's sixth use of irony is to express a violence that had no other outlet, given his courtly situation. Professor Hunter has remarked that

Lyly's plays are remarkable in their period for their lack of physical violence His Humanist interests ensured that the contests in his plays were fought out at the level of intellect rather than muscle.

(pp. 116, 118)

But irony is an act of aggression upon the reader inasmuch as it tempts him with an insincere suggestion, a false position, a dangerous gift. The element of sublimated rebellion is particularly true of the pun, where the ambiguous and uncertain intentions of a word are a violation of the punster's unwritten covenant with those who share his language to use it in a clear responsible way. Perhaps it was because she sensed the irony in Lyly, the fact that

he could never quite be wholly trusted or held to his flat 'word', that the queen withheld the rewards which he earnestly claimed. Nor, probably, could he mute his mercurial element even for her, for irony is not just a trick of the writer's trade but a life-style.

Happily, the biographical information and contemporary accounts of his personality confirm our impression of an ironic streak in Lyly. Certainly Wood's report suggests no pedant:

his genie being naturally bent to the pleasant paths of Poetry ... did in a manner neglect Academical studies, yet not so much but that he took the degrees in Arts.

Being his grandfather's 'son' and playful, Lyly was virtually bound to launch his career with a spirited refusal to join the dry academic tradition into which he was born. But his refusal was in the Socratic tradition of mock-approval, pseudo-agreement, attack - in a word - from within.⁶

Finally one must reconsider the claim often made that in his Euphues, 'Lyly's success was too easily won'. It is difficult to judge the success of a work of irony, for its intention is concealment of its aims as such as its aims themselves. The Euphues is a failure in so far as the objects of its ridicule - sophistry, rationalisations, empty learning, self-deception, inconsistency, extreme and unbalanced devotion to a cause or to a prejudice - still occur, even in doctoral theses. The book is a failure to the extent that it has resisted analysis of its author's intentions. But inasmuch as the ironist intends to combine the pleasures of oblique self-expression with the proof that he is at an intellectual advantage over his reader, a seer of other levels, inasmuch as the work of irony is not a statement but a gesture and a trick, the Euphues succeeds.⁷

Notes.

One: Introduction.

1. There were eight editions of the Euphuus in Lyly's lifetime (1554-1606), the tenth in 1636. The Arber edition in 1868 claimed to be the next, but there were editions in 1716 and 1718 under another title (see below.) In 1671 a Dutch translation was published by Hugo Ryckhals in Rotterdam:
 De vermakelijke Historie, Zee-en Landreize van Euphuus, ofte Een Ontleedinge des Vernufts.
 The book is in duodecimo, including in its 580 pages both books of the Euphuus, the second not titled separately. It can be seen in the British Museum. The fame and influence of the book upon both literary and conversational style are evident from the quotations Arber gives of Lyly's contemporaries (pp.13-19). See also Bond, I, 20 and Feuillerat, pp.72-74.
2. C.S. Lewis, English Literature in the Sixteenth Century Excluding Drama, Oxford History of English Literature (Oxford, 1954), pp. 312, 313.
3. So H.J. Massingham: 'No writer in the history of English literature has so reduced the art of writing to a mathematical canon. It is machine-made throughout, and has actually been tabulated in algebraical terms - "As the A is B, so the C is D and the more E is F, the more G is H"' (The Great Tudors, ed. Katharine Garvin, 1935; p.572). Massingham was confident that Lyly 'is one of the very few English writers who has never either at the caprice or just estimation of later generations been raised from the grave. It is certain that he never will be' (p.579). So too John Dover Wilson: 'The wheel of time will never bring Euphuus and Sacharissa "to their own again". They are as dead as the Jacobite cause. And for that reason they are all the more interesting for the literary historian' (Wilson, p.13).
 The sources of Lyly's biography are listed in a note to the conclusion of the thesis.
4. Massingham, p.579. Hunter; p.5. 'Lyly as a dramatist is the first writer since the great medievals whose taste we can trust' (Lewis, op. cit., p.316). The evidence of Lyly's influence upon Shakespeare has been amassed in William Lowes Rushton's pamphlet, Shakespeare's Euphuism (1871), and in Leopold Wurth's Das Wortspiel bei Shakspere, Wiener Beiträge zur Englischen Philologie (Wien and Leipzig, 1895), pp.157-87. See also Bond, I, 150-75; Feuillerat, pp.186-91; John Goodlet, 'Shakespeare's

debt to John Lilly', Englische Studien, V (1882), 356-63; T.R. Gibson, 'Shakespeare and "Euphuos"', The London Magazine, August, 1876, pp.227-33; T.W. Baldwin, Shakespeare's Five-Act Structures (Urbana, Ill., 1947), pp.493-543, 793-95, 802, 814-17; H.R.D. Anders, Shakespeare's Books (New York, 1965), pp.103-7, 131-35; Marco Mincoff, 'Shakespeare and Lyly', SS, XIV (1961), 15-24; and Hunter, pp.298-349. Commentators on Love's Labour's Lost are particularly sensitive to Lyly's precedence.

5. Bond describes Campaspe as 'a pure history without admixture of mythological or allegorical elements'; Mother Bombie as 'a realistic comedy of modern life'; Sapho and Phao, Endimion, and Mydas as 'comedies of Court-life under classical names'; and Gallathea, Love's Metamorphosis and The Woman in the Moone as masque-like 'pastoral comedies, with a purely mythological machinery, and only ... limited share of allegory' (II, 249). Bernard Huppe lumps together Sapho and Phao, Endimion, Love's Metamorphosis, and The Woman in the Moone as 'Court Comedies.' Professor Hunter arranges them according to their techniques of unification, seeking 'to present each play as a separate experience, ... for it is important to notice the variety of Lyly's achievement, and the several integrities of several plays' (Hunter, pp.250-51). Here the plays are treated in the chronological order suggested by E.K. Chambers, The Elizabethan Stage (4 vols., 1923), III, 413-17. Professor Baldwin favours a slightly different chronology but my sense of Lyly's continuing conversation with the queen agrees with his (Five-Act Structure, pp.493-543).
6. For the meanings of 'irony' see Norman Knox, The Word 'Irony' and its Context, 1500-1755 (Durham, North Carolina, 1961). The classical background of the word is summarised by G.C. Sedgewick, Of Irony, Especially in Drama (Toronto, 1948), pp.5-13. George Saintsbury warns of the Greek rhetoricians: 'Sometimes - as in their intense passion for multiplying figures they were always doing - they impoverished it by specialising out. For instance the trick of understatement - meiosis or litotes - is ironic to the core.' So he prefers to describe irony as 'to mean something different from, or additional to, what you ostensibly say'. His essay, 'Irony', is in George Saintsbury: Essays and Papers, The Memorial Volume, ed. Augustus Muir and John W. Oliver (1945), pp. 116-21. To Saintsbury's examples one might add circumlocutio, prosecutio con proverbis, humilis, oenigma, sententia, dubitatio, disinutio, and so on, but there is no point to (negatio).

Quintilian's discussion of irony can be found in Institutio oratorie, translated by H.E. Butler, Loeb Classical Library, 4 vols., (1921, reprinted 1959), IX, ii, 44-53. Irony is 'a brief figure of speech embedded in a straightforward context'

(a 'trope'), 'an entire speech or case presented in language and a tone of voice which conflict with the true situation' (a 'schema'), or 'a man's whole life'. See also Saintsbury, op.cit., pp.120-21. The Shorter Oxford gives as one kind of irony 'a contradictory outcome of events as if in mockery of the promise and fitness of things' (quoted by A.E. Dyson, The Crazy Fabric: Essays in Irony, New York, 1965; p.xii). On dramatic irony as the reduction of the irony of fate to the microcosm of the single work, see Earle Birney, 'English Irony before Chaucer', University of Toronto Quarterly, VI (1937), 538-57. See too Samuel Lee Wolff, The Greek Romances in Elizabethan Prose Fiction (New York, 1912; reprinted 1961), pp.112, 213-17, 389. For a more reserved view see Robert Hillis Goldsmith, Wise Fools in Shakespeare, (East Lansing, Mich., 1955), p.116, n.19.

The 'ironicall occasion' is Nashe's phrase (Works, II, 249). He elsewhere complains that 'Rhetoricians, though they lye neuer so grosely, are but said to have a luxurious phrase, to bee eloquent amplifiers ... or speake by Ironies' (III,120; cf.II, 115). In The Artes of Logike and Retherike (1584) Dudley Fenner discusses 'The mocking speech called an Ironie': 'This mocking Trope is, when one contrarie is signified by another...perceived either by the contrariety of the matter or the manner of vtterance, or both' (Sigs. Di-Di^v). He goes on to describe meiosis and synecdoche.

7. 'Every particular moment has a different meaning within the system than it has outside the system' (Kierkegaard, n.p.66). So Dyson finds the ironist's statement 'complex and oblique', the 'meanings only to be sensed beyond the page' (op. cit., p.x). And Empson: 'Dramatic irony...need only make some point by reminding you of another part of the play' (Some Versions of Pastoral; 1935, Peregrine 1966; pp.56-57). Sedgewick records the 'ancient flirtation between rhetorical irony and allegory' (op.cit., p.6).

On the function of irony in satire see David Worcester, The Art of Satire (Cambridge, Mass., 1940), pp.90-108, and Edgar Johnson, 'Satiric Irony,' Accent, Spring, 1944, pp.159-63.

Dyson stresses the 'test' element in irony. G.H. Cowling lists Chaucer's 'love of trickery' among his influences from the Italian (Chaucer, New York, 1927; p.138). Philip Merlan suggests that 'Plato's philosophy dismisses us cross-examined rather than instructed', in a very good paper, 'Form and Content in Plato's Philosophy', JHI, VII (1947), p.429. J.L. Styan considers drama as a test, demanding the audience to supply the links between plot parallels and parodies (Shakespeare's Stagecraft, Cambridge, 1967; pp.173, 196-98, 216-18, 226-27). Edward Honig considers the connection between irony and allegory, in Dark

Conceit: The Making of Allegory (1959; Galaxy paperback reprint 1966). Allegory, of course, traditionally required an alert and aggressive reader to respond beyond the surface. Cp. A Midsummer Night's Dream, V, 1, 209-13.

See too P.J. Aldus, 'Analogical Probability in Shakespeare's Plays', SQ, VI (1955), 397-414; Hereward T. Price, 'Mirror-Scenes in Shakespeare', Joseph Quincy Adams Memorial Studies (Washington, 1948), ed. McManaway and others, pp.107-11; S.L. Bethell, Shakespeare and the Popular Dramatic Tradition (1944), pp.113-14; G. Wilson Knight, The Sovereign Flower (1958), pp.253-54, and the first essay in his The Wheel of Fire (1949, University Paperbacks reprint 1963), pp.1-16; George Rylands, 'Shakespeare's Poetic Energy', Proceedings of the British Academy, XXXVII (1951), and in the same series G.M. Young on 'Shakespeare and the Terners', XXXIII (1947). Compare S.L. Wolff, p.3.

8. On the objectivity of the ironist see Eleanor N. Hutchens, 'The Identification of Irony', ELH, XXVII (1960), 352-63. Her 'opposite' is unnecessarily extreme in her definition: 'a deliberately receptive act which suggests a conclusion opposite to the real one'; 'the sport of bringing about a conclusion by indicating its opposite' (pp.353-358). She notes the ironist's 'curious detached enjoyment, even in the midst of making a case' (p.363). Irony is 'necessarily the work of an agent (be the agent ever so faintly postulated)' (pp.362-63).

On Shakespeare's irony, see Kierkegaard: 'when Shakespeare relates himself ironically to his work, this is simply in order to let the objective prevail Irony is not present at some particular point in the poem but omnipresent in it, so that the visible irony in the poem is in turn ironically mastered. Thus irony renders both the poem and the poet free' (Kierkegaard, p.336). In 'Shakespeare and His Young Contemporaries', PQ, XLI (1962), 37-57, Hereward T. Price makes a similar point:

Shakespeare's irony is ironical in a double sense. It is the root of his supreme intellectual distinction, of his refusal to see only one aspect of a principle, of his insistence in balancing good against bad ... Obvious irony is not irony at all. The ironical consequence is that we have generations of critics mistaking his irony for bumbling contradiction and berating him for stupidity when in fact his intellect is most active. (p.51)

Compare E.E. Stell, in Shakespeare Studies: Historical and Comparative in Method (New York, 1960), pp.147-86; and Empson, Some Versions of Pastoral, pp.57-59.

Professor T.J.B. Spencer demonstrates that 'As a playwright he

learnt the advantage of representing the meeting of ideas in fair fight He was a Mr. Facing-Bothways' ('The Sophistry of Shakespeare', English Studies Today, IV [1966], pp.79-80. For instances of ironic contrasts between word and deed in Shakespeare's plays see Arthur Gerstner-Hirzel, The Economy of Action and Word in Shakespeare's Plays (Basel, 1957), pp.122-23; and Bertrand Evans's book on 'discrepant awareness', Shakespeare's Comedies, (Oxford, 1960). But see too F.R. Leavis, 'The Criticism of Shakespeare's Late Plays: A Caveat', in The Common Pursuit (1952; Peregrine Books, 1962), p.180.

That irony is the essence of drama is a point made often by Kierkegaard. He quotes Solger, that irony is
 the true basis of all dramatic art and not to be
 excluded even from the philosophical dialogue if
 this is to be properly dramatic.

(Kierkegaard, n.p.261)

Robert Boyes Sharpe bases his study on 'the uniqueness of drama as the ironic art-form'. See Sharpe, Irony in the Drama: An Essay on Impersonation, Shock and Catharsis (Chapel Hill, N.C., 1959), pp. viii, xiv. For the ironic element in the role in dramatic monologue, see Robert Langbaum, The Poetry of Experience, (New York, 1957). See too A.W. Schlegel, A Course of Lectures on Dramatic Art and Literature (trans. John Black, 1846), pp.368-71.

Cesare Pavese claims that 'Dialect and lyrical writing are never mixed by any pre-Shakespearian. Except Lily, who, however, has no irony' (This Business of Living: A Diary: 1935-1950, trans. Alma E. Murch, Consul paperback, 1961, p.143; cf. pp.139-42).

The importance of irony in Lyly's plays has been mentioned by T.W. Craik, 'The Tudor Interlude and Later Elizabethan Drama' and Jocelyn Powell, 'John Lyly and the Language of Play, Stratford-upon-Avon Studies: Elizabethan Theatre, IX (1966), pp.46 and 147-67 respectively, and Hunter, pp.200, 256, 258-59, 293.

And one warning:

irony is the traditional chief contrivance or appliance whereby the critic who does not humbly accept the author's meaning forces upon his his own.

(E.F. Stoll, Art and Artifice in Shakespeare, 1953, University Paperback (1965) p.129.

PART ONE: The Drama

Two: The Plays.

1. 'A moste excellent Comedie of Alexander, Campaspe, and Diogenes. Played before the Queenes Maiestie on twelwe day at night by her Maiesties Children and the Children of Poules' (T.P.), published in 1584, S.R. entry (with Sapho and Phao) for April 12, 1597. Hunter, p.163.

Campaspe is probably Lyly's best-known play. It is his only representation in Dodsley's original collection of old plays (1744) and Isaac Reed's (1780) and the only one Zachary Grey and Thomas Gray refer to in their respective collections of notes on Shakespeare. Dilke added Mother Bombie, Midas, and Endimion (1814-16), Thomas Campbell Mother Bombie (1819, 1841).

2. Ludwig Borinski, 'The Origin of the Euphuistic Novel and Its Significance for Shakespeare', Studies in Honor of T.W. Baldwin, ed. Don Cameron Allen (Urbana, Ill., 1958), p.48. T.W. Baldwin says Campaspe is about Alexander's choice between love and war (Five-Act Structure, pp.496-97), but does not connect the peripheral action to this theme. So too Alice S. Venezky, Pageantry on the Shakespearean Stage (New York, 1951), p.161.

'The play's defect is one of passion. The dramatic opportunity for conflict in Alexander's breast between jealousy and magnanimity is quite missed' (Bond, II, 261, 252).

Hunter, p.161.

Laurens Mills defines the conflict as between love and 'worldly power' (One Soul in Bodies Twain, Bloomington, 1937, p.155).

Wilson found the play a political morality but one 'entirely devoid of any ethical or satirical motive The love of Alexander is certainly unemotional, not to say callous; but possibly the great monarch's equanimity was a veiled tribute to the supposed indifference of the virgin Queen to all matters of Cupid's trade. Between Campaspe and Apelles, however, we have scenes which are imbued, if not vitalised, by passion' (pp.99-101). George P. Baker is typical of many who find the merits of the play 'literary and historical, not dramatic', in his introduction to the play in Representative English Comedies, ed. Charles Mills Gayley (1903), p.272. See also E.C. Pettet, p.66. Lyly's reflection of real human nature through the euphuistic dialogue makes the plays dramatic, the conflict psychological and the characters identifiably human, true-to-life. They may seem to speak a foreign language but Lyly's characters engage the viewer's sympathy and concern nonetheless.

3. The irrelevance of the philosophers is claimed by Bond, (II, 272); Wilson, p.109; Emile Legouis, A History of English Literature: The Middle Ages and the Renaissance (650-1660) (Toronto, 1926), p.250; Felix E. Schelling, Elizabethan Drama 1558-1642, 2 vols. (New York, 1908; 1959), I, 127; George Baker, op.cit., pp.268, 270.

Legouis at least remarks that the jokes of the philosophers' servants 'have a sufficient correspondence with the slaves' masters' (loc. cit.). So too does Ola Elizabeth Winslow, Low Comedy as a Structural element in English Drama: From the Beginnings to 1642 (private edition, Chicago, 1926), p.78. Professor Winslow recognises the burlesque elements in the History of Jacob and Esau and Appius and Virginia (c. 1557 and 1567-8 respectively), but holds Lyly responsible for its 'vogue' and 'deliberate use' (pp.76-77). See also Bond (II, 276) and K. Steinhauser, John Lyly als Dramatiker (Halle, 1884), pp.34-40. On Campaspe see Steinhauser, pp.28-29.

4. Perhaps the critic misses the thematic or verbal links between the by-play and the main plot because he is intent upon finding links in the action. As Lyly's links become less and less subtle, more a matter of action than of theme and wit, the critics become more impressed with his skill in 'unity'. See Bond, (II, 246, 272, 274-78); Winslow, pp.78, 89-91; Clarence Griffin Child, John Lyly and Euphuism, (Erlangen and Leipzig, 1894), p.87. George Baker (op.cit.), pp.270, 272; Legouis, p.252; Doran, Endeavours of Art, p.294; Richard Hosley, 'The Formal Influence of Plautus and Terence', Stratford-Upon-Avon Studies, IX (1966), p.133. See also Harold F. Brooks, 'Two Clowns in a Comedy (to say nothing of the Dog): Speed, Launce (and Crab) in "The Two Gentlemen of Verona"', Essays and Studies, I (1963), 92, 100, and his 'Themes and Structure in The Comedy of Errors', Stratford-Upon-Avon Studies, III (1961), 55-71; A.P. Rossiter, Angel With Horns (1961), pp.274-92; R.M. Alden, 'The Use of Comic Material in The Tragedy of Shakespeare and His Contemporaries', JEGP, XIII (1914), 281-99; the chapter on 'Comic Turns and Dramatic Values' in J.A.B. Somerset's unpublished dissertation at the University of Birmingham, 'The Comic Turn in English Drama, 1470-1616' (1966), especially pp.695-99 on 'comic relief' and pp. 707-8 on thematic relevance; and E.E. Stoll, Art and Artifice in Shakespeare, pp.150-66. Norman Rabkin warns against predisposition to thematic unity, in 'The Double Plot': Notes on the History of a Convention', Renaissance Drama, VII (1964), 35.

Perhaps the best treatment of Lyly's sub-plots is in Hunter, pp.135-40; his comments on Lyly's spatial structure, pp.101, 103; and in passim:

7. **Wit is not for the pages a gloss upon the world reduced to order by the magnanimous spirit, but a means of survival in a world of harsh compulsions.** (p.230)
- They supply a woman's eye view of the heroic and courtly world of the main plot; the two taken together may incline us to accept the world of royal artifice, where artifice could hardly deceive us. (p.229)

Thomas B. Stroup remarks on the social spectrum found in Lyly's plays, in Microcosmos: The Shape of the Elizabethan Play (Kentucky, 1965), p.154. In connection with the last quotation see Patricia Russell, 'Romantic Narrative Plays: 1570-1590', Stratford-upon-Avon Studies, IX (1966), pp.110, 112, 124. Jeffrey (pp.73-91) is typically plot-centred.

5. Alexander is wise and humane from the outset, aware by instinct that people are not property:

Thebes is rased, the people not racked, towers
throwne down, bodies not thrust aside. (I, i, 4-5)

Parmenio implies both material and human conquests in his 'profit is ioyned with honour' (I, i, 27), the priority given to the material. When the captives and the spoils are brought in Parmenio remarks, 'behold the spoiles & prisoners!' (I, i, 26), but Alexander shows a more humane sense of priority: 'Clitus, are these prisoners? of whence these spoiles?' (I, i, 58). The two things he learns in the play are that Campaspe and Apelles love each other and that Alexander himself is not free to love or able to command love.

See Jocelyn Powell, pp.163-64; Venezky, pp.40-41. On the general's need for gentleness see Ruth Kelsey, The Doctrine of the English Gentleman in the Sixteenth Century (Urbana, Ill., 1929), pp. 79-82.

6. The danger - and the phrase for it - has been suggested in lectures by Professor T.J.B. Spencer. Baker is insensitive to the subtle changes Lyly makes in his material and the patterns of imagery and theme the borrowed material usually forms:

Lyly's position toward his work is like that of the early writers of chronicle history plays. He does not depend on selecting the most characteristic situations and speeches, on supplying missing motives, on unification of material which history has passed down in somewhat disordered fashion. (op. cit., p.270)

7. The cedar is an emblem of royalty in Endimion, II, i, 93-95. It was also 'proverbially ambitious', as Rosamund Tuve points out in Allegorical Imagery: Some Medieval Books and Their Posterity (Princeton, 1966), p.10, quoting Spenser's 'Februarie' and Fable 35 of the Dialogues of Creatures Moralised. Of course it would only be 'ambitious' in someone aspiring to the power or dignity of royalty. Relevant to this and to the following note is J.D. Hurrell's observation that it was a convention of action in disguise romances that a person of high rank could successfully assume disguise of lower ranks, but not a person of low rank disguise of a higher. (op. cit., p.162).

8. Hephestion's point is confirmed by Alexander's first words to Apelles:

But here cometh Apelles: how now Apelles, is Venus face yet finished? (II, ii, 155-56)

Here they discuss Campaspe's portrait:

Alex. Is it nothing about Venus?

Apel. No, but some thing about Venus. (V, iv, 79-81)

Campaspe puts it this way:

O Apelles, thy love cometh from the heart, but

Alexanders from the mouth. (IV, iv, 20-21)

The difference between love from the heart and love from the mouth is the difference between courting - the submission of the lover to the lady - and commanding, forcing the lady to the lover's will. Apelles's love for Campaspe is felt and unspoken, Alexander's love decreed.

On the distinction between heart and mouth/tongue see Endimion, II, ii, 6-8, and John L. Harrison, 'The Convention of Heart and Tongue and the Meaning of Measure for Measure', SQ, V (1954), 1-10.

Lyly's characterisation, then, dramatises Castiglione's 'I believe Apelles conceived a farre greater joye in beholding the beautie of Campaspe, than did Alexander' (pp.81-82), but see Hunter, p.161, for a contrary view. In his Boke of the Gouverneur Sir Thomas Elyot advised, 'The auncient Ciuilians do saye iustyce is a wille perpetuall and constaunt, whiche gyueth to euery man his right' (1531, Everyman edition, 1937, p.195). Alexander's giving Campaspe to Apelles is in this context as well as due to his

final perception that he should not stoop to compete in love, and this completes the earlier perception that he should not compete in philosophy or painting: self-knowledge is the final key to royal superiority. (Hunter, pp.165-66)

Alexander was proverbially ashamed to be good at music. He may not permit himself the refined sensibility that comes with opting

for love in the choice between love and honour (See Clifford Leech, Shakespeare's Tragedies, 1957, p.199; Douglas Sedge, 'Social and Ethical Concerns in Caroline Drama', unpublished doctoral dissertation at the University of Birmingham, 1966, p.144). But he must also help the lovers get together. In this context Alexander's generosity is more instructive to Queen Elizabeth, famed patron of virginity among her ladies, than immediately appears (see J. Bond, II, 553, 570-71). Alexander's generosity has two elements: he refrains from commanding Campaspe's love; and he gives her to Apelles. George Baker finds satiric intention in Lyly's 'fearless ... portrayal before the Queen of the artist's contempt for royal assumption of knowledge' in III, iv (op. cit., p.274). The fearlessness is there but Baker misplaces it.

9. On the animal emblems at Elizabeth's court see Anthony G. Petti, 'Beasts and Politics in Elizabethan Literature', Essays and Studies, I (1963), 68-90. On the emblematic tradition see W. Schrickx, Shakespeare's Early Contemporaries (Antwerp, 1956), pp.9-12; G. Pellegrini, 'Symbols and Significances' SS (1964), espec. p.180; Jeffrey, p.67; William Meredith Carroll, Animal Conventions in English Renaissance Non-Religious Prose (1550-1600), (New York, 1954). For an example of the practice parodied, see Agnes M.C. Latham, 'Satire on Literary Themes and Modes in Nashe's "Unfortunate Traveller"', English Studies, I (1948), p.92. Carroll discusses the Eagle emblem and the sparrow on pp.101-2 and 116 respectively. The sparrow lives but a year for his lechery (Nashe, II, 225). The sparrow is one of Lyly's emblems for love in the embroidery scene in Mother Bombie, I, iii, 119-27.
10. In Apelles's love song the girl is once named 'Compasse' but this is likely a printing error (Six Court Comedies, ed. Blount, Sig. 18^v).
11. A speech Plutarch gives Alexander in rejecting gold (Bond, II, 544-45), Lyly gives his Alexander in rejecting the philosophers' way of life for his own:
- Hephestion: It is better to haue in your courte a wise man, then in your ground a golden mine. Therefore would I leaue war, to studie wisdom, were I Alexander.
- Alexander: So would I, were I Hephestion. But come, let vs go and giue release, as I promised, to our Theban thralles. (I, iii, 99-105)

Hephestion's first sentence assimilates the context from Plutarch. Alexander's second sentence shows him balancing power and mercy. In the dramatis personae Alexander is listed as King of Macedon.

Compare the significance of Rome and Egypt in Antony and Cleopatra (Bethell, pp.120-23).

Fleay identified Lyly with Diogenes (Bond, II, 550).

14. Wil Baker suggests Diogenes would have carried his tub onstage with him, then crawled in to be 'uncovered' (op. cit., p.300, n.1; but cf. p.314, n.5).

15. C.F. Tucker Brooke favours a trap door to thrust him up when required (The Tudor Drama [Cambridge, Mass., 1917], pp. 173, 432). But W.J. Lawrence argues convincingly for a multiple-setting stage, in 'Music and Song in the Elizabethan Theatre', The Elizabethan Playhouse and Other Studies, (Stratford-upon-Avon, 1912), pp.75-96. See Bethell, pp.14-15, and Doran, Endeavors of Art, p.286. The multiple setting would have served the ironic dramatist in suggesting as physically present - even if concealed by curtains - the relevant areas of remoter events, of which the characters but not the audience were unaware.

On the use of height for dramatic emphasis see Styau, pp.24-27.

12. Lyly juxtaposes the line to Diogenes's 'Vnlearn to couet', which is what Alexander does with regard to Campaspe. In Diogenes Laertius the quip and the confession have no particular context but are separate. See Hunter, p.21, for a relevant quotation from Erasmus.

13. Both Price (op. cit., p.41) and Hosley (op. cit., p.137) consider Campaspe to be an aggressive, campaigning female, but surely Timoclea serves to set off her passivity and submissiveness. As Aristotle tells the audience,

We are all here ready to be commanded, & glad we are that we are commanded: ... (I, iii, 64-65)

See Hunter, p.165, on the mutual enhancement of 'admirable humility in love' and 'royal command in love'. The theme has a political point as well as a romantic one. Baker considers the abandonment of Timoclea as a sign of the dramatist's coldness, 'for in Plutarch she has all the requisites of the heroine in a Beaumont and Fletcher play' (op. cit., p.269), and 'that Lyly planned as he wrote' (p.270). But see Hunter, pp.125-26, and Bond, II, 307, 542. T.W. Baldwin suggests Lyly added Timoclea to his source in Pliny 'to show the kind of woman with whom Alexander ought to fall in love' (Five-Act Structure, p.498). But Hephestion is as biased as Lais. In Marlowe's Edward II his relationship with Alexander

is in suspicious company:

The mightiest kings have had their minions,
Great Alexander loud Ephestion,
The conquering Hercules for Hilar wept,
And for Patroclus sterne Achilles droopt. (11.684-87).

14. Wilson, p.121.

15. See Tamotsu Kurose, 'Rhetorical Use of "Jupiter" in Medieval and Elizabethan Literature,' *Anglica*, V (March 1964), pp.1-34; F.S. Boas, *Aspects of Classical Legend and History in Shakespeare*, *Proceedings of the British Academy*, XXIX (1943), p.5; and T.W. Baldwin, *Shakespeare's Five-Act Structure*, pp. 554-55. The example of the rapist gods is also rejected in *Gallathea*, I, i, 88-91; II, ii, 1, 18-21; *Midas* I, i, 77-79; II, i, 13-20; IV, ii, 25-30, etc. Cp. G.C. Moore Smith, 'Lyly, Greene, and Shakespeare', *NQ*, December 14, 1907, 451.

16. There is a comic 'distancing' of Alexander from his subjects in his scene with the beggar Crysus and Diogenes:

Crysus. Alexander, King Alexander, giue a poore Cynick
a great.

Alex. It is not for a king to giue a great.

Crysus. Then giue me a talent.

Alex. It is not for a beggar to aske for a talent.
A waye! (III, iv, 49-52)

For Alexander's inability to be the traditional lover, compare two lines by Apelles. The first replies to Campaspe's question about Venus:

How is she hired: by praier, by sacrifice, or bribe?

Apelles. By praier, sacrifice, and bribes. (III, iii, 34-35)

And awed by the power of his rival: 'For what is it that kinges cannot obtaine by praiers, threates and promises?' (III, v, 30-31). The first item in the lists set up the parallel, but the next two terms contrast the lover and the commander. The Euphuista, the formal periodic rhetoric, is functional. That the king may not enjoy the normal pleasures of life lends an ironic weight to Psyllus's banter with Apelles about the king being 'no body... no meane body' (III, v, 9-10). So too in Pettie's *Pallace*, sig. Oii, and *Gallathea*, III, i, lll (but see Hunter p.341: the combining of 'no' and 'body' restricts the meaning).

To convey the gap between subject and king, and also not to show Alexander in any embarrassed position, Lyly keeps Campaspe and the king from meeting between the first and last scenes. For an unreasonable complaint, see Price, *op. cit.*, p.41. Lyly

implies more than he shows. He anticipates Shakespeare's creation of drama 'by the invention of pattern, by the consistent alternation of likeness and difference, a rhyme or rhythm seen in all his plays' (Ibid., p.50).

17. The play was published in 1584.

In both plays the royal figure is from the outset in full control over himself. Alexander delays his war against Persia but is confident he can control his passion:

doubt not but Alexander can, when he wil, throw
affections as farre from him as he can cowardise.
(III, iv, 43-44)

The momentary weakenings in Alexander and Sapho suggest the power of the force they overcome, so that in showing them briefly in love Lyly emphasizes the power of their wills in overcoming love.

On the allegorical import of Sapho and Phao, see Huppe, pp. 97-98; Feuillerat, pp.108-18; Bond, II, 363-68; Hunter, pp. 167-77; and Marion Jones, 'The Court and the Dramatists', Stratford-upon-Avon Studies, IX, (1966), 178-80. Sapho was one of the legendary good women. So Lodge in A Margarite of America calls Elizabeth Cooke Hoby Russell the English Sapho. See Carroll Camden, The Elizabethan Woman (1952), pp.55, 57. The name may relate to the Greek sophrosynē, signifying temperance, prudence, and in particular self-control, self-mastery (see Kierkegaard, pp.363, 426).

18. On the Renaissance attitude towards predestination and the individual will, see Don Cameron Allen, The Star-Crossed Renaissance (Durham, N.C., 1941), p.160, and the same author's 'Science and Invention in Greene's Prose', PMLA, LIII (1938), 1017: though the stars had influence over man's humors and could sway his disposition, man by means of his reason and freewill could thwart their evil and cultivate the good.

In his book Professor Allen discusses 'the purely rhetorical use of astrological lore' (p.159) and cites as evidence that there is no necessity in the stars, All's Well That Ends Well (I,i,231-34) and Gallathea (p.183 of Allen). On the tradition of planetary competition for mortal influence see Bond's note (II, 245). Warren D. Smith argues that the Elizabethan and Jacobean church held abandonment to the non-physical influences of the stars and planets to be sacrilegious and treasonable. See his 'The Elizabethan Rejection of Judicial Astrology and Shakespeare's Practice', SQ, IX (1958), pp.171-72, where he lists the ironic use of predestination conventions, to show the characters'

21. limited self-knowledge.

for Greene then is rhetorical:

Unfortunate Samela born to mishaps, and forepointed
to sinister fortunes. (Menaphon, 1589, sig. K2)

Desire is the daughter of destinie, and the simpathe
of affections is forepointed by the starres.

(Philomela, 1592, sig. C1)

There is no clue in either case that the author is dissociated from his speaker's viewpoint. Pettie in his Petite Pallace differs:

The Astronomers are of this opinion, that the Planets
haue prebeminence ouer vs, and that the Starres stir vs
vp to al our enterprises: but I am rather settled into
this sentence, that not the Planets, but our passions
haue the chiefe place in vs, and that our owne deesyres,
not the destines, driue vs to al our doynges. (Sig.Eiii^v)

Although there is a difference between god and planet, both were supernatural, mysterious alternatives to will power.

19. Boas remarks that in Shakespeare's plays Cupid 'personifies love not so much in its sensuous as in its capricious, mischief-making aspects Venus, in contrast with her son, is the embodiment of sensual love', Aspects of Classical Legend, pp.8-9). On Shakespeare's comic treatment of Venus see Rufus Putney, 'Venus Agonistes', University of Colorado Studies (Series in Language and Literature, No.4; July, 1953), 52-66.

M.C. Bradbrook complains that

Lyly's was an artificial world; ... The Venus of Lyly may, like Shakespeare's fall in love with a fair boy (Sapho and Phao), but she remains a voice only, a speaking part undefined by sympathy, in a series of rhetorical statements. ... Venus in Lyly always represents lust. ('Beasts and Gods: Greene's

Groats-worth of Witte and the Social Purpose of Venus and Adonis', ES, XV [1962/], 69-70).

One can assume Lyly intended the audience to remain distanced from his Venus, their human sympathy directed mainly at her rival, Sapho/Elizabeth. Venus is made more real in The Woman in the Moone and a respectable woman in Loves Metamorphosis. See Huppe, pp. 97-99 and Mincoff, p.16.

20. Lyly often plays on the fair and foul contrast: II, i, 6-7; II, iv, 69-70; IV, iv, 7-8; etc.

21. More specifically, the characters try to pass on the blame for their plight. Here Cupid and Venus are comically unresponsive:

Cupid. My mother bad me draw mine arrow to ye head.
Sapho. Venus, why didst thou proue so hateful?
Venus. Cupid tooke a wrong shafte.
Sapho. O Cupid too unkinde, to make me so kind, that
 almost I transgresse the modestie of my kinde.
Cupid. I was blind, and could not see mine arrow.
 (IV, i, 5-10)

There is a comic version of the self-projection theme when the smith Calypho 'proves' the scholar Molus to be a smith (II, iii, 83-85). 'Then will I say thou art a scholler': Molus promises (II, iii, 79) to admire the smith's wit but also to reply in kind. Criticus finds the subsequent argument devilish. Similarly Telusa, who is in love, suspects others of loving (Gallathea, II, i, 42-45). See too Pettie's Pallace, Sigs. 01^v, Si; Euphues (I, 195/353; II, 18/19-26); Loves Metamorphosis, II, i, 50-60; III, i, 23-25; and Midas, III, iii, 70. Gascoigne introduces his 'Steele Glas':

every wight, will haue a looking glasse
 To see himselfe, yet so he seeth him not:
 Yea shall I say? a glasse of common glasse,
 Which glistreth bright, and shewes a seemely shew,
 Is not enough. (Works, II, 147)

And Bacon in Novus Organum, XLI:

the human understanding is like a false mirror,
 which, receiving rays irregularly, distorts and
 discolours the nature of things by mingling its
 own nature with it.

(The Philosophical Works of Francis Bacon, ed.

J.M. Robertson, 1905, p.264)

In Edwards's Damon and Pithias (1571) we have a good example of a character projecting his own nature upon his physical environment:

Damon. But mee thinkes, this is a pleasant Citie,
 The Seate is good, and yet not stronge,
 and that is great pitie.

Carisophvs. I am safe, he is myne owne.

Damon. The Ayre subtle and fine, the people should
 be wittie ... (Sig. Cii^v)

Earlier Carisophus found himself distrusted:

The pitcher goeth so longe to the water, that he
 cometh home broken.

My credite is crackte where I am knowne.

The disjunction of form and content makes Manes's definition of a 'quip' ironic. The context has the opposite effect (i.e. making witty, apt) in Pope's famous 'bad' line of verse in his Essay on Criticism: 'When ten low words oft creep in one dull line.' Irony lies in the working of context.

On the Elizabethans' training in rhetoric see T.W. Baldwin, William Shakespeare's Small Latine and Lesse Greeke (Urbana, Ill., 2 vols., 1944); Gladys Willcock, 'Shakespeare and Elizabethan English', ES, VII (1954), 12-24, and Shakespeare as Critic of Language (1934); W.G. Crane, Mit and Rhetoric in the Renaissance (New York, 1937); Hardin Craig, The Enchanted Glass (Oxford, 1935; third edition, 1952), Chapter VII; Kelsø, pp.130-48; Madeleine Doran, Endeavors of Art, Chapter II; Donald Leman Clark, 'Ancient Rhetoric and English Renaissance Literature', SQ, XI (1951), 195-204.

Gerstner-Hirzel (p.21) points out that Shakespeare uses the term 'rhetoric' in a positive sense only twice (Passionate Pilgrim, 29; Love's Labors Lost, IV, iii, 60: both are suspicious) and more often is contemptuous (Sonnets 10, 82; Love's Labors Lost, II, 229; III, 64; IV, iii, 239; V, i, 45; and Taming of the Shrew, I, i, 35). On the seductive powers of rhetoric see Clark, p.203, and Spencer, op. cit., pp.180-184, for examples of Shakespeare's sophistry. On the rhetorical influence upon drama, see Dorothy C. Hockey, 'A World of Rhetoric in Richard II', SQ, XV (1964), 179-91, and Jonas Barish, 'The Spanish Tragedy, or The Pleasures and Perils of Rhetoric', Stratford-upon-Avon Studies, IX, (1966), 58-85. A longer appreciation of the objective debate in drama is The Rhetoric of Tragedy by Charles Osborne McDonald, (Boston, 1966). McDonald details the sophistic antilogistic element, including the ornamentation of Lyly's euphuism (p.91). For the varieties of sophistry recognised by the rhetoricians see Sister Miriam Joseph, Shakespeare's Use of the Arts of Language (New York, 1947), pp. 365-75.

25. Sybilla's speech is quoted 'straight' by Camden, p.72, and David Lloyd Stevenson, The Love-Game Comedy (New York, 1946), p.166. Legouis (p.250) finds her similar to Shakespeare's Rosalind.

On Lyly's 'frequent emphasis on the swift transformation of physical beauty into ugliness and loathsomeness' see E.C. Pettet, Shakespeare and the Romance Tradition (1949), pp.48-49; Pettet also details the romantic conventionalism in Lyly (pp.41-6). I suggest the significant difference between Lyly's two most prominent hags - Sybilla and Dipsas - is that Dipsas has no pretensions to an amorous life, while Sybilla dreams on in the face of her decrepitude.

Sybilla's debt to Ovid has been pointed out - no conclusions drawn - by W.P. Mustard, 'Notes on John Lyly's Plays,' *SP*, XXII (1925), 267. Her tone and imagery can be contrasted to Drayton's Sonnet VIII (1599), 'There's nothing grieves me', (*Works*, II, 314). See Stevenson, p.139.

On Lyly's debt to Ovid for plot lines and even phrases see Bond (I, 157; II, 244-46, 364, 420; III, 9, 109, 291-92), Feuillerat, pp. 267-69, 316-17, and especially Appendix C, pp. 583-98; and M.P. Tilley, 'Euphues and Ovid's Heroical Epistles', *MLN*, XLV (1930), 301-8. Ovid was certainly of immense influence upon English literature, but it was as a source of phrase and topic that he was 'the favorite of the Renaissance' (Douglas Bush, *Mythology and the Renaissance Tradition in English Poetry* [New York, 1957], p.74). See Stevenson, Chapters II, III; and Edward Kennard Rand, *Ovid and His Influence* (New York, 1928), for his influence upon the Renaissance. Ovid's influence upon medieval love literature is discussed in Stevenson, Ch.II; Bush, p.77; Rand, pp.150-53.

But Ovid was not a respectable source of morality. So Gosson disparages of the 'amorous schoolmaster' (in Smith, I, 367), and Nashe charges him with obscenity and whoredom (*Works*, I,30;III,277). Greene calls 'That lasciuious Poet Ouid ... the foe to womankind' (*Mamillia II*, Sig. LV) and often associates him with 'chaos' or with 'giuing dishonest precepts of lust and lecherie, corrupting youth with the expense of time' (*Farewell to Folly*, Sigs. C3, F4^v, cf. H3^v, L2; Sig. G2^v).

The irony, the author's detachment from his speaker, is doubled when the Ovidian morals are spoken by a woman, tripled when the woman is a hag, a living proof of the emptiness of the Ovidian values. Lucilla, of course, is another of Lyly's speakers undercut by her faith in Ovid, 'the foe to womankind'. It is as Ganymede that Rosalind gives similar advice to Orlando, and in the spirit of play, not pathetic urgency. The enlightened Philautus considers that to fall 'from Paule to Ouid' is to forsake 'Gods blessing to sit in a warme Sunne' (II, 93/33-36).

T.W. Baldwin suggests that the grotesque roles of Diogenes in his tub in *Campaspe* and Sybilla in her cave were written for the same comic actor in Lyly's company of boys (*Five-Act Structure*, pp.498-99). J.A.B. Somerset (in 'The Comic Turn in English Drama: 1470-1616,' unpublished doctoral dissertation at the University of Birmingham, 1966; p.732) suggests that the comic scene II, iii, emphasizes the length of Phao's journey from Sapho to Sybilla. The two women are poles apart morally as well as in terms of power and geography.

For a Sybilla story involving a different kind of waste see William Painter, *The Palace of Pleasure*, (1566), Sigs.Ni^v-Nii.

26. In Euphues, I, 281-82, there is a typical example of the moral teachings that warn against such seducers as Sybilla. Sybilla's advice is improper even within the conventions of love, for she counsels insincerity and inconstancy. This Cupid does not do in his speech - Loves Metamorphosis (IV, i, 115-23)- cited by Bond as a parallel to Sybilla (III, 517). So Sybilla is more like Maquerelle in Marston's The Malcontent than like Cupid or Rosalind. She is often inconsistent:

Loose al thy time to keepe time with her.

Be not pinned alwaies on her sleeues, (II, iv, 89, 97)

Looke pale, and learne to be leane, that who so seeth thee, may say, the Gentleman is in loue.

In thy loue be secrete. (II, iv, 98-100, 113)

Sybilla's aging is a reflection upon Venus's way of life, for the goddess also decays (IV, ii, 19-23). Here Sybilla's words can be turned to warn against the falseness of her argument:

Venus cofers, though they bee hollow, neuer sound,
& when they seeme emptiest, they are fullest.

White siluer draweth black lines, and sweete wordes will
breede sharpe tormentes. (II, iv, 114-15, 125-26)

Gascoigne earlier introduced a

Sibilla she

of future chaunce and after happ,

foreshewing what shalbe. ('The Princely Pleasures at
Kenilworth Castle', Works, II, 91)

It is in flesh that Lyly's Sybilla foreshows what happens to those who follow her way of life, rather than in word. Dyson observes a similar irony in Huxley:

In portraying the unsuccessful painter Old Lypiatt, he undermines creative energy itself by putting its aspirations and pretensions into the mouth of a failure. (op.cit., p.169)

27. On Lyly's dreams see Hunter, pp.174-77, 185-86; and Huppé, p.104.

Mercutio doubts the hidden significance of dreams (I, iv, 96-98) and so does Nashe (Works, I, 361-62), but the emblematic dream was as well as a literary convention often held to disclose extraordinary truths. See Pettie, Pallace, Sig.NI^v. See too Dieter Mehl, The Elizabethan Dumb Show (1965), p.25 on Endimion's dream, pp.86-87, 99-100; and T.W. Baldwin, Five-Act Structure, pp.500-502, 521-24.

28. So Baker complains that 'As a rule his figures are types rather than man-sided human beings. Nor are his types always self-consistent' (op. cit., p.271). So too the TLS review of Feuillerat (May 12, 1910, p.169). Bond finds Lyly 'more successful in his grasp of the general features of classes than in his realisation of individuals' (II, 280). So too Wilson, pp.123, 137; Child, p.84; Nevill Coghill, Shakespeare's Professional Skills (Cambridge, 1904), pp.131-32; M.C. Bradbrook, Shakespeare and Elizabethan Poetry, (1951, Peregrine 1964), pp. 46-47; H.N. Hillebrand, The Child Actors, (Urbana, Ill., 1926), II, 263-64; and Pettet:

'like so much romantic literature Lyly's are never penetrating in their psychology or moral implications, never preoccupied with human suffering, never bitter, sharply satirical, socially reformative, brutal, or realistic.' (op. cit., p.41)

On the dramatic use of rhetoric in the renaissance see A.B. Sackton, Rhetoric as a Dramatic Language in Ben Jonson (New York, 1948); B.A. Foakes, 'The Player's Passion: Some Notes on Elizabethan Psychology and Acting', Essays and Studies, VII (1954), 66-67; L.C. Knights, Drama and Society in the Age of Jonson (1937; Peregrine reprint, 1962), Ch. VI; and especially Madeleine Doran, Endeavors of Art, Chapters III, IX, and X, where the Renaissance concerns for verisimilitude and for rhetorical flourish are accommodated to each other.

29. Gallathea was published with Endimion and Midas in 1591. There is a Stationers Register Entry for 'A Commoedie of Titirus and Galathea' for April 1, 1585. Chambers placed composition between 1584 and 1588.

On the sea and sailor symbolism, see D.B. Quinn, 'Sailors and the Sea,' SS XVII (1964) Shakespeare in his Own Age, 21-36, particularly p.36; G. Wilson Knight, The Shakespearean Tempest (1932, 3rd edition, 1960), where the significance of the storm and music imagery for Shakespeare is generally true for Lyly. Far less satisfying is the historical explanation given by Robert Halston Cawley, Unpathed Waters: Studies in the Influence of the Voyagers on Elizabethan Literature (Princeton, N.J., 1940), particularly pp.178-80.

That the plots are unconnected in Gallathea is the complaint of both Bond (II, 419; cf. II, 275) and W.W. Greg, Pastoral Poetry and Pastoral Drama (1906), p.229. Legouis complains of 'excess of symmetry' and that Lyly in the comic scenes

merely amused himself by playing variations on the theme of love. (p.251)

T.W. Baldwin omits the Raffe sub-plot from his summary of the play in Shakespeare's Five-Act Structure, (pp.509-11) except for a passing reference to 'The comic element' (p.510). As a result he finds the play a debate between love and chastity (pp.209-12), with neither of which the servant scenes - a third of the play - are concerned. Madeleine Doran dismisses the play as 'a pretty myth of love and metamorphosis' (Endeavors of Art, p.315.) So too Somerset, pp.552-54.

M.J. Harley points out that in the Eighteenth Century Benjamin Victor plagiarised Gallathea for his romance, The Sacrifice ('The Eighteenth-Century Interest in English Drama Before 1640 Outside Shakespeare', Unpublished M.A. Dissertation for the University of Birmingham, 1962; p.367). Victor apologises that 'This very juvenile performance was written so long ago, that I have forgot from whence it was taken' (Original Letters, Dramatic Pieces, and Poems, 3 vols., 1776; II, 285.) The Sacrifice or, Cupid's Vagaries: A Musical Mask has a Lucilla and a Phillida escaping sacrifice by disguising themselves as Lucio and as 'Silvio the constant' respectively. Lyly's scenes with the gods are included but not the business involving the servants. As a result Victor's play lacks completely the dimension of serious thought we find in Lyly's. It probably deserves his apology in the advertisement that 'alas! in this refined, improved age, a very chaste Pastoral Romance could stand no chance of success, but with the juvenile reader' (Works, II, 285).

Victor elsewhere shows that his only reservation about borrowing plots, characters, or even speeches from other plays is that in some cases, notably Shakespeare's, tampering is unnecessary. See The History of the Theatres of London and Dublin From the Year 1750 to the present time (2 vols., 1761), I, 92; II, 166-67.

30. The Elizabethan theory of degree is discussed in E.M.W.Tillyard, The Elizabethan World Picture (1948); Theodore Spencer, Shakespeare and the Nature of Man (New York, 1942); Arthur O. Lovejoy, The Great Chain of Being (Cambridge, Mass., 1936); M.M. Reese, Shakespeare, his World and Work (1953), Chapter 12. See too Pope's Essay on Man, Epistle I, ll. 235-46, for a poetic statement of the principle in the Eighteenth Century, Davies's Orchestra for an Elizabethan verse statement. Especially see Marion Jones, pp.184-85.

'Neptune cannot be over-reached by Swaines', the god resolves to prove (II, i, 21-22). Cf. IV, i, 44-45; V, iii, 11.

31. G. Wilson Knight, 'Lyly', RES, XV (1938), 161. The paper is abbreviated in Shakespeare's Contemporaries, ed. Max Bluestone and

Norman Rabkin (Daglewood Cliffs, N.J., 1961, second printing, 1964), pp. 19-21.

30. The pun on metal and mettle is inescapable, the meanings of the two words being themselves so similar; 'metal' is always metaphoric for 'mettle', make-up.

32. Compare the mariner's image for foolish aspiration: 'Thou art wise from the crowne of thy heade vpwards; seeke you new fortunes nowe, I will followe mine side' (I, iv, 29-30). Raffe's two usages of 'flye' - first as a power to be eagerly sought, then as escape (II, iii, 128; III, iii, 3) - connect to suggest the over-reacher's disappointment.

33. Wilhelm Creizenach takes Lyly to be deriding the alchemists, in The English Drama in the Age of Shakespeare (translated by Cecile Hugon, Philadelphia and London, 1916), p.113, as does Frank W. Chandler, The Literature of Hocusery (2 vols. Boston and New York, 1907), I, p.232.

Knight, though, suggests in the astronomer's fall 'a humour playing around the philosophic ... a big simplicity breaking through a slight complexity' ('Lyly', p.163). Don Cameron Allen suggests Lyly may have had another motive:

The astrologer deceived and prospered; the literary man labored and starved. The success of the rascally astrologer burdened the literary man's sense of distributive justice. (The Star-Crossed Renaissance, p.188)

See Richard Hosley, p.142, on the Latin comic tradition of the fake occultist, the negromante or astrologo or alchymista. Dr. Somerset suggests a comic incongruity of an astronomer and an astrologer in Lincolnshire (pp.577-78).

34. I, ii, 5 ff. The nyaph is unnamed (cf. Bond, II, 565), but by her teasing tone and in a verbal parallel (III, iv, 96) she seems to reveal herself to be Eurota. More credit to Lyly's consistent characterisation, even at the fringe.

35. On Lyly's love conversations see Robert Y. Turner, 'Some Dialogues of Love in Lyly's Comedies', ELH, XXIX (1962), 276-88.

Language has often been suggested as a theme of a play. See Barish on The Spanish Tragedy (op. cit.); James L. Calderwood, 'Love's Labour's Lost: A Wantoning with Words', SEL, V (1965), 317-32; Paul A. Jorgenson, Redeeming Shakespeare's Words (Berkeley, Cal., 1962), particularly his chapter on Hamlet; and John Paterson, 'The Word in Hamlet', SQ, II (1951), 47-55.

36. Hunter quotes the passage to exemplify Lyly's use of wit-combat to reveal 'the delicacy of virginal sensations about love' (p.202). Greg quotes it with the following comment:

At times one is almost tempted to imagine that Lyly is laughing in his sleeve, but as soon as he feels an eye upon him, his face would again do credit to a judge.

(Pastoral Poetry and Pastoral Drama, p.299)

Wurth also quotes it (p.189). It is one of the few Euphuistic analogies that Victor keeps in his version (op. cit., II, 309). In the interests of originality, though, he gives it to his 'Phillida' and has her begin: 'They say there is a tree...'

'Tylos' is the Greek word for knob, something hard, so Lyly's implication might be the insubstantiality of physical love, the 'carnal', lust. Phillida, not as bright as Gallathea, misses the point.

One might speculate that Gallathea wins the sex-change. She is the more aggressive. Eurota loves her 'by the eares' while Telusa loves Phillida 'by the eyes', as Bond points out (II, 285). They respond with different vigour to Diana's order. Phillida says 'I am willing to go' but Gallathea, 'I must if you commaunde' (II, i, 61, 65). Gallathea is more eager to fulfil her duty. Phillida objects to her disguise out of embarrassment more than out of a sense of duty (I, iii, 17-19). Gallathea also has both the title of the play and the epilogue.

In Phillida's last speech in the passage quoted, the first 'I' should be omitted or taken as 'Aye'.

37. On role-consciousness on the Elizabethan stage, see Anne Righter, Shakespeare and the Idea of the Play (1962), pp.95-96.

'Among Shakespeare's contemporaries "tragedy" was perhaps the favourite among these ambiguous terms.'

Shakespeare's characters tend to regard 'tragedy' as a thing witnessed rather than read. They associate it with words like 'scene' and 'actor', rather than with fateful narrative of the type of Lydgate's Fall of Princes. (p.91).

Throughout Lyly's disguise plays is, of course, 'the fact that life imitates the drama' (ibid., p.90; cf. p.86).

38. Jocelyn Powell quotes Hoebe as an example of Lyly's 'cornucopia of the mind...the great powers of the imagination - suggestion' (op. cit., p.167). But there is an element of ridicule in Lyly's scene that sets it apart from the simple playfulness and self-consciousness in the rhetoric of the heroines (See Powell, pp. 164-65). Victor has no equivalent to Hoebe.

39. Chambers places the composition of Endimion in 1588. Feuillerat (p.576) and Bond (III, 10) suggest an earlier date, but see H.N. Hillebrand, The Child Actors; I, 141.
- On the Allegory in Endimion see N.J. Halpin, 'Oberon's Vision in the Midsummer-Night's Dream, Illustrated by a Comparison with Lyly's Endymion', (Transactions of the Shakespeare Society, 1843); Feuillerat, pp.143-90; Bond, I, 46; III, 8-10, 81-103; F.W.Long, 'The Purport of Lyly's Endimion', PMLA, XXIV (1909), 164-84, and Lyly's Endimion: An Addendum', MP, VIII (1910-11), 599-605; Josephine Waters Bennett, 'Oxford and Endimion', PMLA, LVII (1942), 354-69; Huppé, 102-6; H.D. Gray, 'A Possible interpretation of Lyly's Endimion', Anglia, XXXIX (1916), 181-200; Steinhauser, p.21; and Hunter, pp.185-90.
- Professor Hunter well advises defining the artistic pattern of the play or the role of its parts, rather than its historical identities. Of course the historical similarities to people and events at court would have given its initial performances ironic piquancy. Professor Gray's contribution helpfully charts the various identifications (p.197). F.S. Boas doubts the allegorical content altogether, An Introduction to Tudor Drama (Oxford, 1935), pp.89-90. An unusual interpretation is suggested in The Foot-steps of Shakspeare; or a Ramble with the Early Dramatists (John Russell Smith pub., 1862); pp.91-99. The author - identified by Feuillerat as Robert Cartwright (p.103) - suggests Cynthia is Elizabeth, of course, but Eumenides is 'unmistakably John Lyly, the satirical wit' and Endimion is Shakespeare. Tophas is Marlowe, a dull wit and a flat scholar, for 'the two larks or wrens are of course the two parts of Tamburlaine' (p.95). Corsites is Greene. The author goes on to find political allegory in Sapho and Phao, Campaspe, but even in Gallathea, where the girls are England and Scotland armed and uniting under King James to resist the Spanish invasion (pp.102-3). Shakespeare satirised Lyly in Sir Nathaniel in Love's Labours Lost, but Lyly avenged himself by making Shakespeare Midas (pp.103, 105). I think not.
40. See Hunter, p.193, for a different view. See particularly Cynthia/Elizabeth's promise of a favour in IV, iii, 79-82.
41. On Tophas's descent from the Plautine Miles Gloriosus see Daniel C. Boughner, 'The Background of Lyly's Tophas', PMLA, LIV (1939), 967-73; A.W. Plumstead, 'Satirical Parody in Moister Doister: A reinterpretation', SP, LX (1963), 141-54; Richard Hesley, 141; Pettet, p.39 n.1; and Doran, Endeavors of Art, p.158. For his Italian relatives see Jeffrey, pp.98-102. See also Castiglione, pp.97, 99.

42. Tophas is called a 'parody', 'burlesque', 'caricature' (or any other term which implies a satirical move against the serious romance of Endimion) in Wilson, p.108; Huppé, p.107; Pettet, p.50; Stevenson, p.161; Doran, Endeavors of Art; p.290; see too Hans Walter Gabler, Zur Funktion Dramatischer und Literarischer Parodie im Elisabethanischen Drama (Reinheim, 1966), pp.20-29, and Styran, p.209. T.W. Baldwin (Five-Act Structure, pp.516, 527) claims Lyly added Sir Tophas ('parodying Endimion') for no other reason than to complete the five-couple structure he supposedly had used in Loves Metamorphosis. For a warning against such speculation see Wilson Knight, The Wheel of Fire, pp.6-15. Dr. Somerset suggests Tophas's 'behaviour parallels that of Endimion on the level of ridiculous farce' (op. cit., p.595, n.66).
43. Mehl, p.87.
The love for Cynthia and for Somele is 'for moone shine in the water' (II, ii, 2-3); see Mother Bombie, V, iii, 111-12 for disparaging of the same image), for Idea, where Tophas, 'a formal fellow' in several senses of the word (II, ii, 55), is for the flesh. Similarly the materialist in Midas admits 'I had rather have the earthen guttes, then the Moones braines' (I, i, 88-89), and in 1.53 of that scene, 'She hath the cares of a Want', both famine and the earth-bound mole are suggested by 'Want'.
Goodlet's word, 'parallel', is better than 'parody' or 'burlesque' because it suggests that Tophas's way of life and love is an alternative to Endimion's, not a satirical comment upon it; but he too finds Tophas 'imitative'. See 'Shakespeare's Debt to John Lyly', Englische Studien, V (1882), 360. Dipsas and the Moon-Lady are, of course, both enchantresses, the latter natural and the former artificial, imitative in a sense. See Jocelyn Powell, pp.158-59.
44. Unlike Tophas Eumenides has a limited imagination (I, i, 19-20) so he takes Endimion's lover-like worship of Cynthia to be on the way to blasphemy. Endimion has the imagination, instinct, or idealistic faith to see Cynthia's invisible, underlying constancy (I, i, 31-39; op. cit. III, iv, 155-57). Through the contrast with Tophas and Eumenides Endimion can get away with the phrases and aspiring attitude condemned in Gallathea. He complains that Eumenides's 'thoughts neuer grew higher then the crowne of thy head', and his 'fortunes...creepe on the earth' (I, i, 70-71, 73-74). The servants parody these terms in I, iii, 1 and Tophas in II, ii, 100-101. Tophas's 'imagination' is really inability to evaluate what he sees - it is a blindness in I, iii, 17-22 - while Eumenides can only evaluate what he sees. Because she has a power greater than common sense Cynthia corrects Pythagoras, who only knows 'the naturall reasons' of things (IV, iii, 55).

45. For a French parallel to Dipsas's description, see Ferrand, quoted by J.B. Bushborough, The Little World of Man (1952), p.32. Still Tophas's comic lyric is not too far from the more conventional imagery in Tellus's self-description (I, ii, 19-24). See too Sidney's verses in praise of Nopsa in the Arcadia (Works, I, 21). Lisle C. John supplies a 'Table of Conceits' in The Elizabethan Sonnet Sequences (New York, 1938), 195-96. On a similar work by Donne see J.M. Leishman, The Monarch of Wit (1951), p.79, for an Italian source. Margaret Schlauch traces the praise of Dipsas back to John Grange's Golden Aphroditis (Antecedents of the English Novel: 1400-1600, Warsaw, 1963; pp.185-86).

I see Tophas as a large man, played by either a large boy or even by an adult, on this point siding with Professor Harbage, 'Love's Labours Lost and the Early Shakespeare', PQ, XV (1964), 34; E.E. Stoll, From Shakespeare to Joyce (New York, 1944), p.516; and in his Shakespeare Studies, p.428, n.43; though against Professor Hunter, pp.237-58. The large figure would be the more comic chasing wrens and rabbits; a boy would be amusing but not ridiculous, and would not be pretentious in his ill-fitting armour, just comic. The beard reference Professor Hunter cites is funny only if the beard is late, that is, if the figure is a grown man. A young boy courting the old hag would not be as ridiculous as a grown man, and his explanation of his passion would be admired as wit, in the tradition of the false encomium, not the mixture of comic image and misplaced value that it is in an adult Tophas. Then, too, Tophas is 'all masse', his love and his soldiery both really matters of appetite (V, ii, 7-18; III, iii, 92-106, etc.). Chaucer's Tophas is sporting, Lyly's hungry (see Bond, III, 502-4). Even the animals he refers to are small and unwittingly sexual, such as hares, mutton, squirrels (on Udall's, see Plumstead, p.145, n.13). Schlauch remarks on the comic effect of the 'fundamental incongruity between ostensible form and actual content' (op. cit., p.80). So too Creizenach on the comic contrast between page and soldier (p.310).

See A.H. Sackton, 'The Paradoxical Encomium in Elizabethan Drama', University of Texas Studies in English, XXVIII (1949), 83-104; and C.O. McDonald, The Rhetoric of Tragedy, p. 91 et passim.

46. Two traditions merge in 'Dipsas'. First, there is Greene's serpent Hydaspis, which gives man insatiable thirst. Its use is detailed by Dr. Stanley Wells in his edition of Perymedes (p.177); see too Dickenson's Greene in Concept (1598), Sig. B3^v, and Carroll, p.99. Greene may have taken it from Batman vpon Bartholome (1582), Bk.xviii, ch.37, where its victims die

of thirst. Secondly, *Dipsas* is the name of a bawd in Ovid's *Amores* (I, 8, 2), 'so named because she has never been sober to see the dawn' (translation by R.G. Howarth, 'Dipsas in Lyly and Marston,' *NQ*, July 9, 1938, pp.24-25). Marston's Malevole calls the bawd Maquerelle 'Dipsas' and 'olde Cole', probably with Lyly's woman in mind more than Ovid's. Both as bawd and as thirst-giving serpent *Dipsas* arouses the appetites of Tophas. 'Dipsas' also occurs in Spenser. But the name of Lyly's bawd came out of Ovid or Spenser only as 'Prufrock' came off a furniture van in Boston - historically. (Or as Harry Levin tell us in 'Shakespeare's Nomenclature', as 'Dickens borrowed his Pickwick from a sign on a passing van': Too many versions spoil the story). Its poetic aptness is larger and more basic than its literal source. So, for that matter, 'Tophas' is punned on and woven into image and pun patterns to make it descriptive and associative, not just a borrowed label. Mustard traces Bagon back to Bagous in Ovid (*op. cit.*), but again it is the 'bag' in her name which signifies her appeal to Tophas's taste. For a parallel to *Dipsas*'s 'bagges' see Jeffrey, pp.100-1.

Puns on 'ass' are common, of course. Middleton plays on Aeneas, any-ass, in *The Boaring Girl*, III, ii, 69, and so Falstaff worth his sack would wonder where to accent his address to Pistol, 'O base Assyrian knight' (*2 Henry IV*, V, iii, 100). Dogberry's 'auspicious' is 'aspicious' (*Much Ado*, III, v, 30). Nashe (?) toys with 'Asse-trologie' and 'Assetronomie' (*Works*, III, 381, 379). He is probably as disparaging in his reference to the Poet Accius, who was so lowe and so slender that he was faine to put lead into his shoes for feare the winde shoulde blew him into another Countrie.

(*Works*, I, 322)

For in the context lightness stands for an easy writing style. Gabriel Harvey is cursed as
 a lumpish, leaden heeld letter dawber, my stile with
 treading in thy classic steps, is growne as beanie
 gated.

The Accius could be a heavy (constipated), plodding writer. The ass was a proverbially dumb animal (Carroll, p.92), but the word could also refer to the posterior.

See Leonard Forster, 'The Symbolic Vowel in *ass*, *bastard*, *Catholic* and others', *English Studies*, XXX (1949), 86-91. Behind the word lurks the tradition of the Feast of the Ass, on which see Kierkegaard, p.270.

47. Tophas is also earth-bound at V, ii, 108-111. Epi remarks 'Hee hath taken his thoughts a hole lower' (III, iii, 82). 'Lusters' are distinguished from lovers in III, iv, 39. Cp. 'the

soule of his foete' in IV, ii, 32, which suggests the only 'soul' he has is his 'sole' i.e. that he has a 'soul' in sound only.

Stooping or bending was often emblematic of a return to the earth. So Guazzo:

age naturally maketh them crooked and stooping towardes the grounde, to the ende they may thinke to returne from whence they came. (Bk. II, p.174)

So too in Marlowe's Faustus and Chaucer's pardoner's tale. Of course, Tophas can sink no lower than wedding a tree, earth-rooted. The heroism is to Endimion, who early is confident that his 'fall; though it be desperate, yet shall it come by daring', (I, i, 74-75). Tophas can dare only harmless, unchallenging animals or loves. He can not even claim Nashe's 'kilcow' (Works, I, 176/21). Cp. the cowardly Captain Lust in the Triall of Treasure (1567).

48. Endimion was often considered 'lunatic' in the negative sense. So in Greene's Euphues's Censure to Philautus, 'Endimion was counted but too rash, in falling in loue with Luna, ... poare not so longe at thy booke, that thou forget domesticall affayres' Sig.14). See too Masillia II (1593), Sigs. N3, 03.

Here the comic by-play involves the dignity of serving (being tied to) the moon (source of tides):

Epi. ...you know it is sayd, the tide tarieth no man.

San. True.

Epi. A monstrous lye; for I was tide two houres, and tarried for one to vnlose mee.

Dar. Alas poore Epi.

Epi. Poore? No, no, you base conceited slaues, I am a most complyt Gentleman, although I bee in disgrace with sir Tophas. (IV, ii, 9-15)

The moon and tides are linked in I, i, 36-39. Moon-terms, 'wax' and 'wane', applied to mortals help to draw moon and man to the same level of existence. So Endimion 'waxed olde' (V, i, 69) until Cynthia's kiss.

49. For a contrary view on both plays, see Hunter, pp.238, 316, on Endimion, and the same writer's New Arden edition of All's Well that Ends Well. I agree with Schlegel, pp.148-49 and William Eapson, Some Versions of Pastoral, p.31. See Doran, Endeavors of Art, p.292.

50. On this play Boas agrees with the finders of allegory (An Introduction to Tudor Drama, (p.90). See Halpin, p.104; Bond, III, 109-10; Feuillerat, pp.197-202; Baldwin, Five-Act Structure, pp.534-38; etc. Bond calls the play 'a satire on

the greed, ambition, and obstinate stupidity' of Philip of Spain (I, 47), but Schelling strikes a preferable balance: the play, 'dares allusions, none too covert, to international politics' (I, 127). Nash's *Pierce Penniless* may be alluding to Lyly's play when he declares Philip of Spain 'not content to bee the God of gold' (Works, I, 134/23). Legouis (p.231) and Bond (II, 260) complain the play lacks unity, but again the play is unified as poetry where it may fail to be unified if taken as merely an allegory. Stevenson finds it a 'study of avarice, probably an allegory of Philip of Spain' (p.156, n.31). But see Hunter, p.325. To explain disunity Michael R. Best suggests the play was composed in stages ('A Theory of the Literary Genetics of Lyly's *Midas*', RES, XVII [1966], 133-40).

Hillebrand, p.141, and Bond (III, 110) place the composition between May and November, 1589. Madeleine Doran considers *Midas* Lyly's last play (*Endeavors of Art*, pp.286-87).

51. Motto's comic blabbering is a comic extension of *Midas*'s first error, which is not just greed but thoughtless, extravagant wording. Bacchus sets the style (I, i, 5-12).

On the tradition of foolish counsellors see Shanti Padhi, 'Sixteenth Century "Courtesy" - Literature in Relation to Tudor Drama', unpublished doctoral dissertation at the University of Birmingham, 1963, pp.279-80. Dr. Padhi calls *Midas* 'a satire upon the megalomania of greed and conquest', with *Martius* 'an elaborate caricature of a soldier's burly truculence' (p.315; cf. 357-58). In *Midas and Campaspe* 'The man of action is forever at loggerheads with the emotionalist and dreamer' (p.330). Dr. Padhi collects evidence of a widespread anti-war feeling in Renaissance England (pp.314-27), contrary to the militarist spirit defined by G.G. Langsam, *Martial Books and Tudor Verse* (New York, 1951), Chapter I.

Midas's three counsellors are all undermined by Lyly's irony. *Eristus* in II, i, 51-53 is contradicted by II, i, 3-6. *Martius* gloats of military success in terms of crowns opposed to 'drosse' (II, i, 54-57), but is attacked by *Sophronia* in II, i, 84-81 and III, i, 14-15, and by *Midas* in V, iii, 160-62. Yet the advisors' arguments in I, i, are convincing set-pieces of rhetoric, individually convincing. *Mellacrites* has *Martius*'s and *Eristus*'s values himself (I, i, 38-69, partic. 11.54-57), so that he is to be dismissed with the others when he claims he can say 'Nothing, but that these two have said nothing' (1.38). There is an ironic foreshadowing in *Mellacrites*'s

Such vertue is there in golde, that being bred in the
barrennest ground, and troden vnder foote, it mounteth
to sit on Princes heads. (I, i, 63-65)

The barren breeding is not just miraculous paradox but a reminder of the unnatural value of gold. Here Mellacrites anticipates the judgment scene and Midas's two errors:

In the council of the gods, was not Anubis with his long nose of gold, preferred before Neptunes, whose status was but brasse? And Aesculapius more honored for his golden beard, then Apollo for his sweet harmonic? (I, i, 66-69)

The advisers' reasons contain their own refutation.

52. So Midas worries 'least desiring things above my reach, I be fiered with Phaeton; or against nature, I be drowned with Icarus (I, i, 15-17). Here his 'fiered' combines 'fier' (proud; 'above my reach') with 'fire', the cause with the punishment, implying the punishment is due. The ideas of pride and 'fire' were close enough for the double meanings to emerge from any context of ambition or rebellion, such as Hotspur's. Edwin Greenlaw says the bear was Oxford's emblem (Studies in Spenser's Historical Allegory, Baltimore, 1932; p.112).

The 'ouerioyed', of course, can mean beyond measure. 'The essence of dramatic irony is that a character should speak (or act) truer than he knows' (Bethell, p.133). Midas's kindred spirit, Pen, uses 'fierie' in IV, i, 45 similarly.

53. The humility of the shepherds is intended to contrast to the king's lack of humility, his basic flaw. Greg (Pastoral Poetry and Pastoral Drama, n.p.225) says they 'represent the common people, introduced to comment on the actions of the king'. Like Midas, though, the shepherds are victimized by the supernatural when they divulge the king's secret in the presence of the reeds: Amyntas warns 'speak softlie, for these reedes may haue eares, and heare vs' but Coryn trusts his senses too far: 'Nay, let them haue tongues too, wee haue eyes to see that they haue none' (IV, ii, 18-23). Ovid's barber plants the words for the reeds to babble. Lyly's change suggests again casual confidence undermined by supernatural powers, i.e. tragic irony. On Lyly's variations on Ovid see Bond, II, 109. Cf. Best, op. cit., p.135.

The songs will be discussed later. Music is one example of the judgement necessary in a ruler, according to Eliot in his Gouernour, p.132. See W.J. Lawrence, pp.75-96; Kelson, pp. 161-62; Gretchen L. Finney, 'Music: a Book of Knowledge in Renaissance England', SR, VI (1959), p.37; and Bruce Pattison, Music and Poetry of the English Renaissance (1948), for the education in and significance of music. By Pythagorean theory

the good man was in harmony with the universal order whose cosmic expression was the music of the spheres, while

The man that hath no music in himself

...is fit for treasons, stratagems, and spoils.

(Merchant of Venice, V, i, 83-85).

53. See Pattison, pp.1-2; and Tommy Ruth Waldo and T.W. Herbert, 'Musical Terms in The Taming of the Shrew', SQ, X (1959), 189-90. Licio and Petulus parody the theme of harmony and hierarchy in I,ii.
54. Cp. III, i, 4-6, where heads turned to lead or led by gold, are 'debased' by greed. Cp. I, i, 43-45; II, i, 42; III, i, 28; IV, ii, 10; IV, iv, 30; V, iii, 88; Loves Metamorphosis, III, ii, 27, and Euphues, I, 291/23-34).
 In Midas's rejection of Martius -
 thy councill hath shed as much blood as would make
 another sea (III, i, 82-83)
 - the 'sea' would sound as 'see' from the stage, recalling the blind justice of I, i, 90-94 and joining the other references to insensitivity and ignorance. Cp. D.C. Allen, 'A Note on Lyly's Midas', MLN, LXI (1946), 503.
55. Beards signified wisdom because they signified age, perhaps. See Mother Bombie, I, iii, 72-75; As You Like It, II, vii, 155; Coriolanus, II, i, 83; Hamlet's references to Polonius's beard, where there is age without wisdom (II, ii, 197-200, 493-94); and The Pilgrimage to Parnassus, ll.7-12. But Midas's beard is 'a badge of haire' in Licio's puns (III, ii, 25-26), not of wisdom. Cp. III, ii, 118-19, and Bond's note, III, 529.
 The stealing of the beard follows Edwards's Grieme (Damon and Pithias, Sigs. F4^v-G1), where there is also the impression given of a generally untrustworthy society.
56. T.W. Craik, 'The Tudor Interlude', p.47.
 Chambers dates Mother Bombie between 1587 and 1590. S.R. enters on June 18, 1594, 'A booke intituled mother Bumbye beinge an enterlude'. See Feuillerat, p.578, for the argument on points of style that it follows Midas.
 Greg dismisses the play as 'nothing but a comedy of low life' (Pastoral Poetry & Pastoral Drama, p.225, n.1), but see Schelling, I, 127-28. Miss Bradbrook calls Mother Bombie 'much the most developed of Lyly's plays' (Shakespeare and Elizabethan Poetry, p.223, n.22); I call it his simplest.
 Jeffrey, p.113, argues 'Mother Bombie is entirely unessential and could well have been left out without any loss', not even 'a connecting link between the different plots'. Bond calls the

persuasive visionary 'otiose' (II, 245); T.W. Baldwin calls her 'a wholly superfluous piece of atmosphere' (Five-Act Structure, p.530). Compare the radial centrality of Erastus in Peele's Old Wives' Tale (1591-94).

57. K.T. Rowe, 'Romantic Love and Parental Authority in Sidney's Arcadia', University of Michigan Contributions in Modern Philology, April, 1947, No.4, p.2, argues that sixteenth century literature generally supported the parents' choice in their children's marriage. Sedge, p.109, agrees, citing the 'great pains to justify this disobedience' when the author's sympathies are with the young. The traditional ethic was strong. For contrary evidence see A.M. Leggatt, 'English Citizen Comedy: 1585-1625', Unpublished doctoral dissertation for the University of Birmingham, 1965, pp.226-28, et passim.
T.W. Baldwin suggests Memphis was performed by the same actor who played Midas, both figures being avaricious old men (Five-Act Structure, p.538).
58. Cp. Robert P. Miller, 'Venus, Adonis, and the Horses', ELH, XIX (1952), 249-64, and A.H. King, 'Some Notes on Ambiguity in Henry IV Pt.I,' Studia Neophilologica, XIV (1941-42), pp.173-76.
59. Chambers places The Woman in the Moone between 1590 and 1595. Feuillerat dates it 1593-94, suggesting that its misogyny led to Elizabeth's overthwarts of Lyly's fortune and his 1595 letter to her (pp.232, 380). Baker and Bond also date it after 1590, but Goodlet (p.357) and Steinhauser (p.11) take it to be Lyly's first play, rather than just his first verse play.
60. On the misogynic tradition, see G.R. Swst, Literature and the Pulpit in Medieval England (Cambridge, 1933), pp.386-96; Robert Brustein, 'The Monstrous Regiment of Women': Sources for the Satiric View of the Court Lady in English Drama', Renaissance and Modern Essays, ed. G.R. Hibbard (1966), 35-50; Greg (Pastoral Poetry and Pastoral Drama, p.232), Craig (p.78), Legouis (p.251), and Jeffrey (p.74), take the play as a satire against women, Lawrence Babb as 'a semi-serious lesson on the influence which the various planets have on feminine personality (nearly all of it bad influence)', in the Elizabethan Malady, p.124. But see Hunter, pp.219-20. Stevenson (p.169) finds the shepherds too bad for a misogynic play, and prefers 'a study of the contrasts between the idealised pretensions of lovers' desires and the dismal realisation'. Tucker Brocke finds it 'in noteworthy contrast to the author's usual cringing attitude to the other sex' (p.179), but see Pettet, p.47. Hereward T. Price maintains that 'Lyly does not like women. Against this idea of woman and love Shakespeare fought with all his strength'. He finds here Shakespeare's contempt for Lyly. Shakespeare's comedy is about the necessity of loving rightly and fully and with all one's

heart. He attacks everywhere the 'denial of love'.

('Shakespeare and his Young Contemporaries', pp.40-54).

- a strange inconsistency from a commentator on irony. But then, Price does not mention Love's Metamorphosis. Lyly nowhere denies love. At most he generates sympathy for those who are unable or unfree to love.

Further there is compliment in attention, as any woman knows. See The Woman in the Moone, III, ii, 208; Gallathea, epilogue 11.1-2; I, ii, 12-13; IV, ii, 73-74 (contra. Bond, II, 572).

See Catherine A. Ackerman, 'John Lyly and Fashionable Platonism in Caroline Poetry', Lock Haven Bulletin, 1961, No.3, pp.19-23.

I have not read Friedrich Dannenberg, Das Erbe Platons in England bis zur Bildung Lylys (Berlin, 1932).

61. Pandora is responsible for her weaknesses. We have already cited Professor Allen's remark on 'the purely rhetorical use of astrological lore'. In any case woman is satirised for her deficiencies, whatever their cause. Robert Y. Turner suggests: it seems as if playwrights or audiences, conditioned by the habit of the moralities, could not rest assured that the characters' thoughts without an external correlative were dramatically sufficient to motivate action.

('The Causal Induction in Some Elizabethan Plays',
SP, LX (1963), 187)

Still, Bamborough observes that assertions of independence of the planets is often placed in the mouths of wilful villains such as Edmund and Iago (pp.79-80). Lyly's Jupiter, moreover, does make Pandora's excuses (II, i, 77-78). She is particularly sympathetic under Saturn's influence (the first; I, i, 171-76; cf. II, i, 224-25).

The physical presence of Pandora's influences, even those in her future, 'makes the play essentially undramatic', claims Miss Jeffrey, (p.74). As we remarked about the multiple settings on the stage of Campaspe, however, the device makes the irony of fate concrete.

62. The queen is Pandora in Warner's Albion (Bond, III, 535; cf. See Peullerat, p.233). Her identification with Cythia was more common. Raleigh's poetry offers several examples of the moon-goddess commanding the 'Water'. See our discussion of Endimion above.

Chambers denies the allegory of Endimion:

If Lyly had meant half of what they suggest, he would have ruined his career in her service at the outset. (III, 415).

There are two replies. Lyly evidently did fall into the Queen's suspicion. The other-statement of allegory makes alternative always possible - one difference between fable and history and between allegory and polemic.

Goodlet argues the vain queen could have avoided accepting the satire by identifying only in part (p.35). On the Queen's careful dissociation from the common aspects of womanhood see Camden, p.270, and two papers by J.E. Phillips Jr., 'The Background of Spenser's Attitude toward Women Rulers', *HLQ*, V (1941), 5-32, and 'The Woman Ruler in Spenser's Faerie Queene', *HLQ*, VI (1942), 211-34. Euphues declares her superior to any man (II, 323/2-4), where women were traditionally inferior.

Huppé (p.113) and Knight ('Lyly', p.157) compare Lyly's Pandora to Shakespeare's Cleopatra. Pandora's deficiencies not only are justified by their attractiveness, but they justify the foolish scrambling by the men to win her. Bethell finds Cleopatra elevated by 'poetic paradox' (p.125).

Paul Parnell's comment upon Loves Metamorphosis is even more true of The Woman in the Moone: it must be read 'with an unpedantic and slightly wayward imagination':

Lyly's playful use of allegory simply will not yield to the sober, formal analysis one might use in explaining a morality play. For one thing, the dramatist is interested in representing real people with human foibles at the same time that he embodies abstract ideas in a few dominant traits. This means that at one time a character will be presented symbolically, at another realistically.

(op. cit., p.2)

63. Chambers dates Loves Metamorphosis in 1589-90. Hillebrand (p.140), Baker, ed. Endimion, (p.xcvi) and Bond (III, 295) take its allusion to Gallathea to suggest it was composed next (1585-86).
64. As in Midas's first punishment, the punishment is suggested by the victim's own words. Ransis suggests the metamorphosis to Cupid (IV, i, 82-84). His ('hard as stone...sencelesse') Nisa showed herself too rational and literal-minded for love in II,i,50-61.
65. Although the two plots hold equal shares of our attention, Legouis omits the Erisichthon plot from his summary (p.251) and Greg declares it 'even more crudely distinct from the principle action of the play than is usual with Lyly' (Pastoral Poetry and Pastoral Drama, p.231). Bond defines one link in the metamorphoses (II, 279) but goes on to an unnecessary and highly dubious identification of Erisichthon with Essex. Baker suggests that

'the Protea-Petulus part is probably from a different play, or is a survival in a revision' (John Lyly's, p.266).

66. Parnell, pp. 15, 4.

The individuation of the nymphs and that of the suitors were noted by Bond, (II, 285; 315, 317.) Stevenson finds the shepherds 'somewhat sceptical' when alone, less analytical when with their ladies (pp.168-69).

67. Professor Parnell records surprise - we might find irony - at Ceres's obsession with the ideal of 'spotlesse virginitie' (II, i, 119). He takes it as a possible allusion to

the aging Queen, who, while the symbol of the kingdom's prosperity and a person not officially averse to marriage, had practically given up thoughts of marriage for herself and was thought to oppose it for her court ladies. (p.5)

Of course virginity and the ubiquitous maidenhead was one of the more popular sources of paradox in the Renaissance, as Pipinetta in Mother Bombie reminds us. Lyly's championship of love in the play is only vaguely an instruction to the queen; more obviously it is a piece in the courting of the virgins of the court.

68. Stevenson suggests the irony in the conclusion of the swains' courtship of the nymphs (p.171), but complains that 'the story ends in no swift surrender, in no sudden concord of lovers' conflicting wills to give a comic release to the built-up tension' (p.170). Lyly might have intended this effect.

The foresters deliberately avoid the two traditional kinds of appetite. They avoid the literal hunger by avoiding Erisichthon (IV, i, 132-35; V, iv, 176-79) and the figurative (lust) by pursuing their particular loves.

69. Huppé takes the Siren as a prostitute or seller of love, while 'Protea is saved from prostitution by her regard for her 'amateur' standing' and 'presents one possibility of conduct, the ready surrender to importunity' (pp.109-10). His 'ready' is questionable.

Pettie (I, 52) and Florio (A World of Wordes, 1611) use 'mermaid' as a term for 'siren'. In Castiglione, p.26, Hoby uses 'mermaid' for 'siren' and gives it the common, jocular spelling, 'marmaid', suggesting the imperfection of the mermaid as a woman. In Castiglione, pp.71-72, the mermaid reappears in a context of self-delusion. The 'maremaid' are antithetical to 'faire Maydes' in Gallathea (I, i, 25-26). The mermaid is half a woman in Middleton's Chaste Maid in Cheapside (IV, iii, 53-55) and in Anthony Munday's Zeluote (sig. Bi): 'And who but viewed the vpper part of a Siren; would thinke she were a whole woman incorporat'.

That Lyly's siren is 'halfe fish' (IV, ii, 30) makes literally true Petulius's conventional complaint that he cannot 'find the meanes to remoue my affection' (IV, ii, 47-48).

This significance persists in the modern conception of the mermaid. Pruffrock is too timid to dream of real women who might make physical demands upon him so he dreams of mermaids singing from the sea.

70. Huppé rejects her (see n.62): 'Allegorically the play would seem to be embroidery on the admonition to ladies that they avoid the love sin of being "dangerous"' (p.108). Petulius's 'name would imply that he stands for Wantonness' (p.109), but beneath the single submission of Protea and the single submission of Petulius to temptation is constancy. See Anne Richter, p.100, on 'Proteus as a model for dissemblers' and 'a familiar name for the actor, one which the Puritans occasionally employed'. Compare the figurative metamorphosis (by Julia) and the dissembling nature of Proteus in The Two Gentlemen of Verona. Lyly's identification of Protea with changeability is ironic, for her love is constant. The fixed nymphs are changeable in their affections, however stubborn and intransigent they are otherwise. Erisichthon says 'Come, Protea, deare daughter, that name must thou buy too deare' (III, i, 1-2) : she 'buys' her title of daughter by being sold to the merchant to feed her father, but she also bought her name and protean power by succumbing to Neptune.

71. Parnell, p.80.

See the nymphs' conventionally 'correct' blasphemy against Cupid (IV, i, 49-60) and their rejections of the suitors, where their words are as shallow as their worth (I, ii, 66-67; III, i, 50). Silvestris's confidence that

I doe not think Loue hath any sparke of Diuinitie in him; since the end of his being is earthly (I,ii,9-10) is corrected by Lyly in Cupid's correction of Ceres (II, i, 122), but Silvestris has shown us his own kind of love, physical, complacent and simple.

For the psychological signification of Renaissance metamorphosis see Greene and Anthony Munday, The Mirroure of Mutabilitie (1579), Sigs. A^v, Aii^v. See Rosamund Tuve, Allegorical Imagery: Some Medieval Books and their Posterity (Princeton, 1966) p.33, her Images and Themes in Five Poems by Milton (Cambridge, 1957), pp.130 ff; and Carroll, pp.24, 130.

Three: The Songs

1. Francis Berry, The Shakespeare Inset: Word and Picture (1965), p.98. See also pp.38-39. Apposite reflections on the physiological and psychological effects of music upon the film audience are made by Seigried Kracauer, Theory of Film (1960; Oxford paperback, 1966), pp.133-38. See too S.L. Bethell's discussion of the multi-consciousness, Shakespeare and the Popular Dramatic Tradition, especially pp.27-28.

2. Wilson, p.116-17. Cp. F.W. Sternfeld, Music in Shakespearean Tragedy (New York, 1963) p.22.

The modern doubt of Lyly's authorship begins with W.W. Greg, 'On the Authorship of the Songs in Lyly's Plays', MLR, I (1905), 43-52. The fullest defence is the appendix to Professor Hunter's study of Lyly, pp.367-72. Otherwise the writers on Lyly's authorship are aligned as follows:

For:

W.J. Lawrence, 'The Problem of Lyly's Songs', TLS, Dec.20, 1923, p.894.

E.B. Reed, Songs From the British Drama (New Haven, 1925), pp.266-67.

G.W. Whiting, 'Canary Wine and Campaspe', MLN, XLV, (March, 1930), pp.48-51.

R.W. Bond, 'Lyly's Songs' and 'Addendum on Lyly's Songs', RES, VI (1930), 295-99, and VII (1931), 442-47.

Bond, I, 36, 293-94, 386-87; II, 264, 265; III, 434-39.

M. Hope Dodds, 'Songs in Lyly's Plays', TLS, June 28, 1941, p.311.

M.R. Best, 'A Note on the Songs in Lyly's Plays', NQ, March 1965, 93-94.

Against:

J.R. Moore, 'The Songs in Lyly's Plays', PMLA, XLII (1927), 623-40.

Feuillierat, p.403.

The 'against' group have the possibly embarrassing support of two writers who contend Lyly's songs were not written by a hack such as Dekker in Blount's employ, as Greg and Moore suggest, but by the Earl of Oxford in preparation for his major work:

Percy Allen, The Case for Edward Vere, Seventeenth Earl of Oxford, as 'Shakespeare', (1930), pp.47-66.

J. Thomas Looney, 'Shakespeare' Identified (New York, 1920), pp.276-84.

Lyly is attributed to Bacon in Parker Woodward, Euphues, the Peripatetician (1907); A.H. Bailey, 'Euphues and Bacon's Thought',

Baconiana, September, 1924, pp.276-89; and A. Weber, Der Wahre Shakespeare (Leipzig, 1919), pp.56-66.

Among the attractively uncommitted are W.R. Bowden, The English Dramatic Lyric, 1603-42 (New Haven, 1951), pp.105-8:

Blount's songs must be either recovered originals or else forgeries.

and Lewis, p.317:

If as most scholars think, he did not write the admirable songs which appeared in the 1632 collection of Six Court Comedies, he certainly wrote plays exactly fitted to contain these songs.

Mary Beland Hunt rejects Lyly's claim to the songs (Thomas Dekker: A Study, New York, 1964, pp.53-54).

Earlier doubts of Lyly's authorship were expressed by Capell (quoted, Peter J. Seng, The Vocal Songs in the Plays of Shakespeare [Cambridge, Mass., 1967], p.168, and W. Carew Hazlitt, 'John Lyly; The Songs in His Plays' NQ, December 12, 1868, p.558. See too NQ November 2, 1878, p.354; November 16, pp.393,4).

Alfred Harbage raises the possibility Lyly's songs were written by Shakespeare, in 'Loves Labours Lost and the Early Shakespeare', p.34.

3. On Gammer Gurton's Needle see Legouis, p.7. Tom Tyler and his Wife (1561?), Sigs. C3-C3v. Cf. Somerset, pp.263-64, 248-53; and David Bevington, From Mankind to Marlowe (Cambridge, 1962), p.98.

On the cohesion of Lyly's songs to their context see Lewis, p.317 (quoted above, n.2); Whiting, p.151; Sterafeld, p.5; and Goodlet, p.359:

Though the introduction of songs was no innovation of Lilly's, yet in his drama they are exquisitely poetical, dramatic, and always appropriate, which is not at all the case with his predecessors.

For a different view, see Hunter, pp.103-5, and Richmond Noble, Shakespeare's Use of Song (Oxford, 1923), pp.12-13, 60-66.

But even in the pre-Lylyan drama the songs have a pertinence that is not found in, say, the earliest musical-comedy films. The early dramatists did not have the commercial pressures that made staphdash insertion of a song expedient. In composing a song, it would be natural to extend or to vary the themes or moods that have been occupying the author's attention in the narrative of his story.

Bowden's thesis is 'the essential functionalism of the Stuart dramatic lyrics' (p.79). For the view that the songs were only intended for diversion see L.B. Wright, 'Extraneous Song in

Elizabethan Drama after the Advent of Shakespeare' SP, XXIV (1927), 261-74; G.H. Cowling, Music on the Shakespearean Stage (Cambridge, 1913), pp.97-98; and TLS, 'Song and Drama', March 25, 1926, p.226. For rebuttal see Bowden's Chapter Six, pp.79-86, and Seng's discussions of the individual songs in Shakespeare. There is no real quarrel here, though, for Professor Wright does allow for a song achieving intense dramatic effect, claiming only that not all do. (pp.261-62).

4. See Hermann Fahrnich, 'The Place of Music in the Plays of Christopher Marlowe', Musical Opinion, February, 1965, pp.267,269.
5. Cp. Bowden, p.24.
K. Lindsay applauds the 'appealing simplicity' of the song (John Lyly, Manchester, 1924, p.21). Steinhauser approves of its 'neckischen Tone', but surely there is more complaint than teasing or playfulness. The virtue of the song is that its playful surface is an obvious cover of the singer's suffering.
6. Bond, RES (1930), p.296, and II, 549.
Ernst G. Matthews, 'Gil Polo, Desportes, and Lyly's "Cupid and my Campaspe"', MLN, LVI (1941), 606-7. See Judith M. Kennedy, A Critical Edition of Yong's Translation of George of Montemayor's 'Diana' and Gil Polo's 'Enamoured Diana' (Oxford, 1968), pp.416-17.
In a version by William Strode (1602-45) the kisses are not held for the surprise, as in Lyly's. See Strode's Poetical Works, ed. B. Dobell (1907), p.47. Lyly's 'played at cards/For kisses' sets up a convention, the card game, then shows the unconventionality in the stakes.
7. The convention of 'therefore...because' was commonly used by Euphuists to bewail their inescapable lot. So Greene:
Infortunate Fawnia, and therefore infortunate because Fawnia. (Pandosto, Sig. D4^v)
Vnhappy Minus, and therefore vnhappy because a king and subiect to sensuality. (Farewell to Folly, Sig. G4^v)
O infortunate Myrania and therefore infortunate, because Myrania. (Arbusto, Sig.C3)
Juliet plays on the same idea less pompously in contemplating Romeo's name, (II, ii, 33-40; cp.III, ii, 121-27).
8. For the generosity and hospitality of Plato see Euphuus (I,190/28), La Primaudaye, The French Academie (1586), Sigs. 05-05^v. Manes calls him 'the best fellow of al Phylosophers' (I, ii, 43-44).

He lacks Diogenes's bitterness (I, iii, 111-19).

Manes's earlier jokes about the body imprisoning the immortal soul (I, ii, 30-40) parodies familiar material from Plato's *Phaedo*. A Lesser ironist than Lyly would have had Plato's servant parody his master. By giving the Platonic material to another servant instead, Lyly has the humour at Granichus's expense for he is beaten at what should have been his own game. The irony is not direct but oblique, refracted. Also Lyly suggests the gap between the master's understanding and his servant's. Plato's servant lacks the Platonic terms, as Psyllus lacks Apelles's idealism and spirituality. Apelles loves the image not the substance (I, ii, 55-70).

See Whiting, p.150, and Bond, II, 547, on the characterisation. A source of much of the servants' material is to be found in Edwards's *Stephano in Damon and Pythias* (e.g. sig. Cii). On the tradition of hungry servants see Somerset, pp.593-600. Compare *Gallathea*, V, iii, 195-96, *The Woman in the Moone*, III, ii, 203-18; *James IV*, ll.850-935; *The Taming of a Shrew* (III, ii, 4-5; III, i, 37-8) and Shakespeare's *Launce and Gobbo*.

9. OED makes an unnecessary distinction between its use as 'A term of endearment for a woman' and 'indecently'. 'Ah sweete lambe and coney' in *Ralph Roister Doister* is typical of its combining both meanings. See too I, 249/28.
10. For a claim Lyly 'lacks the genial humour' required of a drinking song, see *TLS*, May 12, 1910, p.170.
11. The song is quoted in the *Oxford Book of Quotations*, with 'Cupid and my Campaspe'. Wilson praises it for a page (p.118). The song relates to its context in two slight ways. The threat of forced love in 'the rauish'd Nightingale' keeps Campaspe's threat before our mind. Diogenes was said to have used bird calls to attract a crowd. See Diogenes Laertius, *Lives of the Eminent Philosophers*, trans. R.D. Hicks (Loeb Classical Library, 2 vols., 1925, 1959), II, 29, and on his disdain for music, II, 75. See Bond, II, 549; 'Lyly's Songs', *RES*, VI (1930), p.297, and 'Lyly's Doubtful Poems', *Athenaeum*, May 3, 1903. See Greene's *Morande I* (1586), Sig. E1, and *Euphues I*, 250/22 for related reports.
On the Diogenes tradition see Robert Hillis Goldsmith, pp.8-11; and William Empson, *The Structure of Complex Words*, pp.164-67.
12. The bird-words may not have rung as strangely upon the Elizabethan ear as upon ours. Still, in Mammon's song in Marston's

Jack Drum's Entertainment (II, i), and in Bottom's song in A Midsummer Night's Dream (III, i,) we have examples of less comical bird-songs than Trico's which clearly have comical effects in their contexts. See Seng, pp.33-35.

J.M. Moore argues 'the extraordinary interweaving' of the Trico song with Dekker's and Ford's The Sun's Darling (PMLA, September, 1927, pp.624-29). But any reverdie would serve the purposes of the Dekker-Ford play, as Moore outlines them. What makes Trico's song perfect for its present context is that the singer, a man, actually imitates the sounds of the birds, thus setting up Diogenes's quip.

13. See Bowden, pp.59-63, for examples of the use of songs for dramatic irony or surprise. He also notes that 'the conventional treatment of the serenade calls for a suitor who is ridiculous, repulsive, evil, or otherwise unacceptable to sponsor a love song which, though sometimes it may be comic, is more often acceptable or even quite charming' (p.19). The audience then, had to tell the singer from the song. Noble compares the irony of Trico's song to Cloten's in Cymbeline (pp.132-33).

Of course, as Professor Hunter points out (p.111), the singing, dancing and tumbling could still have been skilful and impressive. The more impressive the 'surface' the trickier the irony. See L.B. Wright "Vaudeville Dancing and Acrobatics in Elizabethan Plays", Englische Studien, LXIII (1928-9) 59-76; Somerset, pp.433-35.

14. Rejected, Vulcan loses his singing mood. So his 'Where is now sweete Vulcan?' is both objectively and subjectively true: 'Where is now your "sweete Vulcan"?' and 'Where is the sweetness you briefly brought out in me?' The softening of the tone in his song itself is thus explained.

Moore suggests verbal parallels in Dekker, but here he confuses cause and effect in the matter of literary influence:

Indeed, it is a striking fact that the analogues of the songs in the Six Court Comedies seem to lie almost exclusively in the seventeenth century. (op.cit., p.838). Cf. Bond, 'Addendum on Lyly's Songs', RES, VII (1931), 443-44.

The drinking song in III, ii, has the same link to the appetite-temperance theme as the servants' songs in Campaspe and in Act III of Sapho and Phao have.

15. Lyly often insists upon the queen's right to privacy: Endimion, II, i, 75-78; IV, iii, 30-32; Sapho and Phao, I, i, 70; III, i, 27; Euphues, II, 36/4, 187/21-24, 208/10-13, etc.

On the convention of songs to sleepers see Robert Gale Noyes, 'Conventions of Song in Restoration Tragedy', PMLA, LIII (March, 1938), 166. Bowden remarks upon music and superstition:

But even when, in scenes of magic or enchantment, song is employed to suggest unreality, its use is still, in the final analysis, only a paradoxical phase of the purpose of almost all dramatic song, which is to achieve psychological realism. (op. cit., pp.11-12)

The animal noises around Tophas could have influenced his dream.

16. Midas's choice is defended by Hunter, pp.181-82 and J.R. Moore, p.639. Bond names Pan's and Trico's songs as the best in Lyly's plays (II, 293).

Lindsay remarks 'It is irksome to read fierce controversies into such dainty lyrics; but as a race we like blends of paradox and hyperbole' (op. cit., p.26).

The ass is proverbially dull (Carroll, p.92). Ox and ass occur together in Deuteronomy, xxii, 10: 'Thou shalt not plough with an ox and an ass together' (See Tilley 0109). Ass and ox occur as emblems of a fool in Merry Wives, V, v, 116-19; and Troilus and Cressida, V, i, 59-61, but different kinds of foolishness are implied: 'Hee is both Asse and Ox'.

17. For Midas's satiety with gold see Caelia, II, i, 4-6. In Gallathea Raffe loses his eagerness to learn 'the Golden number' (III, iii, 68-71). Midas is even angered by music in IV, iv, 46-48.

18. So Gosson in The School of Abuse (1579): 'Poetrie and pyping, haue alwaies bene so vnited together, that til the time of Melanippides, Pipers were Poets hyerlings,' (Sigs. A7-A7^v).

19. The reeds which report Midas's infamy parallel the pipe which lured him to display it. See IV, i, 52.

See Thomas Morley's distinction between speculative and practical music in A Plain and Easy Introduction to Practical Music, ed. R. Harman, p.101. The Greeks favoured the lyre over the oboe because it

permitted the player to rationalise his music by identifying its significance in the words of a sung text. It is perhaps with this distinction in mind that Bacon turns the story of Orpheus and the Maenads who destroyed him into a parable of rational science and blind destructive passion.... Plato had disapproved of textless music; Aristotle in De Anima had maintained that only sounds produced by a windpipe and infused with

soul could be meaningful; and Ficino's synthesis of musical doctrine had laid great stress on the importance of the sung texts in understanding the effects of music on a hearer.

(John Hollander, 'Musica Mundana and Twelfth Night' in Sound and Poetry: English Institute Essays, 1956 (New York, 1957), ed. Northrop Frye, pp.57-65)

See also F.W. Sternfeld, pp.229-31; and R.W. Ingram, 'Words and Music', Stratford-upon-Avon Studies II (1961), pp.132-33; V.C. Clinton-Baddeley, Words for Music (1941); and Wilfrid Mellers, 'Words and Music in Elizabethan England', in The Age of Shakespeare (Pelican Guide to English Literature, ed. Boris Ford, 1955), 389-92.

Hardin Craig in The Enchanted Glass considers Pan in Midas as a confusion of morality and aesthetics (p.213).

20. The ass-head Bottom in A Midsummer Night's Dream provides a close parallel: 'I have a reasonable good ear in music. Let's have the tongues and the bones' (IV, i, 26-27). This could even be an allusion to Lyly's Midas.
21. Whiting defends Lyly's authorship of this duet for old men (p.150). If the first singer is given the first two lines of the second stanza, the song forms a perfect sonnet, the octet introducing a question, the sestet replying. The opportunity is passed by, however, in the metrical looseness, the distribution of the lines, and the non-interrogatory tone of the seventh and eighth lines. Whiting argues that 'The fact that in spite of s.d. the song does suit Accius and Silena is pretty decisive proof that Blount printed the song originally written for this place' (p.150). He rejects the claim made for Dekker's authorship. See Joseph T. McCullen, Jr., 'The Functions of Songs Aroused by Madness in Elizabethan Drama', in A Tribute to George Coffin Taylor, ed. Arnold Williams (University of North Carolina, 1952), p.192, where he accepts the reattribution of the song to the imbeciles rather than the fools and notes its addition of 'a tinge of satire to the comic atmosphere of the play'. The cupidity of the fathers is satirised throughout, though particularly by its association with the horse-trader sub-plot. On Lyly's lost songs see II, 265.
22. Noyes, p.186.
Bowden, pp.72, 83, 77.

Four: The Event.

1. On the tradition of the prologue see Chambers, II, 547; Clifford Leech, 'Shakespeare's Prologues and Epilogues', in Studies in Honour of F.W. Baldwin, ed. D.C. Allen (Urbana, Ill., 1958), p.151; and Aubrey Nell Wiley, Rare Prologues and Epilogues: 1642-1700 (1940), pp.xxiii-xxiv.
2. Steinhauser (p.28) takes Lyly's pose too seriously. Swift parodies this conventional excuse at the outset of his Tale of a Tub.
3. The latter quotation Pettet suggests 'might be taken as a deliberate reply' to Sidney's Apology for Poetry (Shakespeare and the Romance Tradition, p.36; cf. Smith, I, 199-200).
4. Bond lists the griffin among Lyly's inventions (II, 555). Carroll omits Lyly's usage (p.105).
5. The first quarto has 'needleesse' but Blount prefers the second quarto reading, 'needles', to read 'needle's'. The change restricts the word unnecessarily. 'Point' almost automatically implies 'needle's', so 'needleesse' must be preferred. See Bond, II, 555.
6. On the queen's dominance in the audience see Marion Jones, loc. cit.; Hunter, p.106; and J.E. Neale, Queen Elizabeth (1934), pp.277-78 where he remarks that Elizabeth saw herself as a public, actor-like figure. See too Madeleine Doran, Endeavors of Art, p.248; Robert Haggood, 'Shakespeare and the Ritualists,' SS, XV (1962), 113 and Neale, p.256. Add Miss Highter's observation: The liturgy itself affirms the perpetual contemporaneity of The Passion....For an audience accustomed to regard its drama as the reaccomplishment rather than the imitation of action, the actor is necessarily a rather ambiguous personage.
(Shakespeare and the Idea of the Play, pp.15, 17)
7. F.W. Baldwin argues the epilogue was written for Blackfriars, as no reference is made to 'Your Highnesse' (Five-Act Structure, pp.499-500).
8. The piercing stare of the ruler was a set-piece of learning, perhaps related to the myth that only the eagle could stare into the sun. See Euphues, II, 77/6-12.
The gold analogy occurs in Euphues, II, 181/25 and Midas, I, i, 64, etc.

9. As Professor Leech remarks on As You Like It:
 it is not the practice to have the prologue spoken
 in the person of a character in the play
 but the epilogue frequently is, to
 allow that world to linger in a kind of half-
 existence, so that it comes to terms for a moment
 with the world outside the play. (op. cit., p.152)
 Cp. Styan, pp.89-90.
 The 'softest wooll' passage in the epilogue recalls Telusa's
 speech in III, i, 17-20.
10. The 'Gallimaufrey' passage has been discussed by T.W. Baldwin
 (Five-Act Structure, p.540) and Doran (Endeavors of Art, p.189)
 and is the basis of Michael R. Best's 'Theory of the Literary
 Genesis of Lyly's Midas'. All underestimate the conventional
 element in the comment. Best infers 'Lyly is making a specific
 apology for what he himself considers to be an inferior play'
 (Ibid., p.133)
11. Fairholt (I, 277) explains the repeated phrase as 'any wild
 story out of the reach of ordinary rules of criticism' and refers
 to Collier's History of the Stage for proof of the Elizabethan
 actor's worry of political repercussion.
 For Gascoigne's problems with censorship see C.T. Prouty,
George Gascoigne (New York, 1942), pp.78-80, 192, and Gascoigne's
 allegory of the punishment (castration) of Satyra in 'The Steele
 Glas' (Works, II, 144-46). See Bernard Harris, 'Dissent and
 Satire', SS, XVII (1964), p.129. Jonson, as is well known, was
 among the dramatists jailed. Oscar James Campbell discusses
 satirical allegory in his book Comicall Satyre.
 Of course, Endimion is literally a man in the moon, elevated
 by his idealism.
12. Fairholt ignores the context, the application of the fable at
 court, when he remarks, 'It is sufficient to note that this
 Epilogue is entirely made up from one of Aesop's fables' (I, 284).
 Lyly made have had the story from Plutarch's Conjugal Precepts
 (Croll-Clemens, p.457, n.1). Lyly gives a less formal or orderly
 version of the fable in Euphues, II, 234/7-15.
13. Compare Campaspe, IV, iv, 20-21; Endimion, II, ii, 6-8; and
Sapho and Phao, V, iii, 17-22. The discrimination between word
 (mouth, tongue or a surface 'coating') and thought (heart, truth,
 sincerity) was a commonplace in the Elizabethan warning against
 false speech, both in politics and in love. See Chapter Two,
 note 8, infra. Here the 'hand' signifies 'gesture' or
 'appearance' and the heart the truth. Anthony Munday dedicates
 his A Match-woord to Englande (1584) to Queen Elizabeth with the
 promise 'to exceede the boundes of ordinarie loue, which is

onelic but to please the eye, and to wade into the depth of intire affection, wherewith the heart may be often-times quieted'. Cf. Euphuus, II, 212/28-29.

14. For Lyly's petitions see Bond (I, 64-65, 68-69, 70-71); Hunter, pp.85-87; Arber, pp.9-10. Schelling describes the letter as 'witty and all but impertinent' (I, 125). The bitterness is also to be found in a Latin poem D.T. Starnes adds to the Lyly canon, for the translation of which I am grateful to a colleague, Sister Regina Mary Kyle. See D.T. Starnes, 'Chaucer, John Lyly, and Sphaera Civitatis (1588)', NQ, August 8, 1936, p.95.
15. Anne Richter, Shakespeare and the Idea of the Play, p.15. On the separate levels of reality in the Elizabethan play see Anne Richter, pp.15-19; Leech, quoted n.9 above; Robert Y. Turner, 'The Causal Induction in Some Elizabethan Plays', 183-90. On the conventions that life is a dream and the world a stage, see Anne Richter, pp.165-69, and in the later drama, Lionel Abel, Metatheatre (New York, 1963). Anne Richter believes Lyly's pretence that his comedies were 'designed solely to please' (p.58). So too Jocelyn Powell, pp.157-8.
16. Edward B. Partridge makes a similar observation in another context:

The title-pages of the three Quarto editions with the words, 'as it was first composed by the author B.J. containing more than hath been publickely spoken or acted', indicate that Jonson was interested, as perhaps only Lyly had been before, in restoring or keeping the integrity of his play, which he conceived as a work distinct from, though not unrelated to, the performance it received.

(Ben Jonson: The Makings of the Dramatist, 1596-1602', Stratford-upon-Avon Studies, IX (1966) Elizabethan Theatre, p.229.

On drama as an act of the courtier's faith see Hunter, p.349; Knight, 'John Lyly', pp.150, 156-57; and n.6 above. On the mimetic background of comedy see F.M. Cornford, The Origin of Attic Comedy (New York, Anchor Books, 1961), espec. pp.64-66.

Five: Conclusion.

1. On Lyly's skill in recombination see Hunter, p.159. On his continuing use of Euphuism in the drama see Hunter, pp.247-50; and Child, p.99.

The Retrospective Review complains 'He will not be familiar, lest it should take away respect; and he cannot be natural, for the very essence of his style is contrast and antithesis' (III [1821], 115), but we suggest there is an intimacy behind the rhetoric, behind Lyly's address to his queen as behind Gallathea's conversation with her beloved. Certainly in Lyly's court there obtained the conditions which Professor Leach suggests caused the later 'development of a more informal and intimate style of writing, and readiness to address the audience directly, not in the unbending terms of the old prologue but in the casual and sometimes ironic manner of one who was both preceptor and suitor' ('Shakespeare's Prologues and Epilogues', p.155). Perhaps Lyly's courtiers were too style-conscious to perceive the undercurrents. His audience may not have shared his irony, but he was definitely ironic.

On the 'realistic' use of conventions in comic drama see Madeleine Doran, Endeavors of Art, espec. pp.154-56.

On Lyly's combination of realism and allegory see Bond, II, 255-56.

See Bethell, pp.66-69, on the intermingling of naturalism and conventionalism on the Elizabethan stage, although Bethell numbers Lyly among the conventional.

2. For the contrary and more widely accepted view, see Bond, II, 261-62:

Whether from natural incapacity, or because the Queen and Court preferred to be amused rather than stirred or touched, Lyly never handles a theme either weightily or with real tenderness.

This thesis argues it was Lyly's 'natural incapacity' to content himself with mere novelty, artificiality, and style that compelled him to write a drama rich in human interest and in political implication, where the 'other-statement' undermines the rhetoric. So too in his Euphuus. Tucker Brooke states Lyly's 'two principal aims: novelty and ephemeral appropriateness' (The Tudor Drama, p.172). The 'constitutional difficulty in getting away from the artificial, in piercing the crust of courtly manner and observance' is not Lyly's (Bond, II, 262), but that of the reader unprepared for irony. See Legouis, p.249; Schelling, I, 129; and Pettet, p.41.

Through passive deference to authority Lyly's lovers can be said to settle their own destinies, given his presupposition of a responsible ruler. Stevenson holds the contrary view (pp. 165, 168, 170).

Venus's lack of self-control Sapho sees to be dangerous in a ruler or a goddess:

You are not worthy to be the Ladye of loue, that
yeelde so often to the impressions of loue.
Immodest Venus, that to satisfie the vnbrideled
thoughtes of thy hearte, transgressest so farre
from the staye of thine honour! (V, ii, 58-62)

Sapho promises a world of responsible love, not a world without it:

Cupid is mine, he hath giuen me his Arrowes, and I
will giue him a new bowe to shoote in. (V, ii, 57-58)

Cupid, feare not, I will direct thine arrowes better.
Euery rude asse shall not say he is in loue. It is
a toye made for Ladies, and I will keepe it onely
for Ladies. (V, ii, 94-96)

The last line seems tailored for a feminist court.

3. T.W. Baldwin suggests Lyly did not present the metamorphosis in *Gallathea* because he did not know how to do it, and that he wrote *Loves Metamorphosis* to display his new knowledge later. See *Five-act Structure* , pp. 513-15.

Victor Oscar Freeburg complains about a 'technical defect'. But he seems to exclude the gods from the action and overlooks the theme of service required and rewarded:

the plot does not contain within itself the power
of resolution. The knot cannot be untied.
Revelation of disguise does not lessen the central
difficulty, and the resolution can be brought about
only by Venus. (*Disguise Plots in Elizabethan Drama*,
New York, 1915; reissued 1965; p.65)

Lyly's ending is an act of faith. The Elizabethan propagandist had to have such faith in the female superhuman. Significantly, when Benjamin Victor devised his romance he supplies a more rational ending:

Remember what to Iphis, Venus wrought;
What to Panthea...doubt 'not then my power.

Victor's Venus does not prove this power:

Their happy destiny shall thus be fix'd:-
Their virgin loves shall into friendship turn;
So I ordain; and to yon bower have brought
Their former lovers, swains of equal worth,
Who will reward their love with constancy.

(*Works*, II, 327, 329)

In Burton's Anatomy of Melancholy (1628; Everyman edition, 1932, reprinted 1961) we find an attitude which may have been current in Lyly's day and thus another factor in the omission of the wives from Mother Bombie. Mothers look for ancestry in the choice of a suitor, Burton observes, fathers for money (III, 235-36). George Gordon suggests a convention of motherless romance (Shakesperian Comedy, p.53).

4. Campaspe could, for example, be taken as an allegory, in which the heroine represents the beauty of the imagination, Apelles the fancy which is sensitive to it and Alexander the rational will which may adore but must not fall servant to it.

See Stevenson on Campaspe, p.157, and Knight on Endimion 'John Lyly', p.149.

Clearly most of Lyly's plays gain piquancy from their oblique reference to court activities and personalities. On the other hand one finds detailed resemblances between Peter Watkins' film Privilege and the trial of Mick Jagger and the Rolling Stones on a drug charge, along with the debate over his use of his influence upon his fans. But the Jagger incident occurred after the release of the film. Literary historians and close hunters of allegorical identification should be warned not to discount the possibility of even prophetic coincidence in such matters.

5. Knight, 'John Lyly', p.161. 'They are by nature dramatic, not so much providing or disproving a point, but balancing one way of thinking against another' (p.159). Retrospective Review calls his plays 'exhibitions of subtle reasoning and scholastic sophistry' (p.114). See Bond, II, 273, on the character arrangement in Lyly's drama and on the element of static debate, Jocelyn Powell, pp.158-60.

6. Kierkegaard, pp.85, 86, 242 n. So Dyson:
a satirist might always find his sheer virtuoscity introducing suggestions that are not strictly compatible with his main purpose, or even with one another. (p.131)

See Feuillerat, pp.94-103, 309, for a different explanation. Given Castiglione, Gascoigne and Pettie, it is debatable whether the prose narrative lagged appreciably behind pre-Lylyan drama. The pertinence of this lag is another question.

7. See, for example, G.K.Hunter, 'Henry IV and the Elizabethan Two-Part Play', RES, V (1954), 236-48, especially pp.237,243, and G.I. Duthie, 'The dramatic structure of Marlowe's "Tamburlaine the Great", Parts I and II,' Essays and Studies (1948), 101-26, for the principle applied to a drama even more diffuse than the single play.

PART TWO: The EUPHUES

Six: The Form.

1. On the lack of action see any commentator on the Euphues. On the parallel between the plots of the two books see George B. Parks, 'Before Euphues', Joseph Quincy Adams Memorial Studies, ed. McManaway, etc., pp. 478-79. See Creizenach, p. 205, for a typical comment on the inaction.

Euphues thus differs from most of the prose romances of the period, in which as Dr. Hurrell has pointed out, the characters are virtually interchangeable; 'It is probably anachronistic even to refer to "characterisation" at all', for 'Plot, in the sense of the accumulation of episodes, is all-important, and the protagonists of the story are largely subordinated to it. (J.D. Hurrell, 'Themes and Conventions of Elizabethan Prose Fiction, 1558-1623', Unpublished doctoral dissertation at the University of Birmingham, 1954, p. 9) As we shall argue later, Gascoigne's EJ is the dominant exception and an influence upon Lyly in its psychological interest and in its irony. See too Pettet, p. 30.

Jeffrey recognises the individuality of the characters though finding them only 'faintly delineated'. The Euphues 'has a faint claim to be called a novel' (p. 137). Wilson calls the second book 'the first English novel ... the psychological novel in germ' (p. 74). Feuillerat (pp. 257-308), Parks (pp. 475-79), and Ernest Baker (The History of the English Novel (1929), II, 66) agree with the designation. See too René Pruvost, Matteo Bandello and Elizabethan Fiction (Paris, 1937), ch. iii. Wilson (p. 68) and Bond (I, 159) claim that Lyly's mirroring the life and loves of his English contemporaries makes him the first English novelist. TLS (May 12, 1910, p. 169) cites Lyly's 'deliberate intention of analysing character, of interesting the reader in thought and feeling rather than action.

Hunter prefers to approach the book as a treatise on wit, 'the rhetoric of the divided mind' (pp. 50-51) than as a novel. Leicester Bradner prefers the narrative skill of Gascoigne to Lyly's 'series of elegant essays on love and friendship' ('The first English novel', PMLA, XLV (1930), 546). Then there is C.S. Lewis:

It is no kindness to Lyly to treat him as a serious novelist; the more seriously we take its action and characters the more odious his book will appear.

(op. cit., p. 314)

James Winny agrees that Lyly is not 'a writer with a story to tell', and lacks 'a novelist's curiosity about the individuality of his characters or their behaviour under emotional stress' (The Descent of Euphues, Cambridge, 1957, p.xi).

Others who appreciate the novelistic subtlety of Lyly's achievement include J.J. Jusserand, The English Novel in the Time of Shakespeare (rev. edn., 1890, trans. Elizabeth Lee), pp.105-42, although Jusserand does not appear to believe Lyly intended the comic undercutting of Euphues; and Walter Raleigh, The English Novel, (fifth impression, 1904), pp.29, 34-36, 41, although he finds the book didactic rather than dramatic (i.e. he finds it unironic).

Among those others who do not are Wolff, pp.248-61; Ian Watt, The Rise of the Novel (1957, Penguin edition, 1963), p.200; and Arnold Kettle, An Introduction to the English Novel (1951, Grey Arrow edition 1962), pp.28-30.

Evasive though the Euphues may be, it is not escapist romance but realistic - in Kettle's use of the terms.

2. On the differences between the two books of the Euphues see Hunter, pp.62-64; and Bond, I, 123, 159-60. The title page of the second book promises more of a social orientation, that of the first a psychological:

wherin are contained the delights
that Wyt followeth in his youth by the
pleasauntnesse of Loue, and the
happynesse he reapeth in
age, by
the perfectnesse of
Wisedome. (I, 177)

So the t.p. of the first book. On the second:

containing
his voyage and adventures. myxed with
sundry pretie discourses of honest
Loue, the discription of the
countrey, the Court, and
the manners of that
Isle. (II, 1)

The first book is concerned with the mental processes of wit and rhetoric, perception and response, but in the second we have the fruits of Euphues's unattractive 'perfectnesse of Wisedome', the product, as it were, where in the first we had the process. For the usual view see Lewis, p.315.

3. For a contrary view see Stevenson, p.155. Gibson recognises that Lyly intended his narrative structure to be slight (pp.229-30), but does not define the deliberate counterpoint of discourse and action.

Madeleine Doran suggests that in Renaissance rhetoric understatement was both more difficult and less popular than overstatement. (Endeavors of Art, p.245).

4. Notes and Queries lists two Eighteenth Century editions of the Euphues in English. The title page to the 1718 edition continues:
To which is added, Love's Diversion Displaying The
Artifices of the Female Sex in their Amours, Dress,
& c. With Directions for the Education of Both Sexes;
and a Collection of Moral Letters on curious Subjects.

By John Lyly, M.A. One of the Refiners of the English Tongue in the Reign of Queen Elizabeth.

The 1716 edition is titled as follows:

Euphues & Lucilla: or the False Friend and Inconstant Mistress; to which is added Euphobus, or, Instructions for the Education of Youth.

The two editions were pointed out by 'Onale', NQ, October 31, 1868, p.418. Jusserand reminds us (p.141), that Robinson Crusoe was published in 1719 and Richardson's epistolary and didactic novel, Pamela, in 1740.

5. Jusserand admits Philautus would be a better travelling companion than Euphues (p.132), but does not trust that Lyly's effects in giving us a comic, disagreeable, priggish Euphues were what he intended. This is the usual view, that the modern disapproval of Euphues is only modern. The purpose of this thesis is to demonstrate that Lyly quite intended to make his scholar and celibate figure ridiculous as part of his larger purpose, to satirise the learned style of life and of speech.

For the most reasonable statement of the traditional view see Hunter, pp.51-55. Stevenson sees Euphues disavowing love, Philautus pursuing it further, and Fidus retreating to a hermitage 'in order to preserve his illusions' (pp.150-52), but his statement about Fidus is truer of Euphues. Jusserand observes that Euphues is finally not speaking cool wisdom but 'avenging, as it seems, his private wrongs' (p.130). Bond makes the telling observation that Shakespeare's melancholy Jaques 'is simply Euphues Redivivus' (I, 167): 'like Euphues, he conceals under a veil of sententious satire a real goodness of heart'. Without accepting that Jaques

is 'a reproduction of, and a verdict on, the hero of Lyly's famous book' (I, 168) or that the scheming Euphues is good at heart, one can recognise the comic intentions with which such figures as Euphues and Jaques were created.

See Lawrence Babb, The Elizabethan Malady, (East Lansing, Mich., 1951), p.75, for Lyly's influence upon the tradition of the melancholic. Specifically prone to melancholy were the traveller (pp.74-75) and the scholar (p.97), of which Pandion in Sapho and Phao, is one example. So, though, is Euphues. J.B. Bamborough appears to overlook Lyly's Diogenes when he claims Marston to be 'the first to make a definite link between the melancholy man and the satirist' (The Little World of Man; 1952; p.110). Diogenes could have spoken Feliche's 'I envy none, but hate, or pity all' (Antonio and Mellida, III, ii, 47). See too E.E. Stoll, 'Shakespeare, Marston, and the Malcontent Type', MP, III (1905-6), 281-303, and Oscar James Campbell, 'Jaques', HLA, October, 1935, pp.71-102. Bamborough demonstrates that 'Complete absence of passion was a suspect trait; it argued inhumanity' and was suspected of dissimulation (p.44).

In A schole of wise Conceytes (1572) Thomas Blage makes a well-known pedagogic point:

For the minde is disdaynfull to heare, neyther will
it easely abyde things profitable and honest, excepte
they be powdered with some merry ieste. (Sig. *ij)

6. There seems to have been a tradition that human relations were more important than learning. So Gascoigne's Philegano, an ideal father, says of his son 'I would not be without the sight of hym againe so long, for all the learning in the worlde' (Works, p.221). In Pettie's Petite Pallace Alexius's father wisely warns him against excessive study:

For you must knowe, al the prayse of vertue consisteth
in doing, from the which to be withdrawen with the doubt
of danger or trouble, is a signe of one whiche preferreth
his owne priuate safetie, before the common societie: ...
Therefore I thynke good you leaue this labourless lyfe, and
to enter into the worlde, and take a wyfe, whereby you may
become a profitable and fruitfull member of your country.
(Sig. Xiii)

After a sophisticated rebuttal Alexius takes his father's advice, but like Euphues he wavers from one extreme to the next, finally settling upon a celibate 'godlynesse' that must have been as repugnant to Pettie's spirit as it may seem to the modern reader. Pettie concludes:

You Gentlemen may learne hereby, not to doate to much of
wiues or women, but to vse them as necessary euyls.
(Sig. Zii)

You Gentlewomen may also learne hereby, not to repose any permanent pleasure in dalliung with your husbandes, but onely to vse theyr company as a solace, to sweeten the sowernesse of this lyfe withal, and to thynke that such superstitious loue towards your husbandes, doth withdrawe you from the true loue whiche you ought to beare towards God. But I could preache better to you in a more pleasant matter, ...

and the seductive narrator mentions

some odde mast person, who while he is vnmarrid, I warrant you, wyl dissuade you so earnestly from such idolatrous dotyng on your husbandes, that he wyl not sticke to tel you besides Scripture, that you ought to haue no respect of persons, but to loue an other man, or hym selfe, so wel, as your husbandes. (Sig. Zii)

Pettie's irony is discussed later in this thesis.

For the social responsibility to wed and multiply see Guazzo, III, 4, and Shakespeare's first seventeen sonnets.

Cp. Anthony Munday, A Courtly Controuersie, betweene Looue and Learning (Pleasantlie passed in Disputation, betweene a Ladie and a Gentle-man of Scienna. Wherein is no offence offered to the vertuous, nor any ill motion to delight the vicious; 1582). The scholar's first defence is that 'Learning may better liue without Looue, then Looue without Learning' (Sig. Biiij). The lady wins the debate by shifting from love between man and woman to divine love. But her 'conquest' is only intellectual, for she leaves him to his 'former exercise: in hope heereafter you wyl not inuaye against Looue' (Sigs. Fij-Fiiij).

See the comic use of the love-learning opposition in Mother Bombe, I, iii, 128-34, 160-63. In A Midsummer Night's Dream Theseus understandably prefers the love story over 'some satire, keen and critical':

'The thrice three Muses mourning for the death
Of Learning, late deceas'd in beggary.'

(V, i, 52-54)

Benedick comes to admit that 'the world must be peopled' (Much Ado, II, iii, 219).

Cp. George Gordon, Shakespearian Comedy and Other Studies (Oxford, 1944), pp. 15-16, 39-40.

Freidrich Landmann has drawn attention to the parallel between the character arrangement in the Euphues and Guevera's life of Marcus Aurelius in the Dial of Princes. Livia parallels Aurelius's beloved. See Landmann's edition of Euphues (Heilbronn, 1887),

pp. xxii-xxiii. As Lyly seems to have had so much else from Guevera in mind, he would appear to have Livia imagined as Euphues's potential love. See too Alfred Anderau, George Gascoigne's 'The Adventure of Master F.J.' : Analyse und Interpretation, Berne, 1964, pp.48-57; Ernest Baker, The History of the English Novel, II, 28-29; and TLS, September 19, 1942, p.463.

Euphues's retirement to the foot of a mountain may imply his reluctance to engage in anything challenging. One thinks of Browning's Andrea del Sarto gazing up at Galileo's Feisole, unassertive. Croll-Clemens suggest the name of Euphues's mountain, 'Silexsedra', may be 'a verbal invention, meaning "seat of flint",' (pp.462, n.2). The flint would be emblematic of the hardness of the hero's heart, choosing study over love.

7. My quotation is from Dyson, p.121.

Greene's conclusion to Mamilla (1593) is characteristically more commercial:

Marrie whether Pharicles proued as inconstant as husband as a faithlesse louer, I knowe not: but if it be my hap to heare, looke for newes as speedilie as may be.

Gibson misses the implication of discontent in Philautus's marriage but remarks on his fast change of sweetheart with a parenthetic 'is Rosaline, whom thou didst love so dear, so soon forsaken!' (p.230). Dale Underwood remarks that in Campaspe (!) and Loves Metamorphosis 'the inconclusiveness of the marriage would seem to be precisely the comic point. The resolution of love opens out, such as in Etherege's comedy, into future possibilities of transitoriness, discord, and disillusion' (Etherege and the Eighteenth-Century Comedy of Manners [New Haven, Conn., 1957], p.116). Euphues is a better example than either of the dramatic ones.

Seven: The Content.

1. My point has also been suggested by Professor Jonas Barish in 'The Prose Style of John Lyly', ELH, XXIII (1956), 14-35. The notion that things contain within them their own contraries, or the power to work contrary effects, occurs so often in Euphues and in its sequel that by virtue of sheer frequency of repetition it comes to be felt as a major insight. It is an insight to which Lyly's disjunctive imagination is peculiarly sympathetic and to which his analytical syntax admirably lends itself. ... where his predecessors had aimed at exposing a hidden consistency in the workings of nature, Lyly ranged the affinities and the antipathies side by side so as to unveil the contradictions in nature, the infinite inconsistency of the world. (pp.20, 23).

See Hunter, pp.306-8.

On the Renaissance fascination with the appearance-reality theme see Wolfgang Clemen, Schein und Sein bei Shakespeare (Munchen, 1959), and H.A. Foakes, 'The Player's Passion: Some Notes on Elizabethan Psychology and Acting', p.64.

2. The usual - slightly different - view is expressed by Pettet, p.42, and Kenneth Thorpe Howe, Romantic Love and Parental Authority in Sydney's Arcadia University of Michigan Contributions in Modern Philology, No.4; 1947), p.10.

3. On the questioni d'amore see Jeffrey, pp.4-29; Hurrell, pp. 129-47; T.F. Crane, Italian Social Customs of the 16th Century (New Haven, Conn., 1920), Ch. VIII; and the 'feate questions' discussed in Castiglione (p.21). The love discussions in Castiglione are on a far greater variety of topics than the monothematic Euphues, where the point is always to distinguish true merit from the false shew of merit.

Hurrell lists other occurrences of the convention in prose fiction (pp.129-31) and traces it to medieval chivalry (pp.143-47). See also John S. Weld, 'Some Problems of Euphuistic Narrative: Robert Greene and Henry Wotton,' RP, XLV (1948), 165-71. Weld's point is true of Greene but not of Lyly:

The speakers are either personifications of abstractions, or representatives of pretty well-defined constituencies. Their points of view are important, but their personalities are not.... As in a mathematical demonstration, attention must be focused on the speech, not on the speaker. (p.171)

Lyly is sensitive to the dramatic interaction between speaker and speech.

4. 'Tabernacle' has precisely this sense in Peele's 'A Farewell to Sir John Norris and Sir Francis Drake' (1589; Works, II, 171). Venus is said 'to sojourne with Vulcan' in Saphe and Phao (I, i, 20). For a definition of constant love see Euphuus, II, 156/23-26. Compare the formless parallel in Greene's Perymedes (1592), Sigs. C3V-C4.
5. See Douglas Bush, 'Classical Myth in Shakespeare's Plays', Elizabethan and Jacobean Studies: Presented to F.F. Wilson, ed. Herbert Davis and Helen Gardner (Oxford: 1959), 65-85, particularly p.71, on the ambivalence in the dramatists' usage of mythological figures.
Ovid is opposed to reason and honesty in II, 153/21-22.
6. He makes the same inadvertent confession in II, 122/21-24. See II, 140/1 for a contrast between Camilla/Vesta and Philautus/Venus. Philautus is wrong when he tells Psyllus,
And although my skill in Phisognomie be small,
yet in my iudgement she was borne vnder Venus.
His emphasis upon her physical beauty confirms the falseness of his 'love' for her:
She is a Uirgin of the age of eighteen yeares,
of stature neither too high nor too low, and such
was Iuno: hir haire blacke, yet comely, and such had
Laeda: hir eyes basill, yet bright, and such were the
lyghtes of Venus. (II, 110/29-35)
The goddesses he cites are associated with various degrees of in chastity. Juno, for example, is the goddess of marriage in II, 225/1, but is opposed to Vesta in II, 220/1-2. For a distinction between the earthly Venus (lust) and the heavenly Venus (love) see Anniball's paraphrase of Boccaccio in Guazzo, I, 234-35.
7. Cf. A Midsummer Night's Dream (IV, i, 210-14; V, i, 191). In 'Lyly and Pettie', English Studies, XXIII (1941), J. Swart calls Iffyda 'a cat' (p.11). She is certainly a tease (see II, 68/5-13; 66/26-28; 68/27-28). Her appearance of Venusian availability conceals a real fidelity to Thirsus (II, 77-79), so she represents another false appearance, particularly in her racy speech.
8. Flowers had particular associations. Philautus's Frauncis is constantly referred to as his violet, whereas Camilla is his rose. The rose is proverbial for providing both pain and pleasure. See II, 175/6, 19-21; 178/3, 25, etc., for Frauncis's identification with the violet. The violet represents virginity in Meres's Wits' Treasury (Sig. P8), but more commonly signified

modesty and humility. See Doris V. Falk, 'Proverbs and the Polonius Destiny', SQ, XVIII (1967), 35, and Bushton, pp.99-102. In Francis's first reference to the violet she is unaware of its earlier application to herself. The result is a fine suggestion of her modesty.

See Ellen C. Syler, Early English Gardens and Garden Books (Folger Booklets on Tudor and Stuart Civilisation, Ithaca, 1963). Apart from their interest in flowers and gardens such symbolic significance appealed to the Elizabethan's taste for allegory, and helps to confirm the general impression of other-statement.

For other examples of emblematic flowers see Loves Metamorphosis, I, ii, 1-14; IV, i, 8-22.

9. Arthur Marotti points out the appropriateness of the hyena as an emblem for Spenser's idea that 'sexual lust is essentially a devouring action'; 'Animal Symbolism in The Faerie Queene,' SEL, V (Winter, 1965), p.84; (cf. Faerie Queene, III, vii, 22). Appetite represents unbridled passion in Twelfth Night, II, iv, 96-100; Measure for Measure, II, iv, 161; Richard III, III, v, 81; King Lear, IV, vi, 120-27; etc. etc. The idea gives a double signification to Ganymede's observation in As You Like It that 'Men have died from time to time, and worms have eaten them, but not for love' (IV, i, 93-94). Death and appetite are both compulsive.

Roland Mushat Frye reminds us that such appetite was approved in marriage. See 'The Teachings of Classical Puritanism in Conjugal Love', SR, II (1955), 148-59. The distinction between the kinds of 'appetite' is traced back to Aristotle, De Anima, III, 10.

The association of fire with love is, of course, quite independent of the appetite-association, although the two metaphors share reference to passion, fever, physical discomfort, even physical destruction/consumption. Euphuus confirms the element of lust in his love when he assures himself

that the fire kept close burneth most furious,
that the Queen dammed vp baketh soonest, that
sores hauing no vent fester inwardly. (I, 210/21-23)

Honey analogies here link up to a larger pattern of association of which the speaker is unaware but by which his real feeling is defined. On the fires of love see Babb, The Elizabethan Malady, p.145, and in 'The Physiological Conception of Love in the Elizabethan and Early Stuart Drama', PMLA, LVI (December 1941), pp.1023-33.

A common argument is found in Pettie's Pallace, where Agrippina turns a traditional misogynic statement (St. Paul's) to her own advantage:

But wht alleage you not this text, It is better to
marrie then to burne? wherby is playnely shewed,
that Mariage is but a meane to medicine the burnyng
in concupiscence and lust. (Sig. Fiii^v)

Concupiscence wyll fry theyr fleshe. (Sig. Lii)

Greene usually spells 'fire' as 'fier' (as 'hire' as 'hier') but there is often the possibility that the 'fier' of pride is also intended:

the least sparke of wilde fier sets on fire a whole
house:...the flame of Fancy fireth the whole bodye.

(Mamillia I, Sig. F2^v)

Or 'fierce':

I whome loue, whome sweete and bitter loue,
Fiers infects with sundry passions.

(Permydes, Sig. G1^v)

10. Love is 'a prettie thing' in Gallathea I, ii, 22. In the Euphues it is a sting on innumerable occasions. For example, it is a bee-sting on II, 46/8-9 and the lover is 'beenummed' on II, 50/33.
11. On the tradition of the 'soft hunt of love' see Don Cameron Allen, 'On Venus and Adonis', in Elizabethan and Jacobean Studies Presented to F.P. Wilson (Oxford, 1939), pp.100-11, and Marotti, p.81. In his choice of animals - the fish instead of the chaste hart - Lyly reduces the dignity of his hunters and hunted. Woman is presented as bait in II, 50/30-37; 87/18; 92/9; 104/18-19; 108/22-24, etc.
12. Typical of the Renaissance interest in friendship is Thomas Breme's The mirror of friendship; both how to knowe a Perfect friend, and how to choose him (1584), translated out of Italian. Hence too the popularity of Edwards's Damon and Pithias (1564) and Palamon and Arcite (1566). Bamberough discusses the varieties of love and friendship (op. cit. pp.141-42). The two are opposed in Euphues's having to choose between Lucilla and Philantus, but in true love and true friendship there would not have been any conflict. So Eumenides is led to think of Cynthia through his true friendship for Endimion (V, i, 147-49). T.W. Baldwin calls Endimion an 'idea play' on 'the well-worn theme of Love versus Friendship' (Five-Act Structure, p.620; cp. p.726), but this view does not take into account the Corsites and Tophas sub-plots; 'service' does. L.J. Mills points out the 'prior right of friendship' in the Renaissance debate between friendship and love. (One Soul in Bodies Twain [Bloomington, Indiana, 1939]). See too Castiglione, p.120.

Elyot describes friendship between men in terms one might use to describe marriage:

Verely it is a blessed and stable connexion of sondrie willes, makinge of two persones one in hauinge and suffringe. (p.164)

Euphues similarly sees it as a marriage (II, 152/10) and is even petulant, as if jealous, when Philautus sees Reynaldo (II, 97/1-3). Euphues earlier compared Philautus to 'a curst wife, who deseruing a check, beginneth first to scolde' (95/7-8).

Edwards contrasts true friendship of Damon and Pithias with the false 'friendship' of the two philosophers, Aristippus and Carisophus (Damon and Pithias, Sig.Bii). So the false Aristippus is

Assuring of friendship both with tooth and nayle,
Whiles life lasteth neuer to fayle.

The violence in his imagery undercuts his pretence.

13. See E.K. Rand, Ovid and his Influence, p.153 on the tradition of sanctifying or canonising one's beloved in Renaissance literature.

14. The narrator must be ironic when he refers to 'ye deepest loue' and the 'hot loue' Euphues seems to have for Philautus (I, 197/28-33).

There is none of Euphues's usurious motive in the friendship between Philamour and Philamis in Lodge's Rosalinde; though there is a verbal parallel to Lyly:

Philamour, who eyther for that he agreed in nature with Philamis, or for that necessitie would haue it so, entered an inuicible league of amitie with the braue Philamis. (Sig. C^v)

A 'sympathy of manners' is less deep than agreement in nature.

Such 'manners' or formal gestures are suspect, false shows of feeling. So Lucilla's 'to shake handes with chastitie' (I, 220/31) means 'to part with'. But as she claims to be chaste the phrase may mean 'to make an empty, formal show of'. Philautus learns that

friendshippe though it be plighted by shaking
the hande, yet is shaken off by fraude of the hearte.
(I, 233/18-33)

Livia suspects formal gestures of welcome and practices none herself (I, 200/22-24); Euphues expects them.

For the significant pun on 'manners' and 'manors' see Wurth, pp.165, 167, and Rushton, pp.59-61. Like the wealth of 'manors', polished 'manners' are a false lure to love.

15. The eiron invites the reader to determine which of the two friends was more to blame, as if there any doubt of Philautus's innocence:
 Who deserueth the most blame in mine opinion, it is doubtful, & so difficult, that I dare not presume to giue verdict. (I, 197/35-37)
 He invites the readers to 'debate the quarrell' as they are 'of deeper discretion than I am' (I, 198/4-5); in other words, he invites the reader to judge beyond the narrator's report. Pettie was fond of inviting his readers to debate distribution of guilt and innocence, but never in such a clear-cut case as Euphues's violation of Philautus's trust.
16. Lucilla's 'in miserie Euphues it is a great comfort to haue a companion' (I, 238/15-16), recalls his selfish view of the rewards of friendship earlier.
17. In Pettie's Pallace Germanicus advises that
 it is an assured signe of a free and freendly mynde, to giue good counsayle. (Sig. Eiv)
 Euphues's does not qualify. Guazzo's Anniball says that if brothers woulde agree to tell one another of their faultes prively, they should avoyde the mockes and scoffes of others openly. (Guazzo, II, 92)
 Euphues lacks this tact.
18. Here Philautus blatantly overlooks the results of his trial of Euphues's friendship, over Lucilla:
 the Camill first troubleth the water before he drinke, the Frankenscence is burned before it smell, friendes are tryed before they are to be trusted. (II, 143/14-16)
 In the first analogy his echo of 'Camilla' suggests his loneliness, his need of a friendship (the second analogy is completely fatuous). In resolving to renew Euphues's friendship Philautus has the same selfish reason Euphues had, consolation (II, 143/14-16) during misery, but he is less selfish than the attempt to reshape Philautus made Euphues.
19. On the Renaissance concern with behaviour and the courtesy books which flourished to satisfy it, see Guazzo, pp. xxi-xxiii; Oscar James Campbell, Comical Satyre and Shakespeares Troilus and Cressida (1938), ch. ii; Lewis, pp. 311, 314; W.G. Crane, pp. 91, 126-31; John E. Mason, Gentlefolk in the Making (1935); Keise; and Padhi, Chapter II. Castiglione is mainly concerned with wit.

V.B. Heltzel has 1500 entries in his A Check List of Courtesy Books, Chicago, 1942.

Commentators have often noted comic or ironic touches in the Euphuus, but none have declared Lyly's comic spirit central to the motives behind the work. See Hardin Craig, The Enchanted Glass, p.207; Croll-Clemens, p.415, n.d.; Legouis, pp.167-68; and H.A. Taine, History of English Literature (translated by H. Van Laun, 1899), on the Italian style: the Anatomy of Wit 'was its text-book, its masterpiece, its caricature' (p.162). Lyly's fans 'did not speak to convince or to be understood, but to satisfy their excited imagination, to expend their overflowing wit'. These, of course, are the targets of Lyly's satire.

Surprisingly common is the view that Lyly was incapable of humour: see Schelling, I, 126; and Wilson, pp.71, 77, 80. From this failure of response comes the identification of Lyly with Jonson's Fastidious Brisk and Scott's Piercy Shafton (though Osric is as likely a candidate) and the confusion of Lyly with his butt, Euphuus. Clifford Leech remarks in his review of Hunter, that for Lyly 'it was too easy to affirm, too easy to lose himself in the courtier, to misuse the humanism that he brought to London' (Cambridge Quarterly, V [1963], 92), but he does not make Lyly's insincerity an element of his style and mode of thought. Hunter is closer: 'He reflects and comments on the courtly world of Elizabeth by organising into witty patterns different responses to its key ideas - "wit", "honour", "love", "royalty", etc.' (pp.10-11). Lyly was 'witty enough to avoid being identified with any of the views he put forward' (pp.31-2). Lyly is not 'in' the debate tradition but 'on' it, on the side of the truest, not the cleverest. See Madeline Doran, Endavors of Art, pp. 310-12; Jeffrey, p.131 and Croll-Clemens, pp.xix-xx.

A remark by W.C. Fields may be relevant: 'It is funnier to bend things than to break them' (quoted in Sight and Sound, Summer, 1967, p.126).

Anthony Munday praises the wisdom and excellence of Euphuus (Zelavto: The Fountaine of Fame, 1580; Sigs. Ai-Ai^v), but then the book is said to have been 'Giuen for a freendly entertainment to Euphuus, at his late arriuell into England' (T.P.).

20. Here Ascham could be commenting upon the Euphuus we leave at Silexsedra:

ouer such quicknes of witte, either giuen by nature,
or sharpened by studie, doth not commonlie bring
forth, eyther greatest learning, best maners, or
happiest life in the end.

(The Scholemaster, p.190)

So too Gascoigne:

I counte greater difference between love and lust,
 than there is diversitie betweene witte and wisdom:
 And yet witte and I did (in youth) make such a fray,
 that I feare his cosen wisdom will never become
 freendes with me in my age. (Works, I, 16)

Iffya seems to strike an emblematic image of the later Euphues when she remarks how

wit with-out wealth, cheapeneth all things in the
 faire, but buyeth nothing. (II, 72/13-14)

Euphues, once-burned, shies away from the fair.

On the distinction between wit and wisdom see Bamberough, pp. 45-47; W. Lee Ustick and Hoyt H. Hudson, 'Wit, "Mist Wit", and the Bee in Amber', HLB, No. 8, October, 1935, pp. 103-30; Croll-Clemens, p. 2; Hunter, pp. 10-11; The Marriage of Wit and Science (1510); Gascoigne's The Glasse of Governement (1575); and in the Euphues, I, 181/5; 184/9; 196/18-20; 208/10-11; 246/30; etc.

See J. D. Wilson, 'Euphues and the Prodigal Son', The Library, X (1909), 337-61.

21. One of Lyly's additions to Plutarch is his preference for prepared, considered speeches over the ex tempore (Bond, I, 353). So too Elyot (Gouverneur, pp. 42-43). Nashe adires the extemporal wit (Works, III, 312, but see I, 199; II, 254).

For the Renaissance suspicion of the facile wit see Ascham, The Scholemaster, pp. 180-90, 239, 264. In his introduction to Texophilus Ascham complains against 'our tyme nowe, whan every manne is gyuen to knowe muche rather than to liue wel' (p. xv). See Plato's Laws, sec. 819^a. Plutarch's seventh Latin dialogue, De ingenio, and even William Lily's Grammer, Sig. Aii^v.

See too Robert Johnson, Essaies, or Rather Imperfect Offers (1601), Sigs. 85-87:

For a working and craftie witte drawes commonlie with
 it a doubtfull and wauering iudgement ... etc.

In the Euphues see I, 185/21, 199/14-18, etc.

The memory unserved by judgement was also suspected, despite the probability that - as Professor Wilson has claimed - "A good sprack memory" indeed was the supreme virtue according to the old educational theory ('The Schoolmaster in Shakespeare's Plays', RSL, IX [1930], p. 27). False wits were notorious for being able to commit learning to their memory quickly without affecting their judgement or understanding. See the 'Argument' to Gascoigne's The Glasse of Governement (Works, II, 8,) and pp. 35, 38, 45.

Ascham warns against

alwayes learning and litle profiting: learning without
 booke, euerything, vnderstanding within the booke, litle
 or nothing. (The Scholemaster, p. 239)

- the very fault of the sophistical euphuists in the Euphuus and those of the 'descent' who followed Lyly's forms without his ironic spirit.

Cp. Mother Bombie, II, iii, 68-72, on the inadequacy of rote wisdom.

22. For Jewel symbolism see Fenton's Histories of wonderfull secretes in Nature (1569), Sigs. Kii-Liiii^v. Most generally the jewel analogy suggests Lucilla's choice of Euphuus is a choice of a 'tangible', immediately impressive object, rather than of something of abstract and greater worth.

23. OED gives 1851 as the first use of 'curio'.
 For 'curious' see I, 198/34; 212/37; 181/16; 246/25-26; 183/1-2; 203/3-6; II, 82/10; 8/15; 13/16; 23/38; 31/2; 168/32; 185/2-3; 188/34; etc. 'Curiosity' is 'a frysch galaunt' but really 'pryde' in the Digby Mary Magdalene (ll. 491-506, 550). Cp. Nichol Newfangle, the Vice of Like wil to Like (1562-8). The word is used in a complimentary sense in Hoby's Castiglione (p.1) but aptly pejorative elsewhere (pp. 46, 49). See Greene's Mamillia, Sig.EV, where Mamillia praises Pharicles for appearing to have only 'seal curiosity', and Farewell to Polly, Sig.A4. 'Curious' means meticulous in Nashe (Works, I, 39/16) or fantastical (II, 301/23; I, 7/21; 23/9; II, 227/24). Milton means needless vanity in his phrase 'verbal curiosity' in the introduction of his second edition of Reason for Church Government (1641).

Lyly combines the ideas of appetite and fastidiousness when Lucilla explains 'that Euphuus beeing a more dayntie morsell than Philautus, oughte better to be accepted' (I, 236/27). Euphuus warns Philautus later, 'bee not daintie mouthed, a fine taste noteth the fond appetites' (II, 83/9). On this idea of literary 'taste' see I, 181/16, II, 82/10; on the 'white mouth', I, 181/16 and II, 21/19, and Mother Bombie, I, iii, 14-16.

Finally, see Ernst Erler, Die Namengebung bei Shakespeare (Heidelberg, 1913), p.41 on the significance of Curio's name.

Lyly's consistent satirising of 'curiosity' is a sign of his detachment from the style. For a contemporary's complaint about the 'curiosity' of the false euphuists, see Hunter, p.285.

Protea says the Siren 'enchants' and 'haunteth', in Love's Metamorphosis, (IV, ii, 36, 64, 81). See Endimion, I, ii, 70, on the limits of that 'Affection that is bred by enchantment ... in colour and forme most like, but nothing at all in substance or saucour'; this applies to Tophas's 'substantial' love, though, not to the genuine idealistic worship by Endimion.

'Wit and idleness' are the causes of love in Love's Metamorphosis, and 'Opportunitie and Impertunitie' the means of satisfying it (II, i, 109, 111)'

24. See I, 180/10-11. Wit like beauty 'allureth' in II, 60/18-20. Wit is like false beauty a disguise (II, 60/20-23, 37-38), opposed to 'playne bluntnesse' (I, 288/11). When Euphues 'knewe himselfe worthy euery way to haue a good countenance' (I, 200/9-10) he is impressed with the face value of his wit. Cp. I, 201/3; 205/11; 206/23; 209/23-26; 212/25; etc.
25. Ascham warns against the false wit's self-satisfaction in Toxophilus (Works, p.109) and in The Scholemaster, pp.263-64. So Lodge's Philaxis, 'whose presumption is his imperfection, and who is only miserable in this, that he knoweth not his miserie' (Rosalynde, Sig. B2^v).
26. Lucilla confesses to being ruled by her fancy or will: 'Fancie giueth no reason of his change neither wil be controlled for any choice' (I, 258/29-31). And 'Philautus was liked for fashion sake, but neuer loued for fancie sake' (I, 225/25-26). She warns herself that 'the scorching of others in the flames of fancie, warneth me to beware' (I, 222/34-35) - before plunging in herself. See G.R. Smith, 'Brutus, Virtue and Will', SS, X (1959), 379.
- For the conventional power of the will on the wit see Greene's Mamilia II, sig. D3^v; Breton's The Wil of Wit, Wits Will or Wils Wit, Chuse you Whether (1580); The Marriage of Wit and Science (1570), sigs. Bii^v, Di^v; Puttenham, p.19; Ascham's The Scholemaster, p.227; Craig, The Enchanted Glass, pp.25-27; Judith Dundas, 'Allegory as a Form of Wit', SS, XI (1964), 223-33; and Bamborough, pp.45-47.
- The 'will' signifies lust in Lear, IV, vi, 270; Lucrece, l.243; Measure for Measure, II, iv, 164; and Shakespeare's Sonnets CXXXV and CXXXVI.
- In important puns on 'will' in II, 17/28, 19/26, 30/5, etc., moderation and traditional wisdom are suggested to be a valuable inheritance from the past. Hence all the advice by old men to young. See Rushton, Shakespeare's Testamentary Language (1869), pp.12-14, and Hilda Hulme, 'Three Notes on the Merchant of Venice', Neophilologus, XLI (1957), 46-47.
- See too Lyly's distinction between 'will' and 'must' in Gallathea, II, v, 7, and Midas, I, ii, 34. Gallathea, Sapho, Alexander, Philautus, all subordinate their wills to their duty. That appears to be the mark of the Lyly ideal. Cp. I, 241/36-37; 242/13; 259/23-24; etc.

Nashe's Vertumnus in Summers Last Will and Testament, characterised as 'vanity itself ... wit ill spent,' often argues like Euphuus:

This world is transitory; it was made of nothing,
and it must to nothing: wherefore, if wee will doe
the will of our high Creatour (whose will it is,
that it passe to nothing), we must helpe to consume
it to nothing. (Works, III, 241)

As Summer complains,

So studie thousands not to mend their liues,
But to maintayne the sinne they most affect,
To be helps aduocates gainst their owne soules.

(Works, III, 243) 1956, pp. 97-98.

27. Richard Flecknoe, 'A Short Discourse of the English Stage,' appended to Love's Kingdom (1664) in Critical Essays of the Seventeenth Century, ed. J.E. Spingarn (2 vols., Oxford, 1908, reprinted 1957), II, 94.

For one of Lyly's warnings about the Nile see II, 315/6-8.

The wit was often represented as talkative, uncontrolled in his speech or imagination. See Ascham, The Scholemaster, pp. 260-64; and Mercutio.

28. George Philip Krapp is typical of the traditional view that Lyly's didacticism 'is not assumed or external, but inherent in Lyly's conception of subject'. See The Rise of English Literary Prose (New York, 1915), pp. 351, 352. But as Krapp admits,

A clear indication that Lyly was not fundamentally a serious moralist is to be seen in the ease with which the didactic program of Euphuus, The Anatomy of Wit, was given up in the second part of the romance, Euphuus and His England.

Book Two, we suggest, is as pseudo-didactic as Book One, but its form is different.

Lyly is also seen as seriously didactic by Hunter, p.49; W.G. Crane, p.34; R.F. Weymouth, 'An Analysis of Euphuism and its Elements', Transactions of the Philological Society, 1870-72, p.16; Gibson, 229; Bond, I, 163; Feuillerat, pp.44-46, 257-270; Jacob Zeitlin, 'Commonplaces in Elizabethan Life and Letters', JRGP, XIX (1920), 50.

See too Gunnar Sorelius, 'The Giant Race Before the Flood' (Uppsala, 1956), p.120. To the contrary, one must say that Lyly shares what Wilson finds in Shakespeare, 'that eternal enaity which most poets seem to feel for all schoolmasters' (The Schoolmaster in Shakespeare's Plays, p.12):

Shakespeare's great onslaught upon the Dark Tower,
the fortress of the enemies of life and grace and
gaiety,

"The round squat turret, blind as the fool's
heart".

the name of which is Pedantry. ... he means by love
what Shelley means when he writes, "The great secret
of morals is Love; or a going out of our own nature,
and an identification of ourselves with the beautiful
which exists in thought, action, or person not our
own," ...

(Ibid., pp.33-34).

Euphues's career of study is specifically antidotal to his love
for woman (I, 252/1). Love is at odds with learning throughout
the Euphues. See I,201/9-11; see T.W. Baldwin's discussion of
love vs. learning in Love's Labours Lost (Five-Act Structure,
pp.579-625). Aguecheek contrasts 'love' and the 'good life' in
Twelfth Night, II, ii, 36-39. For jokes in the drama at the
expense of pedants and rhetoricians see Crane, pp.202-5, and
Steinhauser, pp.37-38.

On the distinction between nature and nurture see Hunter, pp.
51-53, and Frank Kermode's note to the New Arden edition of
Shakespeare's The Tempest (London, 1962) pp.xliii, 106.

29. Similarly, Lodge's Rosalynde is declared to be Euphues's
legacy to Philautus's sons. On Sigs. B1^v-B2 we have a legacy
within the legacy in Sir John's advice to his sons. Later
Claetia tells of Rabinus meeting an old knight who tells of
Charondas's raping Servatia (Sig.D3^v). Both 'insets' suggest
Lodge is following the sermon-within-a-sermon form of Lyly's.
See Turner 'Some Dialogues of Love', pp.285-86, on the
'ineffectiveness' of Euphues's written advice. The verbal
failure of moral communication in Euphues anticipates the limit-
ations of language in the love-plays. Stevenson has a less
satisfactory view of communication in the drama (op. cit., pp.
172-73). Somerset notes that a brief delay in Sapho & Phao
causes the servants to forget their master's instructions (I,ii,
70-I,iii,43; op.cit., pp.540-41.) Note the failure of the Duke's
advice to Claudio in Measure for Measure, III, i.
See John E. Mason, p.2, for Renaissance pessimism with regard to
learning from advice, and Padhi, pp.125, 144-53. In an important
variation on Plutarch Euphues expresses his confidence that a
natural defect of ability cannot be overcome by education (I, 263/
10-15; n.p.355). Euphues's opinion, however, reflects his own
'giftedness'.

L.C. Knight has a pertinent appendix on 'Seventeenth-Century
Melancholy' in Drama and Society in the Age of Jonson (especially
pp.262-63).

The Euphues is surprisingly monothematic. Cassander's will to Callimachus defines the emptiness of material wealth, as do all the characters from time to time, but most still pursue the superficial beauties, whether wealth, mere wit, or physical loveliness. Callimachus rebutting the Hermit Cassander makes precisely the points Euphues made against Eubulus. The young man will learn 'that youth neuer raineth wel, but when age holdeth the bridell' (II, 29/15-16), as Euphues did in Book One and as Fidus learns (II, 51/13-15). The same lesson is taught over and over in precisely the same images and proverbial phrases. The lesson seems ineffective. One can only learn from one's own experience, so such novels or treatises of manners as the Euphues pretends to be are by implication useless. Lectured over and over the characters still do not learn. The verbal repetitions emphasise the element of coincidence and the gap between the lesson and the learning. On the latter distinction - between knowledge and use - see our discussion of Gallathea, note 21 in the present chapter, and in the Euphues: I, 320/27-30.

30. See Lyly's important variation on Plutarch, Bond, I, 335, on 263/10-15. The wax image was traditional (Tilley, W134-39).
31. For anger see any of Euphues's responses to advice. Euphues's fable nearly puts Philautus to sleep (II, 14/28-32); Fidus's love-story 'brought Philautus a bedde, and Euphues a sleepe' (II, 49/11). Euphues is less interested in people and in true stories of love than in abstract lessons. Lyly does not have the pedant's illusions about the interest of a sermon. It may be to fight sleep that Euphues constantly lapses Philautus: 'Now Philautus, thou shalt vnderstand that this olde Hermitte...' (II, 21/9). Again, Lyly conceives his sermons in a dramatic context. Euphues admits the futility of his teaching in II, 187/30, but not with conviction.
32. Lyly's innovative use of paragraphing has been acknowledged by Feuillerat, p.431.
On the ubiquitous stock-Stoic pun see Rushton, pp.2-3, and Wirth, pp.128, 165, 167.
33. Jonas Barish, 'The Prose Style of John Lyly', 24, 27. W.N.King suggests that 'fundamentally the meaning Euphues ascribes to "nature" is typically materialistic: the right of the individual to do just what he pleases whenever he pleases' ("John Lyly and Elizabethan Rhetoric", SE, LII (1955), 160. Euphues attacks the Christian

idea of the individual's obligation to submit to an absolute scale of values and assumes that education is antithetical to nature, not possibly complimentary. The latter is Lyly's point, more than the complacent Euphues's, particularly from Silexsedra.

34. Gibson, p.231.

35. The sea-sickness passage is remarked upon by Lewis, p.315; Wilson, p.21; Bond, I, 163; Jusserand, p.132, but Wilson typically finds Lyly only half-sympathetic with Philautus, not wholly ironic in his assumption of the didactic form. Kierkegaard comments on Socrates's criticism of the Sophists for understanding how to discourse but not how to converse. What he desires to censure by contrasting discoursing with conversing is the egotistical quality in eloquence that longs for what must be called abstract beauty, ... and which sees in the expression itself, torn loose from its relation to an idea, an object for pious veneration.
(Kierkegaard, p.70)

F. Marcham suggests a source (NQ, May 13, 1905, p.366).

For an idea of the sensitivity that the Renaissance had been instructed to cultivate for teaching, see Elyot, pp.25, 98, and Castiglione, pp.33, 132. Then, too, "Nosce Teipsum" was not an idle catch-phrase, but a vital rule of conduct' (Bamborough, p.81). See Harvey's distinction between Lyly and Euphues (Smith, II, 269). Ralph Lever recommends 'a certaine sleight, and cunning to cause their scholars to delight in learning' (The Arte of Reason, Sig. *ii^v). The hermit pities Callimachus and 'thought not to adde sewer word to augment his sharp woes' (II, 29/32-33).

36. The elder Lily recommends 'playne and sundry examples, and continuall rehersall of thynges learned' (Sig.Aiii), a suggestion Lyly adopted with extravagant zeal. So too his grandfather's let them not contynue in learaynge of their rules orderly all, as they lye in their syntax, but rather learne some preatye booke, wherein is contayned not onely the eloquence of the tonge, but also a good playne lesson of honstee and godlynease. (Sig.Aiii^v)
But he would have been sceptical about the following:
I woulde all theyr tyme they bee at schoole, they shoulde neuer be ydell, but alwayes occupied in a continuall rehersynge and lokinge backe agayne to those thinges they hadde learned, and be more bounde to kepe well theyr olde, than to take foerthe any new.
(Sig. Aiii^v)

From a reaction against this technique may derive the futile re-iteration of the lessons in the Euphues.

Lily's Grammar remained current throughout Lyly's lifetime. As late as 1625 (SR entry 1624) Thomas Wise published his Animadversions upon Lillies Grammar, or Lilly Scanned. For Lyly's parodies of his grandfather's grammar see Bond, II, 261; cf. Somerset, pp.647-56, 685-86, 763-64.

On the elder Lily's influence see too H.R.D. Anders, pp.13-16; and Virgil K. Whitaker, Shakespeare's Use of Learning (San Marino, California; 1953), pp.19-20, 84, 103-4.

Kierkegaard refers to the debate between Socrates and Protagoras on whether virtue can be taught:

Socrates advances a knowledge which ultimately cancels itself, since the infinite calculations pertaining to the state of enjoyment hinder and stifle enjoyment itself....The first potency of irony lies in formulating a theory of knowledge which annihilates itself; the second potency of irony lies in the fact that Socrates pretends he has come to defend Protagoras' thesis accidentally, although by this very defence he destroys it. (p.98).

37. The guilt-gilt pun occurs in Macbeth, II, ii, 55-57, and Henry V, Second Prologue, l.26.

For the rot-wrought pun, compare the last line of Donne's 'The Relic' with The Taming of the Shrew, V, i, 109. See Euphues, II, 102/17; Woman in the Moon, I, i, 88.

On the varieties of Art iv. Nature contrasts - including Nature v. Nurture - see Madeleine Doran, Endeavors of Art, pp.54-55.

38. For a different etymology of 'pomegranate' see Ivor Brown, Words in Season (1961), p.99. The fruit has a romantic association in Romeo and Juliet, III, v, 4. Guazzo uses the fruit as an example of beneficial, comforting trickery (I, 83), after Pliny's mention of its medicinal use (Natural History, xxiii, 57-61). Diogenes Laertius complains that one of the seeds in a pomegranate is always bad. In Rosalynd Montanus bringing a love-letter from Phoebe finds Ganymede 'sitting vnder a Pomegranate tree sorrowing for the hard fortunes of her Rosader' (Sig. P3^v). Antaxerxes is given a pomegranate in Painter, Sig. Gi^v. An apple is used to tempt back a lover 'lost...with a nut' in Cobler of Canterbury, Sig.0. Generally, then, the tree was associated with the suffering of the lover.

For the association of the apple with Original Sin see Euphues, II, 206/33, 252/30, 258/5-6; etc. Greene refers to 'Proserpine that must of necessity taste a graine of the forbidden Pomgranate' (Euphues his Censure to Philautus, sig. Bi^v).

Neither Petrarch nor Ovid were on the conventional reading lists prescribed for young ladies, Vive's Instructio or Bruto's. See Camden, pp.49, 153-54. Lady Politic Would-be reads Petrarch and Arctine in Volpone, III, iv, 67-97; guilt by association.

For satire of lovers leaving messages to their loves see As You Like It, III, ii, 104-6, 160-61, 244-45; Love's Labour's Lost, IV, iii; V, ii; Loves Metamorphosis, I, iii. All the world laughs at an obvious lover.

39. The narrator blames both men and women for bringing 'Arte' to the arena of love (II, 120/34-121/2), be it the black arts Philautus seeks of Psyllus or the flattery and meaningless oaths which characterise the lover's speech, conventional rhetoric, and empty style.

Philautus uses a speech ploy (fables) to approach Ferardo's women (I, 214/27-32), while himself fooled by the false speech of Euphues. Euphues and Lucilla are distant upon their first meeting, tentative in their approach. Euphues does not address her directly but through Livia (I, 200/11-14), not addressing Lucilla until three pages of discourse have elapsed. Lucilla's speeches to him are in a highly formal tone which conceals completely her 'frying' for him. Her words confuse him where language ordinarily would be expected to illuminate. Even after Euphues's confession of love for her Lucilla 'fedde him indifferently, with hope and dispayre, reason and affection, lyfe and death' bringing poor Euphues 'into a greate quandarie' which in the light of his earlier mistreatment of Subulus, one might feel he deserves (I, 219/37-220/1; 224/20, cf. 194/35; Ily's characters often talk each other into quandaries).

Philautus wins Casilla's everlasting suspicion when he approaches her masked at a masque (II, 105/25-30). He shows his gamey, uninvolved spirit when he first tells her:

I meane only with questions to trye your wit, which shall neither touch your honour to aunswers, nor my honestie to aske. (II, 104/2-4)

As he is already masked, the 'honestie' is ironic. Compare Curiatius's masked courtship of Horatia in Pettie's Petite Pallace (Sig. Pii^v). Playfulness and a verbal liberty with truth also bring misunderstanding and disappointment to the affair of Fidus and Iffyda. Iffyda is not inconstant - as Bond claims she is - but constant to Thyrsus and deceptive in her teasing conversation with Fidus. Her banter encourages Fidus's courtly service to her, so that they never do really get together, even after Thyrsis's death. Iffyda playfully twists Fidus's words at their first meeting to generate a false distrust:

You tearme me fayre, and ther-in you flatter, wise
and there-in you meane wittie, curteous which in other
playne words, if you durst haue vttered it, you would
haue named wanton. (II, 64/30-35)

Fidus warns her not to misinterpret him:

Lady, you thinke to wade deepe where the Foarde is
but shallow, and to enter into the secretes of my minde,
when it lyeth open already. (II, 56/17-20)

But he makes the same mistake later himself:

I perceiue Iffida that where the streame runneth
smootheest, the water is deepest, and where the least
smoake is, there to be the greatest fire. (II, 65/23-25)

Fidus refuses her negative answers and Iffyda refuses his positive
offers because both have come to suspect the surface values of the
other's language:

Fidus the more you sweare, the lesse I beleue you,
for that it is a practise in Loue, to haue as little
care of their owne oathes, as they haue of others honors.
(II, 65/28-30)

Again language is a labyrinth not a direct passage.

Love-songs and language in general are often referred to in terms
of changing fad or fashion, distinct from true feeling. So the old
'plaine songe' have lapsed to 'Crotchets that are in these dayes
cunninglye handled'. (II, 57/10-12). Sincerity has given way to
'curiosity and changeability. Cp. II, 57/13-18. Friendship is
also compared to fashion and changeability (II, 96/4-12), but in
making the complaint Euphues is typically unaware of his own guilt
of it.

40. For distinctions between words of love and the real feeling, see
I, 198/14-15; 202/25-30; 218/35-36; 224/10-14; II, 121/12-35;
etc., etc.

Words are distinguished from deed in I, 194/2-3; 204/6-7;
II, 93/8-12, etc., etc.

41. Lyly's 'wisest' is ironic because according to this passage the
speaker will succeed through his style, not his wisdom. He will
succeed by his wit not his wisdom. In 'the newest waye ... not euer
the neerest way', Lyly implies that the fashionable mode of speech
is not only circumloctive but remote from direct statement, from
truth. Lyly's statement here is long but concise due to these
ironic currents, which weight with alternative meanings such words
as 'stile' (stile or style), 'gate' (or gait, movement), 'right'
(the objective or subjective), 'rydings' (sets, preparations for
flight, education in style), 'true ayme' (accurate aim or sincere

intentions). The 'leape shorte' and 'shoote ouer' may refer to the expression of thought or to the meeting of current standards of style.

42. On the association of Euphuism with the Oxford lecturer see Wilson, p.39, Hunter, p.270; and in particular, William Ringler, 'The Immediate Source of Euphuism', PMLA, (1938), 678-86. Miss Jeffrey calls the Euphuus a fashionable treatise on love and George P. Baker 'a love story in which romance is subordinated to the inculcation of ideas of high living and thinking, and the demands of an involved style' (in Gayley, op.cit., p.266). Hunter, p.54, says 'Lyly's story is not about friendship but about wit'. But Stevenson maintains wit is mentioned only in its use to describe or discuss love (pp.154-55). H.S. Bennett still complains that 'Lyly or Jonson were content to dwell on a single theme' (introduction to Pettet, p.10). Brustein has strong language but may be closer to the truth:

John Lyly, usually a defender of the English court lady, could not stomach her abuse of fashions and he attacked this vice in Euphuus. (p.43)

But Brustein mentions only the fashion of dress. Lyly was immensely conscious of fashion. But the satirist can be fad-conscious and still not faddish. The Euphuus is a satire on fashions of dress, love, wit, learning, and speech. Hunter takes a basically different view:

in Love's Labour's Lost

we may see the Lylyan impulse to express elegance turning into the Jonsonian effort to criticise elegance. (Hunter, p.354)

The Lylyan impulse to express elegance need not imply wholehearted approval of that elegance.

43. The Elizabethan fascination with words and language is discussed in Part Three of this thesis. Typical of the general suspicion of words is this observation by George Wither in An A.B.C. for Laye-men (1585), where he collects well-known observations from Proverbs, Matthew, and James:

When we see men giuen to bee full of wordes, and delighted with much prating: then let us remember that in many wordes there can not want iniquitie. (Sig. MB^v)

See especially Robert Y. Turner, 'Some Dialogues of Love in Lyly's Comedies', ELH, XXIX (1962):

The limitations of language, as Lyly conceives it, serve beautifully to dramatise the predicament of love Language both isolates and suggests the affections of love. (p.287)

this dialogue, by not mentioning love directly, captures an unmistakable sense of what it is like to be in love, sometimes poignantly and sometimes wittily. (p.279)

See too Hunter, pp.252-53, 337, and Wilson, p.20: 'How admirably, for example, does he express in his antithetical fashion the essence of coquetry'. Turner, however, concludes that Lyly's love dialogues 'remain moments without illuminating the rest of the play'. Approving Turner's appreciation of the other-statement in the love dialogues, one can still wish he would have gone further. The control in the confessions of love points to the larger theme of service, self-restraint and responsibility. The love in *Apelles, Campaspe, Alexander, Sapho, Gallathea* and *Phillida* is a threat to the clear logic of the characters in the *Euphues*. Language is the servant to the will which in turn serves the rational faculty in the heroes of the plays. In the novel the language and the headstrong will shape the reason.

44. George Steiner argues that 'it is during the seventeenth century that significant areas of truth, reality, and action recede from the sphere of verbal statement. ... This election of silence by the most articulate is, I believe, historically recent' (*Language and Silence*, 1967, pp.32, 67). The evasiveness or non-communicativeness in much wordplay and in Lyly's use of Euphuism in particular would suggest Steiner's date is too late. He does not mention Cordelia's articulate election of silence/understatement.

On sophistic use of language see Fenner, Sigs.E^v-E3^v, and Madeleine Doran, *Endeavors of Art*, pp.42, 402 (n.49), though she refers to Lyly's 'mere amplification' in his use of topics (p.65; cf. pp.39, 58).

45. *Euphues* is parodied by Candius in *Mother Bombie*:

Thou art a foole, *Candius*; so faire a face cannot
bee the scabbard of a foolish minde; mad she may
bee, for commonly in beautie so rare, there fals
passions extreme. Love and beautie disdain a
means, not therefore because beautie is no vertue,
but because it is happines.

(II, iii, 21-26)

Candius like Protea's lover strays. Lyly sympathises with the strayer. *Euphues* is headstrong in his straying, not to mention persistent.

On the liability of the sight to err see Bamborough, pp.32-34.

'Colour' is always associated with falseness in Lyly's work. See *Campaspe*, III, i, 14-17; III, iii, 49-50; V, ii, 14-15, where the 'painted' by art is implied to be inferior to the 'imprinted' of nature, inferior because superficial.

'Counterfeit' has the same negative sense (Campania, III, iii, 29) and in Greene's Pandosto:

Dorastus thought her outward beauty was but a counterfeit to darken her inward qualities, ... (Sig.D3)

The truths in Lyly are always painted, concealed. T.W. Craik quotes the Lyly line - unaware of any ambiguity - as an exception to the practice in the interludes to have the virtues 'normally presented as men' (The Tudor Interlude / Leicester, 1958, p.34)

See Angus Fletcher's chapter on 'The Cosmic Image' in Allegory: The Theory of a Symbolic Mode (Ithaca, 1964). 'Kosmoi' or cosmetics (adornments in the widest sense of the speech, manner, dress, jewels) constitute the devices by which the status of something in the allegory may be indicated when the Kosmos (ornament, symbol) of an appropriate rank is attached to it, physically or imaginistically. Thus allegory imitates, even parodies, life in its intense concentration on ornamental clothing, manners, weapons, 'placing' insignia of all sorts. Compare Camden, pp. 176-87, 197-20.

Eight: The Event of the Euphuës.

1. On the conventional humility of the dedication, the 'exquisite perception of the obligations of rank', see Clara Gebert, editor, An Anthology of Elizabethan Dedications and Prefaces (New York, 1933, reissue 1966), pp.11, 14-15, 17.
2. Compare Gascoigne: 'I esteeme more the prayse of one learned Reader, than I regard the curious carping of ten thousande unlettered tattlers' (Works, 1,7). Lyly's wording suggests a deliberate address to a wise and subtle audience. Note Gascoigne's 'curious'.
3. As Bethell observes, 'Verse goes with conventionalism, whilst naturalism logically implies a colloquial prose' (op. cit., p.32). Lyly's Euphuism is thus like poetry in his drama and in his Euphuës too, a formal heightening not to be questioned. In that it was a popular manner of social speech, however, the Euphuism was probably closer to a naturalistic mode of conversation to the Elizabethan ear than to the modern. There is, however, little to suggest that Elizabethans aspired to iambic pentameter conversation. Jaques's retreat at the threat of blank verse is a retreat from (someone else's) histrionics.
Bond, (I, 148), W.G. Crane (p.177) and Croll-Clemens (p.6 n.7) miss the irony in Lyly's apology for a plain style. But see Feuillerat, pp.75-76, and Croll-Clemens (p.184) on the 'really ironical and defiant' dedication to Book II.
4. See Mary Claire Randolph, 'The Medical Concept in English Renaissance Satiric Theory', SP, XXXVIII (1941), 125-57.
5. The reference to 'the painters' further objectifies the narrator's remark so that it seems to come from a third point of view altogether. Similarly Lyly introduced a reference to Venus with 'And true it is that some men write and most men beleue, that ...' (I, 184/19).
For less original borrowing see Greene's dedications for Mamillia I, Sigs. A2-A3.
6. Cp. my last note on Chapter VII. To the Elizabethans the number of eyes may have signified the power of vision. So the many-eyed Argus is emblematic of great power of sight. See Gascoigne, I, 199; Guazzo, II, 160; Nashe, I, 295/11, III, 346/28 and 330/34-35; Erasmus, The Praise of Folly, p.99.

11. See Tilley, E254, and for the story, Ovid's Metamorphosis, I, 601-723. The cyclops with less than the normal number of eyes has less than normal vision.
But the Elizabethans were also acquainted with the curiosities of Italian 'perspective' pictures and glasses. See John H. McDowell, 'Tudor Court Staging: A Study in Perspective', JEGP, XLIV (1945), 194, 196-97. Cp. Twelfth Night, V, i, 208-9; All's Well, V, iii, 48; Richard II, II, ii, 16-20.
7. Bond explains the address as 'ladies, titled and untitled' (II, 489). R.B. dedicates Pettie's Pallace 'To the Gentle Gentlewomen Readers', where there is no irony but there is the sense of ambiguity in the 'Gentle' in 'Gentlewomen', the title apart from the quality. John Grange dedicated A Golden Aphrodite (1577) 'To the Courtlike Dames and Ladie like Gentlewomen', without satiric implication.
8. There may be a hidden pun in comparing an epistle to a bullet. In one of her translations from Plutarch Queen Elizabeth writes 'epistle' as 'pistel', implying both letter and pistol ('On Curiosity', verse 15, ll.8-11, in The Poems of Queen Elizabeth I, ed. by Leicester Bradner, Providence, R.I., 1964; p.67). Hence Benedick's 'quips and sentences and these paper bullets of the brain' (Much Ado, II, iii, 216-17)?
9. Feuillerat has remarked upon this irony (pp.92-93).
Lyly suggests the triviality of woman's judgment when he commits
my selfe to your curtesies, craving this only,
that hauing read, you conceale your censure,
writing your iudgments as you do the poesies in
your rings, ... (II, 10/12-14)
Woman has no more judgement than can be expressed in a teasing message in her ring. Beneath the delicate compliment is a contrary implication.
10. For other examples of the man-book ambiguity see Castiglione, pp.1, 2, 14; James Mabbe, trans., Celestina, ed. H. Warner Allen (Broadway Translations), p.lxxxvii. Cp. Nashe's Pierce Penniless:
Go too, Ile stand to it he fatherd one of thy
bastards (a booke I meane) which, being of thy
begetting, was set forth vnder his name.
(Works, I, 196)
Donne sent Sir Edward Herbert a copy of Biathanatos hoping his book would not need to commit suicide itself. Finally, a modern contribution to the tradition: 'New Lolita is as available as Little Miss Muffet - or vice versa' (The Village Voice, May 4, 1967, p.5)

11. There is no 'missing' speech in similar phrases in II, 13/5-6 and II, 37/19-24, because in both these cases the eyes seek out what the ears have heard about. Here, though, the ears react to what is seen, with no speech intervening.
12. Compare Camden:
 And yet it is perhaps in the home that the Elizabethan woman seems most like her twentieth century sister; conversation on the subject of housekeeping could easily bridge the four hundred years. Moreover, until the twentieth century housekeeping problems were almost identical with those of the time we are discussing. (The Elizabethan Woman, 1932, p.148)
 Camden also reminds us that 'profane songs' were among the 'diversions' at Elizabethan wedding celebrations (p.100).
13. Compare the following from Castiglione, after it has been remarked that 'outwards matters many times are a token of the inwards':
 I will haue the Courtier in all hys garmentes handsome and cleanly, and take a certaine delight in modest precisenes, but not for all that after a womanish or light manner, neyther more in one poynte than in another, as wee see many so curious about their haire, that they forget all the rest. (p.117)
14. The reference to literature as off-spring moves from the 'Colt' reference to more explicit form two paragraphs later (II, 11/27-30) with references to brooks springing out of fountain heads, concluding: 'they that lyke not mee, will not allowe anye thing, that is mine' - another motive of the ironist.
 Compare Gascoigne's Dedication to the Reverend Divines:
 I had alledged of late by a right reuerende father, that although in deede out of euerie floure the industrious Bee may gather honie, yet by proefe the Spider thereout also sucks mischeevous poyson. Wherevnto I can none otherwise answere but that he who will throw a stone at euerie Dogge which barketh, had neede of a great satchell or pocket.
 (Posies, Sig. Tiv^v)
 There is the same imagery and the same attitude in Gascoigne's passage as in Lyly's but Gascoigne's is more diffuse.
15. On the early use of a persona - and proverbs - for the effect of objectivity see Robert S. Kinsman, 'Skelton's Colyn Cloute:

The Mask of Vex Populi, in Essays Critical and Historical Dedicated to Lily R. Campbell (California, 1950), p.18. Kinsman lists the effects of the persona as protection, the power to disclaim responsibility, and 'the mask's qualities of irritation'. See Walter R. Davis, 'Masking in Arden: the Rhetorics of Lodge's Rosalynde', SEL, V (Winter, 1965), pp.134-55, on 'the histrionic self-awareness in Euphuistic fiction'. Davis also quotes Lyly's Pappe With a Hatchet to show that 'the pamphleteer, in short, conceived of himself as an actor in a role'. So I suggest it is Lyly not Euphuus who

balances misogyny against adoration, 'places' his flattery by its exaggeration, and throughout remains witty enough to avoid being identified with any of the views he puts forward.

(Hunter, pp.31-32)

Cf. Arthur J. Tiejé, 'The Expressed Aim of the Long Prose Fiction from 1579 to 1740', JEGP, XI (1912), p.422.

16. On 'over their heads' see OED, 'Head', sb. 37 c (above one, as a shelter or threat), sb. 37 f ('beyond one's comprehension or intellectual capacity'), but also sb. 38 (To one's head, to one's face, directly). The idea may lie behind Diogenes' vision of himself flying ('flyhtyng', his satires) over the audience in Campaspe. OED quotes Bacon, 1622: 'It flies too high ouer Mens Heads.'

17. So Gascoigne after four or five pages of satire:
 These knackes (my Lord) I cannot cal to minde,
 Bycause they shewe not in my glasse of steele.
 (Works, II, 163)

Euphuus is less aware of his effects:

But I mean not to offend your chast mynd, wt the
 rehearsal of their vchast manners, whose eares I
 perceiue to glowe, and heartes to be greened at
 that which I haue already vttered, not that amongst
 you there be any such, but that in your sexe ther
 should be any such. (I, 202/36-203/3)

Lyly's effects are his distancing from Euphuus and the alerting of the reader's judgement to discrepancies in the hero's rhetoric.

See Pattenham, The Garden of Eloquence, Sig. Xiy^v.

18. See Stevenson, Chapter IX. But Euphuus, rather than being 'the most realistic...least subservient to the despairing ritual of adoration which convention decreed' (p.149) is quite within the tradition. His ultimate withdrawal is not from the conventions of love but from the real risks.

'The louers eye perceth deeper' (II, 85/27-29) is an ironic reminder of the lover's raspaging imagination, though it pretends to describe greater eye-sight. Surlius confirms that sense-based love is fragmented:

you must not imagine that loue breedeth in the heart
of man by your lookes, but by his owne eyes, neyther
by your wordes when you speake wittily, but by his
owne cares, which conceiue aptly. (II, 165/35-166/2)

The 'aptly' weakens his argument. So too in II, 59/13-14, 62/36-63/2, 71/20-22.

The narrator's reference to 'this English Angell' (II, 85/17) recalls Euphues's warning to Philautus to remember

what thou art, an Italian, where thou art, in England,
whome thou shalt loue if thou fall into that vaine,
an Angell. (II, 82/28-30)

The total impression is that the English women do not necessarily deserve or earn their angelic title; it is a titular claim that they have to it, *ex officio* so to speak. The narrator lapses into Euphues's extravagance. But the narrator's idealising 'English Angell' occurs immediately after a reference to something fabular, 'ye riuier in Arabia, which turneth golde to drosse, & durt to siluer' (II, 85/16-17). The process can be taken to refer to the effects of the lover's fancy upon his perception of his lady, 'to imagine what she had not'. (II.20-21). The narrator in the latter phrase shares Philautus's blindness, assuming only virtues in his lady, suggesting any vices found in her would be imaginary ones only. Philautus's act of 'colouring' her in his heart is an act of creation or of concealment, not of realistic depiction. So he shortly uses 'colour my face' with 'counterfayte courtlynesse' to confirm this ironic undercutting (89/17-18), and concludes with the ambiguous 'tushe there is no paynting can make a picture sensible'. Here Lyly's larger implication is that the 'sensible' perception is one based on the reason not the 'senses', not distorted by the lover's wilful fancy.

On the 'angel' pun see Wurth, pp.45, 165, 186; Rushton, pp.15-17; J. Eric Engstrom, Coins in Shakespeare: A Numismatic Guide (Hanover, New Hampshire, 1964); and especially Donald C. Baker, 'The "Angel" of English Renaissance Literature,' SR, VI (1959), 85-93.

19. 'The gentlewomen were strooke into such a quandarie ... that they all changed colour' (I, 204/37-205/1).
Compare Psyllus to Philautus: 'Egges and Honnye, blended with the Nuts of a Pine tree, & laid to your left side, is of as great force when you looke vpon Camilla' (II, 115/7-8).
20. Wayne C. Booth, 'The Self-Conscious Narrator in Comic Fiction Before Tristram Shandy', PMLA, LXVII (1952), 165, loc. cit., 177.

Nine: Ironic Coherence.

1. The structure recurs with significant modification to introduce Curio as a gentleman 'of lyttle wealth and lesse witte' (I, 237/8). Where Euphues 'bewitched' Lucilla with his 'wit' Curio 'enchanted' her when he 'hannted' her. The syntactic balance and the difference in word-length suggests that at best Curio is an abbreviation of Euphues - an utter void.
Jonas A. Barish observes that 'to say a thing is "more x than y" or "rather a than b" is to imply that it might have been otherwise' ('The Prose Style of John Lyly', p.18).

2. 'Lust' often meant 'list' or 'desire' innocently (for example Castiglione, p.135). But the two words were often played upon. So it is the sexual sense which predominates in Greene's Perymedes: 'Men when they lust, can many fancies faine' (Sig. B3), but the innocent meaning remains possible. The sexual sense precludes the innocent in Pettie's reference to Sinorix entering 'the lists of lust' (sig. Civ^v). 'Lust' is innocent in Castiglione, pp.189, 232, 216, but not entirely in pp.179, 220, 271.
The list-lust pun is clearly bawdy in Anthony Munday's Fidele and Fortunio (1585), sig. Bii.
Croll explains the present passage as 'a pun on the two meanings of the word' (p.42, n.3). Winny calls it a 'slip of the tongue' and observes that 'Sobriety leads; but the spirit of frolic is never quite subdued to its measure' (The Descent of Euphues, p.xiii).
The slip is well-placed. Ferardo's 'lyst' is opposed to Lucilla's 'lyst', which is but 'lust'. Note the 1579 changes at 192/22 and 201/17-18.
For other slips of the tongue see Erasmus, In Praise of Folly, pp.132, 146.
Professor Mahood argues that a literary character cannot have an unconscious mind 'since it lacks the racial, pre-natal and infantile memories with which the unconscious is stored' (Shakespeare's Wordplay, p.41). But a literary character can express a verbal surface which suggests an unconscious mind revealing the character's sub-conscious before the author. See Chapter V in Freud's Psychopathology of Everyday Life (1914; Penguin 1938).

3. On Shakespeare's spaniel image and upon the general question of association patterns see Edward A. Armstrong, Shakespeare's Imagination (1946). Imagery patterns are discussed in Mikhail M. Morozov, 'The Individuation of Shakespeare's Characters through Imagery', SS, II (1949), 83-106; R.A. Peakes, 'Suggestions

for a new Approach to Shakespeare's Imagery', *SS*, V (1952), 81-92; Kenneth Muir, 'Shakespeare's Imagery; Then and Now', *SS*, XVIII (1965), 46-57; Caroline Spurgeon, *Shakespeare's Iterative Imagery*, Proceedings of the British Academy, XVII (1931), and *Shakespeare's Imagery*, (Cambridge, 1935); Rosamund Tuve, 'Imagery and Logic: Ramus and Metaphysical Poetics', *JHI*, III (1942), 365-400, and *Elizabethan and Metaphysical Imagery* (Chicago, 1961); F.C. Colbe, *Shakespeare's Way*, (1930); and for specific studies, Brent Stirling, *Unity in Shakespearian Tragedy* (London, 1956), and Maurice Charney, *Shakespeare's Roman Plays* (London, 1961). The work of G. Wilson Knight is also suggestive.

The 'quail' signifies courtesan in *Troilus and Cressida*, V, i, 57. See Rushton, pp.38-42. The same multiple meaning occurs here:

But you shall neuer beate the Flye from the
Candell though he burne, nor the Quaille from
Hemlocke though it bee poyson, nor the Louer
from the companie of his Lady though it be
perilous. (II, 172/4-6)

See Rushton, pp.38-42.

Lyly intends the reader to arrive at the conclusion by the TLS reviewer:

It is difficult to believe in the struggle of a woman who abandons her lover for his friend on the ground that "as the kinde spaniell..."

It is difficult to believe her but her logic and rationalisation are recognisably human. One must reject the reviewer's claim that

we are scarcely surprised at the ease with which Philautus transfers his affections from one lady to another - if he closed his eyes he can hardly have known which was addressing him.

(May 12, 1910, p.169)

4. As Lucilla is 'bewitched' she is not just 'wrapped...in this misfortune' but 'rapt'. So Euphues is 'rapt with the sight of his Saint' (I, 217/21), as if 'wrapped' with a tangible material, i.e. her false appeal. There is not this ambiguity in II, 38/22.
5. Lady Macbeth's disdain for 'the milk of human kindness' seems to be part of a general association of milk with innocence and gentleness, perhaps even through its colour and through the fact that it is nourishing and can be taken without killing its giver. Meat, on the other hand, comes only through the taking of life.

- Greene uses the Ash tree in a similar debate but without recognising its possible association with fire (Mamillia I, Sig.D).
6. Lucilla's first proverb admits the distorting powers of the imagination. Lodge uses it twice in Rosalynde, where it refers to the psychological process but is also literally true, i.e. referring to nourishment and care-taking:
- the eyes of the Master feedes the Cattle.
(Aliena to Ganymede, sig. lV)
through the sorrowes of my discontent growes
the leanesse of my sheepe. (Montanus, sig.P4)
7. George B. Parks, 'Before Euphues', p.475.
Walter N. King, 'John Lyly and Elizabethan Rhetoric', pp.150, 153.
For a contrary view see P. Albert Duhamel, 'Sidney's Arcadia and Elizabethan Rhetoric', SP, XLV (1948), 134-50.
The scene of an old man futilely advising a young boy was traditional. So Greene observes in Mamillia I, that 'age speaketh by experience, and liketh by tryall, youth leaneth vpon wit, which is voyd of wisdom' (Sig.I2^v). To Guazzo a young man's impudence 'seemeth to prognosticate that he wil come to some ill end' (I, 170). Cp. Padhi, pp.174-89, and Madeleine Doran, Endeavors of Art, p.220.
8. Child shows that Eubulus's speech is logical and continuous (pp.46-48) but he cites the present paragraph as an example of Lyly's discursiveness and repetitiousness (pp.47-48). W.N.King demonstrates the formality of the debate (pp.149-61). For the proverb of horse and stable see Pettie's Pallace, sig.14^v, and Tilley, Elizabethan Proverb Lore, p.204.
9. OED gives 'windy' as one apposite meaning for 'venterous'. Euphues eventually preaches Eubulus's lesson:
Descend into your owne conseyences, consider with your selues the greate difference betweene staring and starke blynde, witte and wisdom, leue and lust. (I, 286/6-8)
But the scholarly Euphues everywhere lacks the genuine modesty of Eubulus. Euphues remains 'venterous', in both senses of the word.
10. W.G. Crane suggests the present debate may have been intended just 'to make sport of the school disputations' (p.201), but Lyly's intentions seem more serious than that. He is requiring the reader not to be impressed by the false wit. Young sophists arguing like Euphues can be found in King Barius (1565), Youth (c.1520), and Nice Nanton (c.1550): cp. Padhi, pp.174, 189.

11. For 'Arteismus' see Peacham, The Garden of Eloquence, p.34, and Sister Miriam Joseph, p.341. For 'Antistrephon' see Sister Miriam Joseph, p.373.

For examples of the rhetoricians' interest in fallacious reasoning and argument see the end of Wilson's Rule of Reason, Book V of Granger's The Divine Logike, Book VI of Blundeville's Art of Logike (published in 1599 but written circa.1575).

See W.S. Howell, Logic and Rhetoric in England, 1500-1700 (New York, 1961).

F.A. Bather distinguishes between 'the perversely bad puns made by Jaques', the 'good but artificial' puns of Touchstone, the 'wrathful' puns of Orlando, 'and the natural merry puns of Rosalind'. 'The jests of Polonius are weak and ineffective, as of a man whose thoughts are superficial'. See 'The Puns of Shakespeare', Noctes Shakesperianae, ed. Rev. C.H. Hawkins, Winchester College Shakespeare Society (Winchester, 1887), p.84.

12. The Elizabethans were aware of man's tendency to project or transfer his own faults onto others, the pot calling the kettle black. See Castiglione, p.24; Greene, Farewell to Folly, sigs. C2, F3^v, K2; and Matthew, vii, 3.

See too Hunter, p.303. Bacon may be implying the same phenomenon in Novum Organum:

the human understanding is like a false mirror, which, receiving rays irregularly, distorts and discolors the nature of things by mingling its own nature with it. (xii)

Dr. Padhi argues that 'Euphues' objections are valid because he argues that to diverge from the older generation is not to be demoralised' (p.188, n.1). The argument may be valid but not in its present context; Euphues's insolence is blameworthy.

Perhaps Dr. Padhi is closer to Euphues in this comment on Nice Wanton:

Barnabas then is insufferable not because he represents crabbed age, but what is worse (according to the dramatist), a crabbed youth. (p.189)

Ascham, The English Works, p.189.

13. So too Euphues fails to rebut or even to come to grips with Philautus's point in their argument in Book II, when Euphues follows a string of his favourite analogies with 'talk the more it is seasoned with fine phrases, the lesse it sauereth of true meaning' (II, 99/4-10). He is himself undercut by his allusions to a mad hare, a foolish bird, and a blind goose. The analogies in 11.20-32 are irrelevant and Euphues's analogy in 11.33-36 justifies Philautus.

14. Euphues's examples border on the contrary position. Lyly has already told us that iron melted returns hard when cooled but can be reshaped. So education can alter iron. So can palm trees and vines be controlled, falcons and dogs trained. His reference to the Aethiope and the leopard show him typically concerned only with surface appearance, as the immediate impressiveness of his analogies. He could be arguing against his own position when he claims that 'the softe feathered breketh the hard blade' (I, 193/27).
15. Wilson, p.70. Parks, p.475.
16. Compare Bacon in Novum Organum (1628) on his Idols of the Market Place, so-named because we exchange words as we exchange goods in the market:
 it is also true that words react on the understanding;
 and this it is that has rendered philosophy and the sciences sophistical and inactive.
 (The Philosophical Works of Francis Bacon,
 p.269; cp. pp.263-64)

Ten: Ironic Analogy.

1. C.S. Lewis, The Discarded Image (Cambridge, 1964), p.152. See Hunter, pp.278-79 and 365, n.20, and Wolff, op. cit.
See John Leon Lievsay, Stefano Guazzo and the English Renaissance, 1575-1675 (Chapel Hill, N.C., 1961), pp.248-50. A typical aid to discourse is Thomas Cawdray's A Treasurie or Store-House of Similies (1600), not unlike to the 'Towards More Picturesque Speech' feature in the Reader's Digest.

For proof of the influence of Lyly's analogies one need only follow the wandering camomile through Renaissance literature.

2. The quotations are from Angel Day, The English Secretary or Methode of Writing of Epistles and Letters (1599), Sigs.BV-B2; and King James VI, 'Ane Schort Treatise containing some Heulis and Cautelis to be obseruit and eschewit in Scottis Poesie' (1584), in Smith, I, 219.

3. Thomas Wilson, The Art of Rhetorique, ed. G.H. Mair (Oxford, 1909), p.9. Duhamel misses the probative value of Lyly's analogies ('Sidney's Arcadia and Elizabethan Rhetoric', pp.142-43). See W.G. Crane, p.52. In 'The Elements and Function of Poetry' George Santayana observes that 'We name what we conceive and believe in, not what we see' (Interpretations of Poetry and Religion, New York, 1927, p.258).

For proof that 'Learned men in arguing, make small accompt of any similitude...For by a similitude you maye as soone proue a wrong matter, as a righte' see Ralph Lever, The Arte of Reason, rightly termed, Witcraft (1573), Sigs. Nii-Niii. Lever requires the listener to question the analogies he hears drawn:

yet doe men of great iudgement use it, but rather to perswade and leade the simple and the ignoraunt, then to force and overcome the wittie aduersarie. ... A similitude is well answered, when an unlikliness is shewed in that matter wherein diuers things were sayde to bee like.

We have here an anticipation of Hobbes's distinction between the fancy and the judgment.

See the quotation from Kempe in Hunter, pp.23-24. On the suspicion of logic see Hunter, p.53; Crane, pp.49-56; and particularly the paper by W.N. King.

On the Elizabethan fondness for paradox see Paul N. Siegel, 'Donne's Paradoxes and Problems' PQ, XXVIII (1949), 507-12 ('intellectual jugglery'); Don Cameron Allen, ed., Paradoxes by John Hall (1650, Scholars Facsimiles and Reprints, Florida, 1956), p.xxi; Benjamin T. Spencer, 'Antony and Cleopatra and the Paradoxical Metaphor', SQ, IX (1958), 373-78; Arnold Stein,

- 'On Elizabethan Wit', SEL, I (Winter, 1961), pp.80-82.
 So Sir Thomas Browne points out in 'Pseudodoxia':
 Thus unto them a piece of Rhetorick is a sufficient
 argument of Logick; an Apologue of Esop, beyond a
 Syllogysm in Barbara; parables than propositions, and
 proverbs more powerful than demonstrations. (Works,
 ed. Charles Sayle, 1927; I, 134)
 See John Stow, Survey of London, 1618, p.118.
 Lyly claims comparisons are odious, in Midas, IV, i, 9-10.
 Cp. Tilley, C576, Mamillia, Sig. D4, etc.

4. The passage has been remarked upon by Winny, p.xiii; but the disorder suggested by contradictory evidence would deny Winny's
 Certainly we find in Euphues a reflection of the instinctive respect for order and ceremony which characterizes its age.
 Knight suggests that
 Lyly continually refers human and psychological issues to the natural universe throughout the multitudinous crazy similitudes of Euphues: a desire at once to read the human mind in terms of the living physical universe and see that universe and its properties - including inorganic matter (remember the rock in Love's Metamorphosis) - as a vital extension of the human mind. (John Lyly', p.147)
 There is chaos and contradiction in the mind and in the physical universe, and both are perceived by a distorting fancy. I reject Barish's comment on Midas, II, i, 97-105, that 'Exact correspondence between human disposition and geography is thought of as an ideal' ('The Prose Style of John Lyly', p.32). It just happens. The environment like the gods is a convenient analogy to the human psychological condition. See Huppé, p.98.
5. On the tradition see W.G. Crane, pp.13-14. See the Lever quote in note three above. Hobbes's distinction can be found in A Briefe of the Arte of Rhetorique (1637).
6. Lyly is certainly ironic in Euphues's resolve to live the irresponsible, bestial life rather than 'be so impudent ... to accuse the gods of iniquitie' (I, 208/31-32).
7. Euphues assures himself love is a 'disease' (I, 208/20-31) but the analogies he gives imply otherwise: it is an animal appetite, then an ambivalent thing, then a hunt, but not a disease. Euphues may mean he was just passing through, when he tells Lucilla he has come 'to Naples but to fetch fire' (I, 218/16),

but the line discloses his receptiveness to lust. 'To fetch fire' is to pass through or visit only briefly. The Neapolitan fire could have been taken to refer to pox, as in Falstaff's constant teasing of Bardolph. It is unlikely Lyly intended this extreme sense of 'lust' though. 'The courtier's disease' is probably love, to be treated with sweetness, not harsh ridicule (treacle v. clown's garlic).

The study of animal imagery began with Rev. J. Kirkman's paper to the New Shakespeare Society, 'Animal Nature Versus Human Nature in King Lear', Transactions, 1877-79, pp.385-408. See Carroll, pp.28-29, 52-77, 89, 131; Pettie, 75 ff.; Audrey Yoder, pp.40-47, 60-61; and Marotti, pp.69-77, on the shifting meanings possible in a single animal. As Roger J. Trienens points out,

During the Renaissance, at least, any bestial creature might have been suggested by lust or sensuality; for that was a time when man keenly sensed the opposition between the soul and the flesh, between the divine and the bestial components of his own nature.

('The Symbolic Cloud in Hamlet', SQ, V [1954], 211)

9. Compare Lucilla's wolf analogy with Love's Metamorphosis, III, i, 45-49.

10. On Romulus's poverty see Pliny, XIV, 14. Euphues makes this point in citing Romulus in I, 250/20-22.

Euphues's skittish claim to flexibility is to be contrasted to the proper one as found, for example, in Pettie:

I count any place my country where I may live well and wealthily.

nothyng came amisse vnto hym, whiche was meete for a Gentleman: in feates of armes no man more couragious, ... amongst the auncient who more graue? amongst the youthful, who more merrie? so that there was no tyme, no person, no place, whereto he aptly applied not himselfe. (Sig. Tiv^v)

See too II, 27/27-29.

See Hunter, p.50. Lucilla loves Euphues for this flexibility (I, 203/30, 203/11, 206/26).

In emulating the negative qualities of the heroes Euphues flies in the face of advice from Ascham in The Scholemaster:

But see the mishap of men: The best examples haue neuer such forse to moue to any goodnes, as the bad, vaine, light and fond, haue to all ilnes. (p.220)

Similarly Greene's Pharicles 'knewe the best, and followed the worst' (Mamilia I, Sig. H^v).

11. Typical of the anti-Eve sentiment is Pettie here in his Petite Pallace:

And as Eue caused Adam to be deprived of Paradise:
so I thinke her sexe is ordained to deprive Adams
posteritie of prosperitie. (Sig. Uiv^v)

Pettie can be as ironic in his use of well-known information as Lyly:

For whereas men receyue from Adam originall sinne,
women are altogether (if I be not deceyued) voyde
of that infection. (Sig. Yiii^v)

This from the woman-fond Alexis, whose parenthetic comment undercuts him. Gosynhyll typically places the full blame for man's fall upon Eve:

So all came, of her wylfulnes
And syth that woman, that offence began
She is more to blame, then is the man.

(The Schole House of women, 1560, Sigs. Civ-Civ^v)

12. The 'babble'-'bauble' pun may also be found in Nashe II, 181/27, III, 240/199, and less certainly in I, 119 and I, 11. See Endimion III, iii, 41-42.

13. Institutio oratoria, trans. H. E. Butler (Loeb Classical Library, 1933-36; 4 vols.), VIII, iii, 74-76. Quintilian's definition of 'example' includes 'supposed fact'. Some false analogies, of course, would have had classical authority.

For good discussions of the credibility gap between the Elizabethan age and our own see Madeline Doran, 'On Elizabethan "Credulity" with some Questions Concerning the Use of the Marvelous in Literature', JLI, I (1940), 151-76; and Marie Boas Hall, 'Scientific Thought', SS, XVII (1964), 138-51.

On Lyly's unnatural natural history see Winny, p. xv; Bond, I, 131-34; Hunter, p. 277; Hart, pp. 37-39; Jusserand, p. 112 ('they did not invent: they knew'); Feuillerat, pp. 416-23; and Jocelyn Powell, pp. 163, 165-7.

Some grotesque phenomena are reported in Edward Fenton, Certaine Secrete wonders of nature (1569) and his Histories of wonderfull secretes in Nature.

Drayton may be complaining about Lyly's liberty with the truth: 'Playing with words, and idle Similies' (1627 Elegies; Works, III, 228), for his rime is with 'Flyes'.

14. Against Ruphues's usage are Pliny, xi, 72, xxviii, 29, xi, 31; Hamlet, III, ii, 91-93; Two Gentlemen of Verona, II, i, 160¹; and Lyly himself in Endimion, III, iv, 129.

15. Croll-Clemens blame the inconsistency with II, 138/8-10 upon 'a mere trick of memory' (p.69 n.2). See too I, 211/9-10.
 Callimachus says the lion engenders snakes with his breath but Euphues cites the elephant (Croll-Clemens, 216, 447; n.p.216) for this quality. Euphues is clearly straining to escape the royalist associations of Lyly's invention. In a panegyric to England and her queen Lyly has his here obviously avoid negative reference to the queen and her emblems.
 Similarly the unlettered, un- and even anti- artistic Hephestion can be blamed for (and characterized by) the mistakes in Campaspe, V, iv, 14-20, although the 'wodden' swan of Arachne may be a compositorial mistake for 'woven'. Cp. Mother Bombie II, i, 3; n.III, 540.
16. The Defence of Poesie, Works, III, 42-43.
 See Hunter, p.287, and for Lyly's contemporaries' attack on this element of his style, Bond, I, 133.
 See J.B. Leishman, editor, The Three Parnassus Plays (1949), p.207, and I Henry IV, II, iv, 440.
17. Contra. Bond, I, 134. Compare Maurice Charney's remarks on the fire and blood imagery of Julius Caesar (Shakespeare's Roman Plays, pp.48-66).

Eleven: Dramatic Irony.

1. The Pedlers Prophecie (1595), Sig.A3. Miss Bradbrook dates it between 1360-80. (Growth and Structure, p.217)
2. For the rhetorical sanction of proverbs see Quintilian, V, xi, 37; Wilson's The Arte of Rhetorique, p.189; Henry Peacham, The Garden of Eloquence, pp.86-87; Carew in Smith, II, 288; George Futtonham, Arte of English Poesie (1589), ed. Joseph Haslewood, (1811), p.157. See Erasmus, Apophtegms, That is To Saie, Prompte Saiynges, trans. Nicholas Udall, 1542, and Prouerbes or Adagies, trans. R. Taverner, 1540, and the proverbs included in John Heywood's works, ed. Burton A. Milligan (Urbana, 1956). See Muriel St. Clare Byrne, 'The Foundations of Elizabethan Language', SE, XVII (1964), 236-37; W.G. Crane, pp.25-30; the two collections (and their introductions) by Tilley; Wurth, pp. 200-204; Lievsay, pp.79; 114-44, and 249-51; F.P. Wilson, 'Shakespeare and the Diction of Common Life', Proceedings of the British Academy, XXVII (1941), pp.185-86. On the comic and ironic use of proverbs see Joseph T. McCullen, jr., 'Iago's Use of Proverbs for Persuasion', SEL, IV (Spring, 1964), 247-62; R.F. Hill, 'Delight and Laughter: Some Aspects of Shakespeare's Early Verbal Comedy', SE, III (1964), The Shakespeare Society of Japan, p.9; Boris V. Falk, 'Proverbs and the Polonius Destiny', SQ, XVIII (1967), 34; and Section II of Marie Birney's 'English Irony Before Chaucer' (UTQ, 1937). For Jenson's snobbishness about the proverb see A Tale of a Tub and Downright in Every Man in His Humour. See Erasmus, In Praise of Folly, pp. xx, 153. Polonius's advice lacks the coherence and the context-rootedness one finds, say, in Lorenzo Senior's advice to Stephano in Every Man in His Humour (I, i.); Stephano requires a lecture on affectation. For Euphues parallels in Polonius see Bushon, pp.44-47, and Bond, I, 165. For Shakespeare's detachment from Polonius's 'wisdom' see Francis Jacob, Shakespeare Diversions (1877), p.267; Edward Bowden, Shakespeare: A Critical Study of His Mind and Art (4th edition, 1879), pp.141-42; Josephine W. Bennett, 'Characterisation in Polonius's Advice to Laertes', SO, IV (1953), 4, 5, 6; G.B. Davis, 'A Note on the Function of Polonius's Advice', SO, IX (1958), 85-86; Elkin Calhoun Wilson, 'Polonius in the Round', SO, IX (1958), 83-85; and G.A. Hunter, 'Isocrates' Precepts and Polonius' Character', SE, VIII (1957), 501-6. On the disjunction between Polonius's and Laertes's proverbial knowledge and their behaviour see Harry Levin, The Question of Hamlet (Oxford, 1959), p.97, and Padi, p.169, especially Ruth Wallerstein, Studies in

Seventeenth-Century Poetic (Madison and Milwaukee, 1950, paperback 1965), pp.169-72.

Leonard F. Dean warns, 'Indeed the real error of modernism is to assume that it is unhistoric to allow Socratic insights of this sort to Shakespeare and his age' (reprint of 'Shakespeare's Treatment of Conventional Ideas', from Sewanee Review, Summer, 1944; p.7).

3. H.P. Tilley, Elizabethan Proverb Lore in Lyly's 'Euphues' and in Pettie's 'Petite Pallace', Michigan, 1939, p.2. But see Feuillerat, p.423 n.1. The Eighteenth Century editions of the Euphues index its proverbial instruction, as for use in emergencies.
4. Tilley, Proverb Lore, p.23. Tilley contends that the suspicion of proverbs derives out of the Eighteenth Century 'awakening of the scientific spirit' and the learning of the Nineteenth. But one certainly finds enough scepticism in the proverbs themselves and in such works as Donne's 'Goe and catch a falling star' and Browne's Pseudodoxia.
See Archer Taylor, The Proverb (Cambridge, Mass., 1931), pp. 87-88:
the fundamental defect of proverbial wisdom springs from this same universality. Proverbs are bound to the common level of mankind; above it they cannot rise.
See D.F. Bond, 'English Legal Proverbs', EMLA, LI (1936), 921-23, and on Heywood's 'wry humor, shrewd common sense, and awareness that proverbs, like Scripture, can be quoted to prove almost anything', Mulligan, p.14. Heywood's 'otherwise...' proverbs are not just variations but outright contradictions (e.g. p.198).
So in Greene's Mamillia I, Pharicles tells Mamillia, 'it hath byn a saying more common then true, that loue makes al men orators'. Mamillia herself remarks 'Wel Mamillia, the common people may erre, and that which is spoken of many, is not euer true' (Sigs. E^v, B4). See Ralph Lever, The Arts of Reason, Sigs. Niii-Nvi^v, and Sister Miriam Joseph, pp.308-13, on the limits of proverbial authority.
5. OED, 'Canterbury' sb. A 1 b, quoting Turberville (1575), Fulke, and Greene.
Phao, delighted 'to rule $\overline{[his]}$ oare in a calme streame' is a ferryman (I, i, 7).
6. In II, 9s/25-31, the certainty of Philantus's loving and the uncertainty of its arrival may be a substitution for the proverb about death, the most certain finality but uncertain in its timing.

See Tilley, Proverb Lore, p.94. To Euphues love is a deadly threat. Behind the substitution may also be the traditional sexual pun on 'die'. See Tilley, p.vii. On 'fast and loose' see Ivor B. John's Arden edition of King John (1907, 3rd edition 1939), pp.147-49.

Similarly, Pettie assured us that 'Marriages are guided by destiny' (Sigs. Iiv, liii), but Lyly extends the observation to suggest the ambivalence of love and its institution:

marriages are made in heauen, though consumated
in yearth. (II, 223/12-13; cf. Mother Bombie,
IV, i, 64).

Cp. Tilley, p.45.

7. On the glose-close contrast see Tilley, Proverb Lore, p.172. 'Forged' and 'glose', monosyllabic, suggest a tightness in contrast to the bisyllabic 'friendly'. 'Glose' has implications of the slick or slimy - as in 'glib', 'gliding', 'glistens' - against the firmness in 'close' that suggests something more solid and honest. Friendship is suggested by 'closeness', as well as the musical harmony (I, 339). See Hamlet II, i, 45-66; Henry V, I, ii, 182; Nashe, I, 22/12, 260/1, 341/18, 371/20; III, 47/1, 319/3; Frauncis too is fooled (II, 183/15-17) by Euphues's gospel. Proverbs could be referred to by just a single word or two. See Hilda Hulme, 'The Spoken Language and the Dramatic Text: Some Notes on the Interpretation of Shakespeare's Language', 89, IX (1958), 383-85.
8. Heywood, Works, p.23. Eubulus warns Euphues that 'One droppe of poyson infecteth the whole tunne of wine, one leafe of Colligintida marreth and spoyleth the whole pette of porredge' (II, 189/31-32). Eubulus may be euphemising Heywood's 'One drop of a turd marreth a pot of pottage' (Works, p.76). Lyly usually follows Heywood's wording so closely that such an extreme variation seems deliberate. Croll-Clemens suggest 'young is the goose...' is Lyly's invention (p.351, n.5). Sir Tophas typically reverses it (Endimion, V, ii, 28).
9. See Tilley, 81. Compare Chapman, The Ball, IV, i, 131; and Titus Andronicus, IV, iv, 81.
10. So too Lyly 'turns proverbial into real animals' (Croll-Clemens, p.213, n.3). The English fog is also mentioned in Massinger's The City Madam and The Picture (Works, pp.483, 222).
11. Armstrong, p.44.

12. But even the minor dramatists could achieve this high degree of relevance. So Peele in David and Bethsabe where David asks Joab not to harm Absalon:

Friend him with deeds, and touch no hair of him.

The proverb leads on to description of Absalon. Of course when Absalon is caught he wails

What angry angel, sitting in these shades,
Bath laid his cruel hands upon my hair,
And holds my body thus 'twixt heaven and earth?

His hair signifies his fatal vanity.

See where the rebel in his glory hangs:
Where is the virtue of thy beauty, Absalon?
Will any of us here now fear thy looks,
Or be in loue with that thy golden hair,
Wherein was wrapt rebellion 'gainst thy sire,
And cords prepar'd to stop thy father's breath?

See Peele's Works, ed. Alexander Dyce (2 vols., 1829), II, 60, 63, 65-66.

So in the Towneley Cycle, Cain swears to his servant: 'Please, man, for godis payn' and puns (abide-abite) in his threat to Abel:

that shal thou sore abite;
with cheke bon, or that I blyn,
shal I the & thi life twyn;...

(The Towneley Plays, ed. George England, ETS, 1890, pp.20, 18).

See the ironically appropriate Eccho in Wilson's The Cobler's Prophecie (1594), Sigs. C2-C2^v.

as Anne Righter points out,

Bottom and his associates possess three traits in common with those medieval dramatists who designed the mystery cycles and morality plays: they have extraordinarily literal minds; they are profoundly in earnest; and they cannot tear their attention away from the audience.

(Shakespeare and the Idea of the Play, p.108)

On the literal formality see Bethell, pp.133-36, and Borinski, 'Shakespeare's Comic Prose, SS, VIII (1955), p.67. 'Oaths are the fossils of piety' (George Santayana, Interpretations of Poetry and Religion, p.148)

13. Compare Woman in the Moone, V, i, 145, and n.III, 562.

Twelve: The Ironic Climaxes.

1. There is even a sample letter in Elyot's Boke of the Governour (pp.33-34). The letter device originated in the Italian novelle, was developed by Bandello and Englished by Painter. Letters can be found woven into Pettie's Pettie Pallace, Gascoigne's FJ, Grange's Golden Aphrodite, Melbancke's Philotimus, Worde's Ornatus and Artesia and Parisians, Greene's Orpharion, Morando, Arbaste, Mamillia, Planetomachia and Philomela, Whetstone's Discourse of Rinaldo, etc. In Saker's Narborus three drafts are given of an unsent letter.

See E. Catherine Dunn, 'Lipsius and the Art of Letter-Writing', SR, III (1936), 145-56; Morris W. Croll, 'Muret and the History of Attic Prose', PMLA, XXXIX (1924), 254-309; Borinski, 'The Origin of the Euphuistic Novel and Its Significance for Shakespeare', p.40; H.J. Savage, 'The Beginning of Italian Influence in English Prose Fiction', PMLA, XXXII (1917), 1-21; Zeitlin, op. cit.; W.G. Crane, pp.77-78, 92, 108-12; Hurrell, pp.47-50; and Madeleine Doran, Endeavors of Art, pp.33-4.

2. H.C.'s The Perrest of Fancy (1579) consists of letters and poems on love and marriage without story or order until Sig. R2V. William Fulwood's The Enemie of Idlenesse: Teaching How to Indite Epistles (1568) was reprinted seven times by 1621.

In A Short discourse of the life of Seruingmen (1578), printed for Ralph Newberrie, Sigs. Ciii^v-E4^v are devoted to 'Certaine Letters verie necessarie for Seruingmen', including 'R.S. to his friend T.D. for his long imprisonment', 'T.D. to his inconstant wife, for her malicious stomache against him', and 'R.S. to a widowe to be circumspect in her choyes.' There may be the skeleton of narrative here. There follows a series of similarly adaptable 'Certaine inventions in verse, deuised at sundrie idle times' (Sigs. P-P4^v). Euphuus's letters are not just a social pastime but the central activity of his life.

Euphuus takes not only the description of England from William Harrison but the jokes (II, 194/15, 195/23; n.II, 528/29).

A side effect of Euphuus's modesty in I, 261/20-26 is to recognise the derivative nature of his teaching (from Plutarch) by stressing the irrelevance of the source of advice. Euphuus announces his return to his source (e.g. 275/3-276/14, n.p.359; 272/2-3).

3. Parks, 'Before Euphuus'; Landsmann, p.102; Moore, pp.18-19; Lewis, p.315. Cf. Hunter, pp.51-53; he calls the letters 'rather

repulsively self-satisfied admonitions'. Winny omits Euphues's correspondence 'in the interests of economy' (p.xxv), although the letters are the most important element in the ultimate characterisation of Euphues.

Livia's letter (I, 319/20) is a model of balance and simplicity, with some functional meiosis but no freakish analogies and none of Euphues's self-unaware aggressiveness. The contrast helps to characterise Euphues. Zeitlin calls the letter to Fernando 'lifeless' (pp.33-34).

4. Stevenson, p.147. See too Bond, I, 126, on the continuity of the letters. See the conclusion to our last chapter, and for an earlier example, Pettie's Pallace as Camma signs a letter 'Yours nothing at all' to rebut Sinorix's 'Yours altogether' (Sigs.Biv^v, Ci). The letters in the Euphues suggest a formality, a distance that separates the speaker from the audience. Euphues seems remote from his friends by reason of the epistolary address. Dostoevsky uses this in his 'A Novel in Nine Letters' (The Short Stories of Dostoevsky, ed. William Phillips [New York, 1946], pp.39-55), where the letters record the characters' constant missing of each other. The letters give the prose fiction the effect of occurring in the continuing tense, as drama is, rather than in the past.
5. To put it another way, the morality of the later Euphues is 'pathos'; his 'ethos' is still to impress his audience. See Madeleine Doran, Endeavors of Art, pp.236-38.
6. For a defence of quick conversion see Madeleine Doran, Endeavors of Art, pp.235-36.
7. So too compare I, 276/1-15 with I, 277. There are no logical bridges between 278/5-7 and 278/8, or between 278/18-19, 20, and 24-35.
8. For sweet and sour plants in the Euphues see I, 208/30-31, etc. Touchstone drew upon the well-known natural phenomenon:
Sweetest nut hath sourest rind,
Such a nut is Rosalinde. (As You Like It, III, iii, 108-9.)
9. Greene, missing Lyly's irony, gives Mamilia a speech similar to Euphues's, to advise Modesta:
yea drive all his perfections out of thy minde, and
cause vpon his infirmitie. so shalt thou leade a
quiet life in libertie and neuer buy repentance too
deare. (Mamilia II, Sig.M.)

Rushton misses Lyly's irony in pointing out parallels to Much Ado, III, 1, and The Taming of the Shrew, II, 1. See Rushton, pp.76-78, and the following:

Shakespeare often appealed to the knowledge of his audiences, who would easily recognise the allusions to 'Euphuus', and I can well fancy with what admiration and applause they would greet the first appearance of the magnificent structures, which his splendid genius had raised from such meagre materials.
(pp.106-7)

10. One can also find a touch of the later Euphuus in Robert Wilson's The Coblers Prophecie, 'Contempt naming himself Content' (Sig. B2). For an appreciation of Gascoigne's Frauncis see Leicester Bradner. 'The first English Novel', PMLA, XLV (1930), 550-51. In any case the melancholy scholar was a familiar comic figure. Jusserand notes the element of vengeance in Euphuus's ostensible reforms (p.130).
11. The Holly Willie in Euphuus prides himself in the 'three thinges whiche cause perfection in man, Nature, Reason, Use' (I, 262/30-31), and his confidence of 'Gods singuler fauour' (I, 263/7-10). The English characters themselves are sometimes too self-satisfied for the reader's approval. Camilla, for example, takes the superiority of English women for granted (II, 127/10-12, 128/10-12).
12. Philautus comes to regard the Cooling Card as an elevating example:
But it may be thou layest that Carde for ye
elevation of Naples like an Astronomer. (II, 86/19-20)
Euphuus's vision of England is blindly descriptive, Lyly's prescriptive. Moore takes the Glasse as 'like Pepys' Diary, ... a veracious sketch of our native land by an honest and truthful contemporary writer. We should not condemn his exaggerative praise of Elizabeth, to whom no flattery, however excessive, came amiss, for poor John Lyly still had hopes of some favour from her' (p.22). Lindsay finds in the Glasse 'the writer speaks with every sign of genuine conviction' (p.14). But the writer is not the author.
13. Note Fidus's allusion to Aesop's Satirus not knowing what fire was, wold needs embrace it, & was burned, so these fonde Satiri not vnderstanding what a Prince is, runne boldly to meddle in those matters which they know not, & so feele worthely ye heat they wold not. (II, 42/2-5; cf. Campaspe, III, v, 18).

Fidus's allusion refers to the figure of the satirist, in particular to the satirist who incurs fire (anger) and is punished. The 'wold needs embrace it' recalls Juvenal's declaration that it is difficult not to write satire. Cf. the eclectic John Hynd's Elicto Libidinoso (1606):

'scarce any cold Satyrist can avoyd burning at the influence of so warme a Sunne' (Sig.C2; cp. sig.B4^v).

On the implications of Elizabeth's insecurity, see Bond, III, 526-27. A side-effect of Euphues' description of the queen's zealous counsellors is the impression the country was threatened with rebellion and wide discontent. See (II, 196/31-197/21). It is also significant that in describing the people's loyalty in twenty lines of eulogy Euphues names only one contemporary, Burleigh, among Zepirus, Achates, Aeneas, Nausicaa, Cato, Ptolemus Philadelphus, etc. The impression is that Euphues is again at his learned remove from the real situation.

Guevera's Diall of Princes, translated by North, Elyot's Boke of the Governour, and Guazzo (p.204 etc.) are typical of books instructing the ruler.

14. On the formality of Elizabethan compliment and ceremony see Groll-Clemens, pp.445-46; Hunter, pp.5-10; T.N. Marsh, 'Elizabethan Ceremony in Literature and in the Wilderness', English Miscellany, X (1959), 27-42; Marion Jones, 'The Court and the Dramatists', Stratford-upon-Avon Studies, IX (1966), 168-95.

On Lyly's relations with the Queen, see Jones, p.171; Hunter, pp.145-52; Bond, I, 64-76; 389-98; Feuillerat, Appendix A; Warren R. Austin, 'John Lyly and Queen Elizabeth', NQ, March 4, 1939, pp.146-47.

See too J.E. Neale, The Elizabethan Political Scene, Proceedings of the British Academy, XXXIV (1948), pp.5-8.

For a panegyric to the queen see Pettie's addition to his Guazzo (II, 201-2). Bacon dedicates The Advancement of Learning to the king even more fulsomely.

Ovid's Ibis is less attractive than in either of Lyly's uses.

15. On the Elizabethan conception of the Italian see Jeanette Fellheimer, 'The "Subtlety" of Italians', English Miscellany, XII (1961), 21-31; Jeffrey, p.72; G.A. Hunter, 'English Polly and Italian Vice: The moral landscape of John Marston', Stratford-upon-Avon Studies, I, (1960), 85-112, and 'Elizabethans and Foreigners', SS, XVII (1964), 37-52; Mario Praz, 'Shakespeare's Italy', SS, VII (1954), 95-106, and Machiavelli and the Elizabethans,

Proceedings of the British Academy, XIII (1928); Gene A. Bracker, 'Sorcery in Early Renaissance Florence', SR, X (1963), 9-11. Cf. Schlauch, p.12.

Cf. Hunter, pp.58-59; Croll-Clemens, pp.323 ff; Brustein, pp.45-47, where Lyly's preference of English woman over Italian is taken at face value, and Feuillerat, p.92, n.2. Nashe's Pierce Peniless describes Italy as 'the Academie of man-slaughter, the sporting place of surther, the Apothecary-shop of peyson for all Nations' (Works, I, 186). For Sitansu Haitra, Lyly in the second book 'claims a monopoly of God too for England' (Shakespeare's Comic Idea, Calcutta, 1960, p.26).

See particularly Euphues, II, 150/4-7, 153/9-13, 18-22.

For other ironic uses of the 'Looking Glass' see Gascoigne's epilogue to 'The Glasse of Government' (Works, II, 88, 90), Greene's sub-title to Mamillia I, and Reason's remarks to Witte in The Marriage of Wit and Science (sig. Cii^v).

16. Amusing proof seventeenth century science knew of plants' dependence on light: John Parkinson in 1629 published a list of 7,000 plants suited to British conditions; Paradise in sole Paradisus tenestris. The first three words pun on his name /Park-in-sun/. From The Beginnings of Modern Science from 1450 to 1800, edited Rene Taton, translated by A.J. Pomerans (1967), Ch.3: 'Botany' by A. Davy de Virville, p.164.

Thirteen: Conclusion.

1. Knight, 'John Lyly', pp.146-47.
2. Bunter, pp.54-58. Cf. Parks, 'Before Euphues', p.478. See Jeffrey, p.138. Moore notices Euphues in his rhyming couplets 'becoming almost dramatic and even poetic' (p.16). Boas remarks that 'Lyly the novelist is half-way to Lyly the dramatist' (An Introduction to Tudor Drama, p.35). Parks finds 'scenes' but 'no sign of dramatic structure' (p.476). F.P. Wilson suggests that the Euphues may have been acted. See 'Shakespeare's Reading', ES, III (1950), p.16, and R.A. Foakes, 'The Profession of Playwright', Stratford-upon-Avon Studies, III (1961), p.15.
Elizabethan drama and non-dramatic literature have been correlated with regard to their philosophical background (e.g., Tillyard's The Elizabethan World Picture and Hardin Craig's The Enchanted Glass) but they also have common techniques. The drama-like division of speeches in Manday's Zelante, the hero conversing with Astrapho, is one obvious example.
Stoll remarks that 'if all art constantly aspires towards the condition of music, all narrative art seems, more immediately, to aspire towards the condition of drama' (Art and Artifice, p.60).
3. Lindsay, p.11; Parks, p.478; King, p.160. Cf. Child, pp. 45-48. Arnold Stein, 'Donne's Obscurity and the Elizabethan Tradition', ELM, XIII (1946), 102. Santayana writes of 'euphuism - the choice of coloured words and rare and elliptical phrases' (op. cit., p.258).
4. Dyson, pp. 4, 113.
Kierkegaard points out that
It is not always the case that the poet is master over irony in the actuality to which he belongs merely because he is successful in mastering irony in the moment of artistic production. (pp.336-37)
The Euphues is a case in point, but so are Rochester's Sodom, Ford's The Fancies Chaste and Noble, and some movies of Alfred Hitchcock, all conceived in the accusative mood, but received in confusion.
In the sixth paragraph of his preface to Moll Flanders Defoe implies that his book is a test of its reader. Of course Defoe had to publish A Brief Explanation of a Late Pamphlet, entitled, The Shortest Way with the Dissenters (1705) because his readers failed his earlier test.

5. Lodge and Webbe are quoted in the Arber Euphuus, pp.16, 13-14.
6. For the traditional view see Lewis, p.316; W.P. Ker in Henry Craik, ed., English Prose Selections (5 vols., 1893-1904), pp. 375-76; James L. Garnett, 'Notes on Elizabethan Prose', PMLA, IV (1888-89), 44-45; but for a hint to the contrary, Bond, 'John Lyly: Novelist and Dramatist', Quarterly Review, January, 1896, pp.114, 117, (contra. p.125).
7. W.A. Edwards, 'Revaluations: John Webster', Scrutiny, II (1933-34), pp.17-18.
8. Henry Craik, I, 379-82. George Burnett, ed., Specimens of English Prose-Writers (3 vols., 1813), II, 208, 215, 216. George Saintsbury, ed., Specimens of English Prose Style from Malory to Macaulay (1903), n.p.25.
9. S.L. Edwards, ed., An Anthology of English Prose from Bede to R.L.S. (Everyman's Library, n.d.), p.60.
10. John Masefield, ed., An English Prose Miscellany (1907), pp.109, 113. Sir Arthur Quiller-Couch, ed., The Oxford Book of English Prose (Oxford, 1925; reprinted 1948), pp.109-10.
11. 'Anatomy' could refer to the carcass to be dissected in Nashe, III, 17/27, 34/27; Greene's Farewell to Folly, Sig. C3; Loves Metamorphosis, II, i, 25; The Comedy of Errors, V, i, 238. Its figurative uses for 'skeleton' suggests someone fit for dissection.

Fourteen: Introduction.

1. On the sources of Euphuism see Feuillerat, pp.444-75; Croll-Clemens, pp.xxx-lxiii; Bond, I, 134-43; William Ringler, 678-86; Hunter, pp.268-70; Landsmann; Child; J.M. Hart, Euphuism (Columbus, 1889).

Child and Hart supply convenient charts to summarise the characteristics usually attributed to the style. But C.S. Lewis makes a good point:

What constitutes euphuism is neither the structural devices nor the 'unnatural history' but the unremitting use of both. The excess is the novelty; the euphuism of any composition is a matter of degree. (p.313)

2. T.K. Whipple, 'Isocrates and Euphuism', MLR, XI (1916), 19. See too the Retrospective Review:

The essence of Lilly's elaborate wit is not, in general, extracted from an acute discrimination of the nice, yet striking, difference or resemblance of things, or from the real similarity of words, but from the determined misconception and wilful distortion of both. His wit is too far-fetched and too violently contracted.

(III [1821], 122)

But see Whipple, pp.21, 131. Aristotle in his Topics claims ornament to be 'attained by induction and distinction of things closely akin' (See Sister Miriam Joseph, p.39).

3. For the modern eye for pun see the books of James Joyce and John Lennon, or the work of William Sappington listed in my bibliography. I prefer 'eye' over 'ear' because although Professor Cleanth Brooks is probably right to claim a pun-consciousness in the modern reading sensibility, the aural alertness to ambiguity seems to have diminished since the Elizabethan period. Puns today are read but not heard unless emphasised. Indeed a film version of Finnegans Wake was suspicious enough of its audience's alertness to have given the puns in sub-titles.

See Cleanth Brooks, Modern Poetry and the Tradition (1939; Galaxy paperback edition, 1965), pp.26-32, 213, 215; T.N. Marsh, 'Elizabethan Wit in Metaphor and Conceit: Sidney, Shakespeare, Donne', English Miscellany, XIII (1962), 29; E.F. Hill, pp.11-12; Gladys D. Willcock, 'Shakespeare and Elizabethan English', SS, VII (1954), pp.12, 14, 22; M.C. Bradbrook, The Growth and Structure of Elizabethan Comedy, pp.24, 31-5.

4. On Elizabethan antipathy to repetition see Sister Miriam Joseph, pp.302-3.

Fifteen: The 'Repetition'.

1. The 'mania' is claimed by King, p.161, and Saintsbury, A History of Elizabethan Literature, p.38.
 Minny claims 'Lyly repeats his analogy endlessly until he is ready to pass to another theme. It seems not to concern him whether the analogies provide a contrast of sense or not' (p.xii). The view is the usual one. See Ker, pp.377-78; Child, p.44; Bond, I, 122; Feuillerat, p.412; and Hunter, p.67. But Barish reminds us that Lyly's 'syntactic formulae are not the clothes of thought, they are of its essence' ('The Prose Style of John Lyly', p.16). Compare the ranging through the scale of being to prove the existence of God (I, 295/15-26).
2. See I, 255/35-36, and Philautus's comparison of Lucilla and Livia (I, 214/23-26). The antithesis is repeated to give form to the rhetoric and to demonstrate the revelation of reality beneath the false appearance. What seems to be honour is not for it lacks honesty.
 Bond points out the parallel but does not mention the ironic interaction (I, 121).
3. See I, 250/30-32, 270/20-25, 285/34-36, and the distinction between true and false learning on I, 274-75.
 The ordering of the rhetoric is important in Falstaff's 'My King, My Jove, I speak to thee, my Heart'. What begins as a generalising movement ('king' to 'Jove', title to metaphor) suddenly concludes on the personal note. Its effect is to suggest a large heart. Falstaff is generally the perfect Ruphuist, thoroughly versed in rhetoric, constantly allusive, other-meaning, disrespectful of the processes with which he plays, superior to his audience, and playful.
4. Mark Twain, The Adventures of Huckleberry Finn (1884, Fontana Books edition, 1960), p.5.
 The Philautus passage occurs in his preparation to seek the aid of a black magician to drug Camilla, so our suspicions are confirmed. See the next five lines as well, where Philautus may mean 'energy' or 'enthusiasm' in his resolve to use 'al colours of lustiness', but Lyly's meaning includes the modern sense of the word. In 'colours' Lyly reminds us Philautus is concealing or disguising his real motives.
5. 'Faint' commonly meant either 'paint' or 'corruption', but in a work where the danger of false appearance was so central a theme the two meanings apply together. Compare I, 240/32-33, where the

order of 'quandarie' and 'misfortune' was reversed in the second edition to confirm the distinction between the subjective ('quandarie'; internal) and the objective ('misfortune'; external). The 'misfortune' was changed to something subjective, 'miserye', the cause to the result, as it were, to cohere with the subjectivity of the 'wrapped' (rapt) pun.

There is an ironic function in what Barish calls the chief vice of his style; a correspondence between two or more elements implied by their syntactic relationship but denied by their explicit meanings. ('The Prose Style of John Lyly', p.29)

Bond's examples of antithesis carried to 'positive injury to the sense' all are explicable by reference to the speaker (I, 122). In the inconsistency in 322/22, Euphues is ignorant both of the mis-directed instincts of the early Lucilla and the reform, self-awareness of the later. The inappropriateness of II, 131/10 points to the immaturity and presumption of the speaker, young Callimachus. The inappropriateness of his rhetoric points to the error of his attitude. Philautus's non sequitur on Camilla (II, 86/5) is typical of his whole misconception of her and of the strain in his rhetoric to justify it.

The confusion of colour, the black and white of guilt and innocence, in the 'very forced' anecdote of an ivory Vulcan and a jet Venus (II, 102/12-27) turns against the speaker - Euphues - in his claim that Philautus has 'shadowed my guiltless life, with a defamed counterfeit' (I.21). Euphues is 'coloring' (whitening, disguising) his shadow (blackness: his guilt of counterfeiting before Philautus and defaming women in the Cooling Card). The passage also makes Lyly's point about the imperviousness of nature to nurture; Euphues remains a false wit,

for Vulcan cannot make Iuery blacke, nor Venus change the colour of Ieat, the one hauing receiued such course by Nature, the other such force by Vertue. (II.25-27)

Lyly brilliantly suggests Euphues's strain and undercuts him. Finally, in balancing 'a purse full of golde' with the 'odd locution', 'a beast full of spots' (II, 194), Lyly undercuts Callimachus's faith in wealth, particularly as a proof of wisdom. Gold is no deeper a sign of worth than a leopard's spots are deep. The leopard's unchangeable spots was a proverbial emblem of congenital imperfection, deriving out of Jer., xiii, 25. (See Tilley, L 206).

6. Compare Campaspe, III, iv, 6-7; Midas, IV, ii, 5. Bond quotes a similar distinction (II, 45/30) as 'a good instance of the educative value of Euphuism for the exact force of words' (II, 499), the 'threaten' meaning both portend and menace. But in the passage

'ruine' and 'rain' are balanced to suggest the hair-breadth that may separate them. The sound functions to suggest new implications in sense.

Margaret Schlauch traces the use of tautological pairs of words back to Helvas, Knight of the Swanne (1512), translated by Robert Copland (Schlauch, op. cit., pp.58-60).

7. So too Euphues's use of the same image - St. George on a tavern sign - in instructing Philautus (1, 313/13-14) and in describing his Phoebus (260/26).

Sixteen: The Meaning of Lyly's Wordplay.

1. On Lyly's wordplay see Hunter, pp.267-68; Bond, I,124-26; Wirth, pp.172-85; Jocelyn Powell, p.163; and Hill, p.6, who somehow considers Lyly's 'clever repartee' to be 'over-formal', despite its 'speed and cohesion'. Child points out that 'Euphuus, as well as the plays, was indubitably written for the ear rather than the eye' (p.80). Groll-Clemens agree (p.xvi). Wilson reminds us of 'the secret understanding which almost invariably existed between the dramatist and his audience' (p.102). Puns did not have to be spelled out; the audience could be trusted to pick up the ambiguities on their own. This can be said of Lyly's puns and Lyly's court audience with even more confidence than of Shakespeare's. Shakespeare had to appeal to a wider/lower spectrum of alertness (cp. Steiner, pp.228-32).

Bather, p.83, suggests the Elizabethans needed only a hint to recall the full pun.

A comic turn in The Two Gentlemen of Verona shows the problem Shakespeare had and Lyly did not - at least in his court plays - in addressing a wide range of quickness and taste.

This shoe is my father; no, this left shoe is my
father; no, no, this left shoe is my mother; nay,
that cannot be so neither; yes, it is so, it is so,
it hath the worsen sole.

So far we have a common but thoughtful pun on 'soul' and 'sole', in unimpeachable taste, (as in Merchant of Venice, IV, i, 123; Romeo and Juliet, I, iv, 14; Julius Caesar, I, i, 13). But Launce's next line explains why woman's soul is worse than man's and lowers the level of the humour to bawdry:

This shoe, with the hole in it, is my mother, and this
my father; a vengeance on't! there 'tis. (II,iii,15-20).

2. On the tradition and respectability of the pun see H.M. Mahood, Shakespeare's Wordplay (1957); Hilda Hulme, Explorations in Shakespeare's Language (1962); James Brown, 'Eight Types of Puns', PMLA, LXXI (1956), 14-16; Linwood E. Orange, 'Spenser's Wordplay', NQ, September, 1958, 387-89; Paul F. Baum, 'Chaucer's Puns', PMLA, LXXI (1956), 225-46; Helge Kokeritz, 'Rhetorical Word Play in Chaucer', PMLA, LXXIX (1954), 937-52; and Shakespeare's Pronunciation; F.A. Bather's essay on 'The Puns of Shakespeare' is also useful despite his confidence that Shakespeare 'perpetrated' only 262 puns. See too William Empson's Seven Types of Ambiguity (1930, Peregrine reprint 1965) and The Structure of Complex Words (1951); Sylvan Barnet, 'Coleridge on Puns; A Note

to his Shakespeare Criticism', JEGP, LVI (1957), 602-9; Esko V. Pennanen, Chapters on the Language in Ben Jonson's Dramatic Works (Turku, 1951).

For Lamb on puns see his essays on 'Distant Correspondents' and 'Popular Fallacies' (VIII and IX), in his Complete Works, (London, 1901; introduction by Richard Horne Shepherd), pp. 89-92, 224-26.

Classical authority traces back to Cicero's ambiguous, De Oratore, II, 62, 254; Aristotle's Rhetoric, III, 6-8; and Cornificius's Rhetorica ad Herennium, formerly attributed to Cicero. See too Spectator 61 and Lamb's essays on 'Distant Correspondents' and 'Some Popular Fallacies'.

Arthur Koestler's The Act of Creation (1964, Pan paperback 1966) is also stimulating.

3. On the theme of language see Yoshio Nagano, 'Shakespeare and his Contemporary Thought on Language', Kyushu University Studies in English Literature and Language, No.14 (January 1964), pp.63-80; William Matthews, 'Language in Love's Labour's Lost', Essays and Studies (English Association, London, 1964), pp.1-11; on Hamlet Paul A. Jorgenson, Redeeming Shakespeare's Words (California, 1962), pp.100-30, and John Paterson, 'The Word in Hamlet', SQ II (1951), 47-55; Jonas Barish, 'The Spanish Tragedy, or The Pleasures and Perils of Rhetoric', Stratford-upon-Avon Studies, IX (1966), 58-85; and Terence Eagleton, 'Language and Reality in "Twelfth Night"', Critical Quarterly, IX (Autumn, 1967), 217-28. See too the play Lingua (1602).
4. Compare Eagleton on 'This creative-exploratory use of language ... Reason-reality - can be expressed only in language and yet is falsified by language language and experience are so intertwined that to manipulate words is to distort reality' (op. cit., pp.218-19).
See too Steiner on Shakespeare's use of language 'in a condition of total possibility' and with 'totality of relevance' (op. cit., pp.232-234).
See too R.L. Collie, 'Some Paradoxes in the Language of Things', in Reason and the Imagination: Studies in the History of Ideas 1600-1800, ed. by J.A. Mazzeo (London and New York, 1962), pp. 93-128; Dr. Mazzeo's own 'A Seventeenth-Century Theory of Poetry', Romanic Review, XLII (1951), 248-49; 'Metaphysical Poetry and the Poetic of Correspondence', JHI, XIV (1953) 288-29; and 'Universal Analogy and the Culture of the Renaissance', JHI, XV (1954), 299-304. See Wurth, p.129, on 'kin' and 'kind'.

Philautus is comically inconsistent and redundant when he tells Psyllus of his love, the 'first letter of whose name is Camilla' (II, 111/3). As Croll-Clemens (p.324) and Jeffrey (p.49) suggest, the line may parody the magician's Cabalistic confidence in the letters of the name. But more to the point is Philautus's lack of control over his words in the line. He overflows in word as in his attraction to her. There is a similar excess in Marlowe's line in Doctor Faustus, 'The first letter of my name begins with Lechery' (VI, vi, 167-68). The word in each case lexically suggests the condition - excess - for which it stands. So verbal antitheses suggest the reduction of 'Midas' to an 'ass' and the 'monarch' to a 'mock' in Midas, IV, i, 138-39, 176-77. And in the Cobler of Canterbury (sig.03): 'on saturday was ye night when his posse should come into esse': the lover is to complete the possession of his lady (cp. GED for the separate meanings of the 'posse' and 'esse').

5. For analogous evidence regarding physical perception see H. Tajfel, 'Value and the perceptual judgment of magnitude', Psychological Review, LXIV (1957), 192-204, abbreviated in the Penguin paperback, Experiments in Visual Perception: Selected Readings (1966), ed. M.D. Vernon.
See Roland H. Smith in the Baldwin festschrift (ed. D.C.Allen), particularly his quote from Harvey's letter to Spenser. Rhetorical addition of syllables included prosthesis, epenthesis, preparalepsis (or paragege); subtraction included aphaeresis, syncope, and apocope. See Sister Miriam Joseph, pp.51-53.
6. Thomas Wise, Animadversions vpon Lillies Grammar, or Lilly Scanned (1625), Sigs. A6^v-A7.
J.R. Firth, 'Modes of Meaning', Essays and Studies (1951), p.123.
7. Tophas is also circumlocutive in I, iii, 71-72, 107-8, etc. Lilly, Sig. Ciiij. On the 'Ye vah' cp. Anders, p.15.
Shakespeare's owl sings tu-whit tu-who in Love's Labour's Lost V, ii, 913-15. See Mother Bombie, III, iv, 54. I have not found any Elizabethan use of the modern 'twit'. The 't' and 'i' sounds would fit Wise's association of smallness with both letters. See Warth, p.12.
8. Euphues's guilt is his guile, of course. The passage includes a second pun-combination, 'trothe' and 'everthrow'. Euphues, 'in whom is no trothe' will find that his 'ewne practises will be sufficient to everthrow' him (I, 233/32-33, 234/1-2). See Warth, pp.118, 128, 141, 202, 209.

Important word-within-word plays are found throughout Shakespeare. Among the better known ones are the 'demon' in 'Desdemona', 'evil' in 'devil', 'Rome', 'Room', and 'Oh me' in 'Romeo', 'cell' in 'cancelled' and 'seal' in 'concealed' (Romeo III, iii, 98). The list would fill a thin concordance ('Chord' in 'concord', for that matter, and 'hard' in 'heart'). Similarly a kind of projection is implied in the linking of 'envy' and 'environed' in Midas, II, i, 93-95.

Johnson's objection (Rambler 168) to Shakespeare's 'keen knife', which Lady Macbeth hopes will 'see not the wound it makes' (I, v, 50) is perhaps answered by the fact that 'keen eye' is sounded in 'keen knife'. A mind already guilty gives the grotesque and even risible passage consistency. Johnson's complaint is included in Samuel Johnson on Shakespeare, ed. W.R. Wimsatt, Jr., (1960), pp.8-11.

Compare Steiner on Shakespeare:

Many of his words do not come to rest in any single meaning. They move like a pendulum sweeping a wide terrain of partial synonyms and analogues. Often a word will shade, by pun or suggestion of sound, into an area of new definitions. (op. cit., p.233)

So 'blaze' occurs in the 'blazoned' of Hamlet's ghost. Kosintsev's film version of Hamlet shows Hamlet staring into the flaming fireplace as he first hears of the restless spirit and leaving up the stairs while an armoured figure on the tapestry in the background seems to be riding up out of those flames.

9. T.E. Lawrence declares 'god' to be 'the shortest and ugliest of our monosyllables' (Seven Pillars of Wisdom, 1940 edition, p.39). There is a pun on 'god' and 'gawd' in Woman in the Moon, I, i, 109. See Wurth, pp.191-92.

The same reversal of the weight and the worth is found in I, 295/2, 'to goe on pilgrimage to images'. The evaluation is subjective in Hephestion's advice to Alexander:

fall not from the armour of Mars to the armes of Venus. (II, ii, 59-60).

Only to the Macedonian soldier is the armour of Mars worth more than the making of love. Compare A.H. King, op. cit., p.163, and Wurth, p.178.

In Love's Labour's Lost Costard is paid with a 'Guerden' by Berowne and a 'Remuneration' by Armado. Whether or not we are conscious of it the comedy derives partly from the fact that the longer word - made more prominent by its unfamiliarity to Costard, who knows, after all, of the 'garden', - the 'bigger' word stands for less money than the small one does. Even in this comical frill Shakespeare keeps word and worth at odds. The emptily rhetorical Armado pays a big word but a small coin. Berowne

is less committed or extravagant, so pays more money (substance) but still with an unusual, deceptive word. Berowne's smacks of the garden but Armado's of Holofernes's schoolroom. The French 'guerdon' suits the romantic Berowne, as the Latinism the affected Spaniard. Of course Shakespeare need not have been aware of all this; he just sensed the rightness of it all. Or as Armstrong puts it, he 'was so pun-conscious that he punned unconsciously' (Shakespeare's Imagination, p.101).

10. On the 'woeman' pun see Camden, p.24 and Wurth, p.117. Pettie uses 'woordes' for Tereus's 'wooing words' in the Pallace (Sigs. D.iii, Eii^v). 'Women' is divided into 'wee vnto men' in the Euphues, I, 241/13.

On the freedom of Elizabethan spelling see G.S. Gordon, 'Shakespeare's English', Society for Pure English Tract 29, pp. 255, 262, 271; Roland M. Smith, 'Spenser's Scholarly Script and "Right Writing"', in the Baldwin festschrift, ed. Allen, pp.79, 83, 96, and on 'The Discomposing Compositor', pp.96-97.

It may be that the witty spellings to which I draw attention are the result of printing or compositorial aberrations. But in the most recent discussion of compositorial evidence, William S. Kable has demonstrated 'that a portion of a compositor's total spelling is composed of spellings which directly reflect the spellings found in the compositor's copy', for 'If the compositor has no set preferential spelling for a given word but varies his spellings in some relation to the variations in his copy, the forms of that word in his texts will directly reflect the forms which were in the copy'. See 'Compositor B, The Pavier Quartos, and Copy Spellings', SB, XXI (1968), 131-61, especially pp.161, 135. My suggestions must remain very tentative pending fuller investigations; I suggest them only as additional evidence of the Elizabethan writer's sense of the word within the word.

Thomas East printed the first editions of the Euphues for Gabriel Cawood.

11. Lever, The Arte of Reason, Sigs. V-vv, [VI].
See Addison's complaint in Spectator 62 that schoolboys had been taught to base verses on 'the Resemblance and Congruity, sometimes of single letters', etc. Erasmus parodies such lexical symbolism in theology in his In Praise of Folly, p.133. There were, of course, alphabets of virtue, a kind of domesticated Cabalism.
Compare the OED on 'mastiff' - the etymology is uncertain; such a direct approach to the word is not attempted. See the etymology section at the end of Gil's Logonomia Anglica (1619). Judge

spells Saladyne's arresting herald 'herohault' (as 'here halt') in Rosalynde, Sig.B2, twice in five lines. See Carew's comment on the etymology of 'handkercher', quoted in Smith, II, 287, 'the thing and its use' in one word. Nashe derives 'Pandare' from Pandora, 'though Sir Philip Sidney fetcheth it out of Plautus' (Works, III, 121). See Jonson's explanation of 'breeches' in Cynthia's Revels, IV, iii, 157-58.

On Lyly's etymology see Hunter, p.277. Landmann remarks that the similarity of 'bravayler' and traveller 'forcibly recalls the toil of travel in former days' (p.144, n.137). Compare⁷ Addis Jr., 'Lyly's "Euphuus"', NQ, January 23, 1869, pp.76-77.

The whole point about this word-in-word and fractioning, logical rather than historical etymology, is that in the flexibility and multiplicity of a word the Elizabethans could find solidity and truth. See Gladys Willcock, 'Language and Poetry in Shakespeare's Plays' Proceedings of the British Academy, XI (1954), p.117. For the contrary view see Jorgenson, pp.117-118.

Play on words as things to be divided, recombined, twisted, continues in the puns and malapropisms of popular humour. To cite a more intellectual modern example, in Godard's film Pierrot Le Fou the hero, writing a journal in preparation for his suicide, must add an 'r' to make his 'mot' a 'mort'. He goes on to talk about the 'meaning' of his death, as if it were a word as well as an act. In the same film Godard focuses on the 'vie' in 'Riviera', in Une Femme Mariée he focuses on the 'eve' in 'reves' and the 'ange' in 'danger'. Of course, 'chocolate' is the 'late, late' drink, even if one knows no French. Something of this sort - though wilder - is the inferring of the old French 'eye' (goose) in 'envey' in Love's Labour's Lost (III, i, 85-123). 'A good l'envey ending in the goose' - the word literally ends in 'goose'. See Henry D. Siler, 'A French Pun in "Love's Labour's Lost"', MN, LX (1945) 124-25. There is more than just rhyme between the 'adder' and 'ladder' in Julius Caesar, II, i, 13-27. The presence of 'adder' in 'ladder' implies the presence of poisonous sting in ambition. I do not suggest any specific intention of the artist here but try to explain another way in which the wordplay rings 'right'.

See Maurice Evans, 'Metaphor and Symbol in the Sixteenth Century', Essays and Criticism, III (1953), 268-70, on the relationship between allegory and metaphor and on the deduction of moral or metaphysical truth from even a single letter. Erasmus's parody of the treatment of the Hebrew letter 'sheen', with its implication of 'sin', (In Praise of Folly, p.133), belongs to the same tradition as Kafka's speculations on the ambiguity of 'sein' and its implications. Note B.S. Brewer's reply to Evans, in Essays in Criticism, IV (1954), 108-11.

See too Ludwig Borinski, 'Shakespeare's Comic Prose', p.57, and Christopher Ricks, Milton's Grand Style (1963, Oxford paperback 1967), p.68, on Milton's 'etymological faith'.

12. See Arthur H. King, 'Some Notes on Ambiguity in Henry IV, Part I,' Studia Neophilologica, XIV (1941-42), 173.
13. Gascoigne, Works, I, 144; Heywood, 'The English Traveller,' Works, IV, Prologue. Compare Bynd, Eliosto Libidinoso, Sig.K^v.
14. See Sister Miriam Joseph on discordant cacemphaton (op.cit., p.301). Pettie, Pallace, Sig. Fi. Here in the story of Pasiphae and Minos Pettie's alliteration comes close to a bawdy pun:
 at length by the helpe of Bedalus, a cunningy Carpenter,
 she was so cunningly conveyed into a Cove of wood, that
 then she had her beastly desyre. (Sig.Tiii^v)
 Compare Eric Partridge, Shakespeare's Bawdy (1947), p.95, on 'coun' in Henry V, III, iv, 47-53; and Gallathea, V, i, 27-28. Similarly Thomas Brown gives a series of 'P'-words to suggest he is bordering upon a bawdy word, in Quaint Gleanings from Ancient Poetry, ed. Edmund Goldsoid (Edinburgh, 1884), pp.14-15. The alliteration is more than just 'a sort of bastard rhythm [which] haunts us at every page' (Lindsay, p.20). It heightens particular sounds, half-words, or words-within-words for emphasis, more than for euphony. Child holds the contrary view (p.77), which has become the usual. See Anton H. Pirkhofer 'A Pretty Pleasing Fricket' - On the Use of Alliteration in Shakespeare's Sonnets', SQ, XIV (1963), 12-13; Hart, pp.35-37; Bond, I, 123-28; and Feuillerat, pp.436-39.
15. Words may start differently but conclude similarly to suggest an association. So the contrast between 'the giftes of nature' and 'the shiftes of arte' (II, 201/14-15).
 On polyptoton see Sister Miriam Joseph, p.306. Pattenham calls it 'tranlacer' (op.cit., p.205).
16. Alliteration was frequently used in heterogenia, the irrelevant answer. See Sister Miriam Joseph, p.300, for the proverb 'I aske you of cheese, you answere me of chaunke'. As in the fox and the fern-bush, the alliteration implies one association between different items, but an irrelevant association. Hamlet's hawk from a handsaw may be a similar case. Alliteration suggests a sound-link where a meaning-link is to be preferred. Holofernes plans to 'affect the letter, for it argues facility' (Love's Labour's Lost, IV, ii, 52). See Guazzo, I, 126, 136.

For a bawdy variation on the cheese-chalk heterogenium see Nashe, III, 53-54.

Camilla also refers to Philautus's mask or 'visarde' later (II, 103/25-29), when his appreciation of her is false. See Nashe, quoted in Smith, I, 322/28-34, and Greene, Camillia I (sig. C2^v), where those 'that chose for lust, and not for love' are 'so blinded with the visor of Venus and conceits of Cupid, as they think all birdes with white feathers to be simple Doves'.

The 'cosen-'cousin' pun also occurs in Gallathea (V, i, 73-75), where the puns on family relationships (also on the fool's 'uncle'), reiterate the theme of family disorder. Compare Midas, III, ii, 118; IV, i, 42; IV, iii, 79. Nashe's spelling seems arbitrary, 'coosning' in III, 275, 'coosonage' in I, 213, but 'cousnage' in I, 220, without the familial implication. Greene has 'cousinage' in Perymedes, sig. D2^v. See Wurth, p.125. There is a 'cousin cosend' in Munday's The Death of Robert, Earle of Huntington (1601), sig. B2.

17. Cf. Pliny, Natural History, XXV, 170, etc. OED gives a 1616 example as its earliest usage in Greene's sense.

18. Cato is quoted in A.C. Howell, 'Res et verba: Words and Things', ELH, XIII (1946), 151. See Swift's satire in Balnibarbi.

For my Carroll I have used Martin Gardner's Penguin edition, The Annotated Alice (1960, reprinted 1966), pp.121-22. So Firth remarks that 'The use of the word "meaning" is subject to the general rule that each word when used in a new context is a new word' ('Modes of Meaning', p.118).

William Empson is helpful:

Any pregnancy can be regarded as a confusion about Range, or a failure to make the defining property fit the class, ...

(The Structure of Complex Words, p.336).

The Duchess's puns can be classed among what Bather calls 'Puns of a Diseased Brain' (op.cit., pp.77-78), where the listener mis-hears: so 'mad' Hamlet mistakes Polonius's meanings and 'mad' Edgar hears Lear's 'pelican' as 'pillicock'. 'Inasmuch as punning is a triumph of sheer material circumstance over the reason, it may be a grim reduction to existential absurdity' (Harry Levin, 'Shakespeare's Nomenclature', p.69).

Child, though, typically argued that 'Euphuism busied itself with form only. It exercised almost no effect upon the character or quality of the content' (pp.101-2). Sister Miriam Joseph is more accurate:

Elizabethan literature was produced by a technique which, while giving attention to patterns of sound and movement and heaping up a rich profusion of imagery, was deeply rooted in thought and emotion. (p.40)

Lyly would have agreed with W. Warner's warning in his euphuistic preface to Albion's England (1589):

Onely this error may be thought hatching in our English, that to runne on the letter we often runne from the matter: and being ouer prodigall in similes, wee become lesse profitable in sentences and more prolixious to sense.

(quoted in Landsmann, p.xxvii)

Ascham warned against the other extreme:

Ye know not, what hurt ye do to learning, that care not for wordes, but for matter.

(The Scholemaster, p.265).

19. Carew, 'The Excellency of the English Tongue' (1595-6?), in Smith, II, 288. Plays on punctuation are found in Bottom's prologue in The Midsummer Night's Dream and in letters mis-read in Ralph Roister-Doister and Marlowe's Edward II. Sister Miriam Joseph lists 'amphibologia' among the vices of rhetoric (p.300) but Puttenham excuses its use 'not ignorantly, but for the nonce' (p.260). See W.J. Ong, 'The Historical Background of Elizabethan and Jacobean punctuation', PMLA, LIX (1944), 349-60.
20. Maheod, p.16. See I.A. Richards, The Philosophy of Rhetoric (1936), pp.64-65. Maheod also demonstrates a word's meaningful omission of alternatives (p.26).
For another pun of exclusion see the shepherds' resolve that 'it is wisdom enough to tell sheepe' (IV, ii, 6-7). The 'tell' that is permissible is the sense that involves counting (the sense implied in Endimion, V, i, 127; and Gallathea, II, i, 53); as the shoemaker should stick to his last, the shepherd should count his own sheep. The shepherds cause trouble by 'telling' ('revealing to') the reeds Midas's asshood.
21. The cote-quote pun escapes the modernised version of Croll-Clemens (p.303). See Bather, op. cit., p.90, n.4. To the same group belong puns on quail and calm, suitor and shooter, features and faitours: consonants followed by 'u'.
22. In The Woman in the Moone the shepherd's dispute over the horned bear's head prefigures their rivalry for the married Pandora. Lyly thus gives a visual pun on 'horns'. In Citizen Kane the Joseph Cotton character literally 'tears the program to shreds' while Kane's wife has her disastrous debut, in anticipation

of his review. One man 'kicks the bucket' in Kramer's It's a Mad, Mad, Mad, Mad World. A Beattie 'laughs up his sleeve' in A Hard Day's Night. These visual puns have verbal origins.

See G. Wilson Knight, The Imperial Theme (1947) pp.10-13, on the love and the death in the 'die' cast in Antony and Cleopatra. The pun may lie behind this line in Ford's Fancies Chaste and Noble: 'that the Nymphs need not feare the evidence of thy mortality' (ll.336-37). See Lee's Nero, III, iii, 94-100 and Armstrong, pp.46-47. The pun also haunts Deedemon's wedding-sheets. See too Allen Tate, Reason in Madness (New York, 1941), p.91, on the pun in Donne's Valediction Forbidding Mourning.

23. Euphues accuses Philautus of 'seeing not my vaine, answerable to thy vanities' (II, 96/19-20). Euphues's 'vein' is vain and futile.
24. Peele, Works, II, 187. Compare J.S.P. Tatlock, 'The Siege of Troy in Elizabethan Literature, Especially in Shakespeare and Heywood', EMLA, XXIII (1915), 673-770.
25. See I, 246/9-10; 185/4, 11. The wedding ban is spelled 'bane' in I, 199/36 and Hether Bombie, V, iii, 269. Compare Wurth, p.47. See the course-course puns in I, 202/22, 235/33, 254/11; II, 141/3, 261/6.
26. Typical of the attitude which lies behind the pun and the play Campaspe is this statement by Erasmus in his The Education of a Christian Prince, translated by Lester K. Born (New York, 1936), p.159:
- The sun is freely shared by all and imparts its light to the rest of the heavenly bodies. The prince should be readily accessible for all the needs of his people.
- Compare Samuel Klinger, 'The Sun Imagery in Richard II', SO, XI (1960), 321.
- On Shakespeare's 'light' puns see Armstrong, pp.46-47.
27. Dr. Padhi traces the tradition of the counsellor named Fabulus back to Fullonius (alias Gnaphaeus), whose Acolastus (Antwerp, 1529) was translated by Falsgrave in 1540 and Samuel Nicholson in 1600. See Dr. Padhi's thesis, pp.13-14, 115-17, 170-51.
- 'Eubulus' is the name of a wise counsellor in Gorboduc and Dionysius's chief counsellor in Edward's Damon and Pithias. 'Lucilla' may include a pun on 'loose'; compare the unfaithful heroine of Gascoigne's San Bartholomew of Bathe (Works, I, 90-137). See Knight, The Sovereign Flower, p.188. 'Luce' also implied fish and lice (see Wurth, pp.34-35, 195-96).

On 'Euphues' see Smith's note on Aschan (I, 349) and Hunter, pp.49, 53. Hart claims the name originally meant a 'man of fine physique' but came to be used sarcastically by the time of Isocrates, (pp.34-35). 'Fidus' means 'faithful' but it may pun on 'fides', a musical instrument (to be played upon). See John Hollander, p.63, and Coriolanus, II, i, 124.

28. See Ernst Erler, Die Namengebung bei Shakespeare (Heidelberg, 1913), pp.122, 139, n.170, for Lyly's possible influence on Philautus ('selbst-süchtig') in Timon.

Charles Read Baskerville takes Philautus's name literally and concludes that

The ideal elements of character in Euphues are set over against the follies of Philautus, or self-love; and other phases of folly than those due to self-love are satirised and anatomised.

(English Elements in Jonson's Early Comedy, Austin, Texas, 1911, p.59; cp. p.280).

And Laurens Mills: 'Euphues must learn by sad experience to supplant wit by wisdom, and Philautus to be less selfish before they are ready for such a friendship as the classical examples illustrate' (op. cit., p.182).

Baskerville is right that Gynophilus's name simply expresses his infatuation (ibid., p.210). But in the case of Euphues and Philautus Lyly names his characters playfully. Philautus is nothing if not humble and self-deprecating; Euphues is the self-lover and selfish, particularly in the Anatomy of Wit.

I have not examined Hans Betlefsen's Die Namengebung in den Dramen der Vorgänger Shakespeares (Diss. Kiel, 1914); Otto Hinz's Studien zu Ben Jonson's Namengebung in seinen Dramen (Diss. Leipzig, 1910) or Hissi Gielen's Untersuchungen zur Namengebung bei Beaumont, Fletcher und Massinger (Diss. Münster, 1929). It has come to my attention that A.H. Carter at Florida Presbyterian College is preparing a dictionary of Shakespeare's characters' names considering their meaning and their functions within patterns of imagery. See too Robert Withington, Excursions in English Drama (New York, 1937), pp.26-41 ('On Characterising Names'); Randolph Quirk, 'Puns to Sell', Studia Neophilologica, XXIII (1950-51), 81-86; Urban Ohlander, 'Puns and Publicity', Studier i Modern Språkvetenskap, XVII (1949), 101-26; Sister Miriam Joseph, pp.162-63.

Name-puns can be found in Castiglione ('Potentia' on p.149 and perhaps on p.151; Montefiore on p.169), and in the cat's wailing of Tyb in John Heywood's Johan Johan (Gayley, 68/109-10, 69/118; cp. Mercutio's Tybalt).

G. Wilson Knight suggests the ironic naming of Feste and Bianca (The Sovereign Flower, pp.172, 191). Harry Levin adds Romeo's Rosaline, Angelo in Measure for Measure, and Prospero ('Shakespeare's Nomenclature', pp.59-60, 79).

29. For a slightly different but supplementary explanation see Gladys Willcock in A Companion to Shakespeare Studies, ed. H. Granville-Barker and G.B. Harrison (Cambridge, 1934, reprinted 1959), pp.117-36. See our second reference to Professor Mahood in note 20 above.

Malapropisms can be found in Respublica (1553) and Misogynus (1560) on the early stage. Reister-Doister's mispunctuation speaks the same truthful error as we suggest malapropisms do. In Wager's The Longer Thou Livest The More Fool Thou Art, Moros mistakes a series of names, Pietie as 'Pie nuttree', Pleasure as 'Play sure', Philosophy as 'Pild lousy boy' etc., but only in the latter two examples - and perhaps in 'Fippence' for 'Prudence' - does the mistake comment upon the correct word. Compare mishearings in Thomas Heywood's Fortune by Land and Sea (Works, VI, 409-10); Merry Wives, IV, i; and Shrewd Wit in Godly Queen Hester. There is implied equivalence in the 'translation' in the following exchange in Francis Merbury's The Marriage of Wit and Wisdom (1579), ed. James Halliwell, 1846, p.29:

Idlenis: Yea, and that will be a redy carage to the rep.

Wantones: What sayest thou?

Idlenis: That will be a speddy marriage, I hope.

Such restatement involves the same interaction between the spoken and the un-spoken (in this case, that just spoken) as I suggest the malapropist does. Cf. Cassio's sterilising translations of Iago's compliments in Othello, II, iii, 15-26.

C.S. Felver declares malapropisms and word-wit a characteristic interest of Robert Armin, Shakespeare's Fool (Kent, Ohio, 1961), p.9.

On Jenson's see Pennanen, pp.112, 135, 193.

See Sister Miriam Joseph, pp.64-78, 299-304; R.F. Hill, pp.13-14, on 'hipallage', or 'unintentional misconstruction'; what Puttenham calls 'the changeling'; Castiglione, p.143; Hart, 'Euphuism', pp. 52-53; Somerset, pp.90, 184-86, 257-58; George Gordon Shakespearean Comedy, pp.64-65; and Empson, Some Versions of Pastoral, pp.223-25.

On 'Barbarismus', the mispronunciation of a foreign language, see Puttenham, p.50, and Sister Miriam Joseph, p.300. Marston was particularly fond of this trick, as in The Dutch Courtesan. See too R.C. Simonis Jr., 'Language Lesson Dialogues in Shakespeare', SQ, II (1951), 319-21.

30. 'Resolute' gives way to 'dissolute' again in I Henry IV, I, 11, 35.

Launce's 'vanished' for 'banished' is true in the context of Valentine's claim to be 'nothing' (Two Gentlemen of Verona, III, 1, 216-18; cp. 194-200).

Dogberry in Much Ado is Shakespeare's best known malapropist. One series of his mistakes confuses vice and virtue, blame and praise. So he says 'allegiance' for infidelity, 'desartless' for artless deserving, 'senseless' for sensible, 'tolerable' for intolerable, and 'vigitant' (a variation of vigidity, perhaps, referring obliquely to his letting his watch sleep) for vigilant, in III, iii. He takes 'tedious' as a term of praise in III, v, 18-20, but 'piety' is blameworthy (IV, ii, 75). He uses 'suffigance' for sufficient and 'suspect' for respect (III, v, 47; IV, ii, 70). Little wonder, then, that he calls offender 'plaintiff' (V, i, 291); Don John, Prince (IV, ii, 40-41); and the officers the 'malefactors' (IV, ii, 3-4).

A second series of his malapropisms refers to his problems in perception and expression. 'Comprehend' is used for apprehend in III, iii, 22, and III, v, 44, stressing in the word used Dogberry's outstanding deficiency. He also refers unwittingly to his inabilities when he uses 'de/cern' for concern and 'excommunication' for communication. (III, v, 39). 'opinioned' is a significant substitute for opinion and 'dissembly' for assembly in IV, ii, 1.

Dogberry's linguistic confusion is an extension of the confusion into which false appearances lead the major figures, Claudio, Beatrice, Benedick. Verges says 'salvation' for damnation in III, iii, 3 and Dogberry 'redemption' for damnation in IV, ii, 53. The implication is that beyond the mortal's chaotic attempt to discern true from false, right from wrong, there is a higher level in which virtue is irreproachably fixed.

It is by the grace of this superhuman life of virtue that Dogberry and his crew stumble into what will redeem Hero and Claudio. Even his malapropisms thus are true:

I leave an arrant knave with your worship; which I beseech your worship to correct yourself, for the example of others. . . . God restore you to health! I humbly give you leave to depart; and if a merry meeting may be wish't, God prohibit it.

(V, i, 306-11)

Dogberry's malapropisms reflect the confusion of guilt and innocence which provide the action of the play. He is blessed with the grace to stumble into truth.

Compare Rossiter, pp. 68-77.

See Romeo and Juliet, II, iv, 46-84, where we have pun and word-stretching but not malapropism.

31. See C.A. Burland, The Arts of the Alchemists (1967), pp.19, 70, 118-20, on the use and significance of semen in alchemy. He gives the background to 'sublimation' on pp.36-41. In Jonson's Cynthia's Revels Amorphus is 'sublimated, and refin'de by Trauaile' (I, iii, 30-31).
Of course Nashe is full of jargon-turned-to-bawdry:
If John a Nokes his hennie doo but leap into Elizabeth
de Gannes close, shee will neuer leaue to haunt her
husband, till he bring it to a Nisi prius. (Works, I, 189)
One sort of privacy invites another, perhaps.
32. Partridge's Shakespeare's Bawdy and Professor Hulme's Explorations in Shakespeare's Language remain the best guides into the ribald by-ways of Elizabethan language. See too Partridge's edition of Captain Francis Grose's A Classical Dictionary of the Vulgar Tongue (1785, third edition, 1931, 1963); M.A. Mahood, Shakespeare's Wordplay; Thomas Pyles, 'Innocuous Linguistic Indecorum: A Semantic Byway', MLN, LXIV (1949), 1-8.
33. Wilson, 'John Lyly', p.139. Similarly Steinhauser, p.49; George F. Baker, in Gayley, p.269; Moore, p.26; Bond, I, 62; II, 251, 291; Schelling, II, 399-400; and Lindsay, pp.33-34.
34. Chaucer's defence of bedroom realism set one precedent (Works, IV, 725-46).
See too Morris F. Tilley, 'Some Evidence in Shakespeare of Contemporary Effort to Refine the Language of the Day', PMLA, XXIV (1916), 65-78.
35. A.C. Begor's unpublished paper, 'Lyly and Shakespeare on the Hopes', is a welcome exception to the general view that Lyly abstained from bawdy implication. See Pyles, p.7, and the note on 'Peter' in Grose, p.258, for the phallic implication of Peter's name. Pyles's point on the phallic 'petard' confirms Begor's argument about the penal 'rope' in the sexual 'hanging'. Juliet's nurse is served by a Peter. Another Peter cuckold Myzaldo in the Old Wife's Tale in The Candler of Caunterbury. Cf. James L. Sanderson, "'Buff Jerkin": A Note to III4', MLN, IV, (December, 1966), 92-95; the context of the phrase (I, ii, 44-61) suggests masturbation as well as the female sex-organ.
36. For Danae's shower see Midas, I, i, 77-79, 14-15; etc. In Hynd's Illicit Libidinoso Danae 'because more loose both of her lips and lap' (sig. C3). The lap is literally sexual, as well as metaphorical.

37. Partridge does not give a sexual interpretation of 'wax', but its association with 'fruit', 'touch' and 'sire' in the present context would confirm it for the nonce. In 2 Henry IV, IV, v, 77, the wax thighs of the bee are emblematic of softness. Wax seals are often broken in pseudo-sexual tones (Twelfth Night, II, v, 86; Cymbeline, III, ii, 35). Compare Bonne's tapers, which 'at their owne cost die' (in 'The Canonisation'; 'Call her one, seee another flye') and in 'The Relique', 'the scales, Which nature, injur'd by late law, sets free'. Wax is included in the parody of Johan's cuckoldry in Heywood's Johan, Johan (Works, pp.79-81). Johan's leaky pail is a parallel to his loose wife. The priest supplies the wax to 'stop therwith the clyfte', while the cuckold sits alone in the corner:

I chafe the wax -

And I chafe it so hard that my fyngers krakks;

And eke the smoke puttyth out my eyes two...

See Satire 22 in William Goddard, A Mastiff Whelp, with other ruff-Island-lik Currs fetcht from amongst the Antipedes (1599), Sigs. 13-13v, which concludes a comparison of woman to bee:

They hauing stinges, wee question if wee search,

Shall honny finde where those sharpe stinges doe perch.

Yet as you doe, doe not, for men you'le faile,

If Bee-like for the sweete, you search the ().

In promoting Paris Juliet's nurse emphasises that he is 'A man, ... such a man ... a man of wax' (I, iii, 76-77). See too Armstrong, pp.36-38; the beginning of Chapter VIII in Deloney's Jack of Newbury; and Cleanth Brooks, Modern Poetry Is the Tradition, p.221. The wax is bawdy in Endimion, V, ii, 92-94, and a vaguely sexual (regenerative) pun in Euphues, I, 263/22-23.

38. For the same use of a stain but in much more obvious terms, see Brain Melbancke, Philotimus, The Warre betwixt Nature and Fortune (1583), p.48. Parmenio enjoys a bawdy pun at Aurelia's expense. Lyly makes the same joke but is content to leave it at the level of emblematic implication. Similarly in Book III of The Faerie Queene at Malbecco's dinner party Paridell spills his wine as an invitation to which Hellenore responds by letting her wine spill into her lap. Another overeager lover spills his wine in Hynd's Lysimachus and Varrona (1604), sigs.R4v-L. See Rosamund Tuve, Allegorical Imagery, pp.27-28. See Partridge, p.192, for the sexual implication of the word 'stain', but equally true of the image.

We have already suggested association of innocence with milk, but obvious association of milk with semen is not incompatible with the first one, given - as Freud has remarked - the paradoxical or antithetical nature of symbols. Milk is an innocent carrier of

manners in Euphues, I, 264-66. But in Endimion Tophas claims 'I cannot stand without another' (cf. Partridge on 'stand', p.194), then 'loue hath as it were milkt my thoughts, and drained from my hart the very substance of my accustomed courage' (III, iii, 19, 23-24; cf. II, ii, 129-31) Nother Bombie interprets a dream:

To children, this is giuen from the Gods
To dream of milke, fruit, babies, and rods;
They betoken nothing, but that wantons most haue rods.

Dromio. Ten to one thy dreame is true, thou wilt bee swinged.
(III, iv, 143-46)

See The Two Gentlemen of Verona, III, i, 274-75, for a 'milk' with bawdy possibilities. There is also a running joke on the milking of males. The two kinds of milk seem discriminated in Coriolanus, V, iv, 28-29. The Fairy Queen tries to milk a bull in Robert Anton's Moriemachia (1613); the bull 'stood most loving and kindly to her' with 'unusual courtesy', 'fearing to hinder what she did intend' (Sigs. A3-A3^v).

Finally it is appropriate that Lucilla should think of a milk-stain, not for its resemblance to semen but for the association of milk with innocence. To her, innocence is a defect. Hence her choice of Euphues over Philautus and Curio over either.

39. Elyot omits the section in his translation of Plutarch, presumably on the grounds that 'some vices be in those tongues reprobred, whiche ought rather to be vnkown, than in a vulgar tongue to be expressed' (The Education or bringing up of children, sig. Aii^v). Euphues is not as deeply discreet. Indeed is he even comical when he recommends Livia to Philautus: 'if you loue me embrace hir' (I, 313/67) or when - reformed - he claims 'It is better to spinne with Penelope all night then to sing with Helen all daye' (I, 321/35-36)?
40. There is clearly phallic imagery in Greene's Farewell to Follie, where King Ninus assures himself that 'the waight of a scepter is able to breake the strongest chastitie'; Demiramis in submitting 'climbest to dignitie, and slespest at the foete of a scepter'; but she desists, for 'adulterie is odious, though graced with a scepter' (sigs. H1, H2, H3). 'As Pliny holds there is male and female of all things vnder heauen' (Nashe, Works, III, 111). For a sample of yonic symbolism see Thomas Pyles, 'Ophelia's "Nothing",' MLN, LXIV (1949), 322-23.
- Compare the bawdy puns of the Prior, Doncaster and the pandering Abbess in Munday's The Death of Robert, Earle of Huntington:

I'le stand too't, he abuses maidenhead
That will not take it, being offered:
Hinders the common wealth of able men.

(Sig. B2^v; cp. sig. K3)

In confessing to temptation the abbess uses a phallic 'stand' (sig. K^v) and later:

you use that trickes, to coniuere downe
The standing spirit of my Lord the King,
That your good mother there, the Abbesse uses,
To coniuere downe the spirit of the Monke, ...

(Sig. K2^v).

On phallic symbolism in Measure for Measure see Marion Bodwell Smith, Dualities in Shakespeare (Toronto, 1966), pp.144-45.

So too Hynd in Eliosto Libidiniso:

The 'olde viues say, That they which feede with the diuell,
must haue a long spoone: and they that goe about to maister
Loue, had needs of many good and sufficient precepts.

(Sig. F3)

By this time the blackest night had his jeaty beard changed
into an hoary gray, whereby Eliosto perceiued that hee was
waxen old and departing, ready to resigne his scepter to a
better successor.

(Sigs. H4-I; cp. Sigs. L4-L4^v)

Ballinea, who knew the length of his arrow, by the bent
of his bow, (resolved rather to taste of any misery, than
for lucre to make shipwracke of hir chastity).

(Sig. I 3^v)

In Munday's Fidele and Fortunio (1585), Crack-stone uses 'lust' for 'list' and then remarks upon his Victoria's coyness:

I thought some strawes were in the pad, that she lookt
so coy:

But now haue at her again, with a fresh hed in my toy.

(sig. Bii)

41. Ralph Lever's warning anticipates much of the Eighteenth Century suspicion of the pun:

The double vnderstanding of wordes and sayings, must be
warely marked, and declaration made of theyr sundrye
meanings: that it may certainly be knowen, in what
sense they are to be taken.

(The Arte of Reason, Sig. Aii)

So too Francis Clement in The Petie Schole (1587; written 1576):

A Word is an absolute & perfect voice, whereby some
thing is ment and signified. (Sig. Avi^v)

In the Russian ballet film of Romeo and Juliet Mercutio is splendidly disruptive on the banquet tables. In Greene's Farewell to Folly Mercury is seen as a rebel, 'as arrogant as Mars is presumptuous ... figured with wings as bewraying his aspiring thoughts' (sig.C2). For other relevant elements in the personality of Mercury see Schriber, pp.229-31; F.S.Boas, 'Aspects of Classical Legend and History in Shakespeare,' p.7; and The Coblers Prophecie, sig.A3.

On the chaos of the pun see Ludwig Borinski, 'Shakespeare's Comic Prose', SS, VIII (1955), 67; Gladys Willcock 'Shakespeare and Elizabethan English', SS, VII (1954), 13. Robert Beum, though, finds in Lyly's prose confidence in order ('The Scientific Affinities of English Baroque Prose' English Miscellany, XIII [1962], 67).

On the puns of Milton's rebels cf. Sicks, pp.66-68.

42. Calderwood, 321, 330. The signification of 'oath' by 'word' is an interesting possibility for study. At its root is the obvious fact that words are a social pact. The 'rightness' of a word can lend moral persuasion, as the moral alphabets and etymologies imply.
43. See R.B. Sharpe, Irony in the Drama, (Chapel Hill, N.C., 1959) on 'the basically ironic idea behind tragic horror, the beast against the angel in every man' (p.106) and on ironic shock (pp. 85-86).

Seventeen: Irony in the Tradition.

1. Elyot, The Boke of the Governour, pp.75, 6, 156-58, 214-16. The wrestling joke is repeated in James Cleland, Protaideia, or the institution of a young noble man (Oxford, 1607), p.200, but not in Peacham's Compleat Gentleman, p.215.
W.G. Crane suggests the change from the rigid moral atmosphere at court in Elyot's day to the 'more genial outlook on life' in Lyly's (p.216). See George B. Pace, 'Sir Thomas Elyot Against Poetry', MLN, LVI (1941), 597-99, and Pearl Hogrefe, 'Sir Thomas Elyot's Intention in the Opening Chapters of the Governour', SP, LX (1963), 133-40, for the gravity of Elyot's moralising and the firmness of his instruction to the king.
2. Lawrence Lipking, 'The Dialectic of Il Cortegiano', PMLA, LXXXI (October, 1966), pp.356, 361. See Stevenson, pp.111-222. Perhaps Greene refers to the dialectics when he has a character remark in Farewell to Follie, 'nor with Baldessar to figure out a courtier in impossibilities' (Sig.B3V). For a typical balance of 'truths' see Castiglione, pp.117-18; on pp.87-89 he even quotes Socrates.
3. Hoby seems to have missed bawdy possibilities in pp.148-51, but he might be said to have redeemed himself on pp.220-21.
4. On sprezzatura see Corinna Salvadori, Yeats and Castiglione, Poet and Courtier (Dublin, 1965), particularly pp.75-88.
On Lyly's sprezzatura see Hunter, p.130, and Jocelyn Powell, op. cit.
5. Lipking finds in Castiglione 'a linear presentation of the ideal courtier' (p.356).
Comic Puritanism can also be sampled in Zeal-of-the-Land Busy and Justice Overdo, in Jonson's Bartholomew Fair.
6. See Ludwig Borinski, 'The Origin of the Euphuistic Novel and Its Significance for Shakespeare', pp.40-41, on the dominance of 'the soliloquy of conflict' in the Euphuistic novel ('Only rarely is reason the victor'). For both Euphuus and Malvolio 'sexual asceticism has no religious background. Its reasons are again utilitarian, based on maintaining professional efficiency' (p.48)
See S.L. Wolff, pp.248-61.
7. Cunliffe gives Gascoigne a completion for cleanliness:

he began to subdue his humor with discretion, and to determine that if he might espie evident profe of his Mistres fraieltie, he would then stand content with patience perforce, & geve his Mistres the Bezo la/s manos/.
(p.449)

Dr. Somerset suggests that the 'etc.' invited improvisations (op. cit., pp.469-72).

On the exception of Gascoigne and Forde from the Elizabethan novelists' general reticence about love-making, see Hurrell, p.114. Cp. Alfred Anderau, George Gascoigne's 'The Adventure of Master F.J.': Analyse und Interpretation (Berne, 1964), pp.87-88, but see Donald L. Guse, John Donne, Petrarchist (Detroit, 1966), pp.40-45.

For the bawdy significance of 'pen' see Hilda Hulme, Explorations, pp.134-43; Partridge, p.163.

See Merchant of Venice, V, 1, 237; King Lear, III, iv, 94-96; and The Pedlers Prophecie, sig.A4. The many maids who innocently wielded pin or needle to sew their prick-cloute were inviting bawdy response (e.g. I, 224/4-5, 320/1, 321/38; II, 201/28-29; Gallathea, III, iv, 48).

8. C.T. Prouty, George Gascoigne, p.115. See too pp.201-2 for regret that Euphues 'supplanted natural wit with exotic verbalism'.
9. Phylosarchus has already been cited as an early example of a Euphues-like false wit. See I, ii. The author is detached from Phylosarchus's reference to Lamia's 'heavenly countenance' and from his twisting of proverbs, as in 'that Fryer which would not cast off his cowle to cat/che such a fowle, shal never be my confessor'. Phylosarchus approves a naked friar; moreover, in his wording he unwittingly places himself parallel to the 'fowle' (Works, p.35.)
10. Prouty's sensitivity to Gascoigne's achievement in dramatic narrative is spoiled by his insistence the book is autobiographical (pp.195-96, 204, etc.). Our quotations from Gascoigne, sigs. P2^v-P3^v, should have warned the critic not to force historical identifications onto a literary creation. Dr. Schlauch agrees with Prouty (op. cit., pp.228-34). Anderau misses the irony in the verse (op. cit., pp. 106-10) but praises Gascoigne's wit and ability to characterise through the dialogue (p.84). He takes Gascoigne to be the narrator (pp.122-39).
The best analysis of the short story is Robert F. Adams's 'Gascoigne's "Master F.J." As Original Fiction', EMIA, LXXIII (September, 1958), 315-26. Adams rejects the autobiographical claim, demonstrates ironic use of 'G.T.' as an author-persona, and even argues the kind of 'event' element in the relation between the story and its introduction, as we have suggested in

the Euphuus (Ibid., pp.316, 323-24). He discusses Gascoigne's use of ironic similes (pp.320-21), his ironic pose as a literary critic (p.322) and the narrator's satiric interruptions (p.323). The article came to my attention after I had written my discussion of Gascoigne. Cf. Norman Friedman, 'Point of View in Fiction: The Development of a Critical Concept', PMLA, LXX (September, 1955), 1160-84.

Prenty arbitrarily claims that the poems were written before the prose (p.194). In the last quotation there may be a bawdy implication in the 'turns' served by the love poems. So in Painter's Pallace of Pleasure, the wife 'had the keye of the doore (whiche sometymes serued the turne, when the Marques was disposed secretly to com in)' (Sig. Riiv). See Othello, IV, i, 250; Partridge, p.211.

See too Hosley, pp.142-45; Wilson pp.94-95; and Clifford Leach, 'Venus and Her Nun: Portraits of Women in Love by Shakespeare and Marlowe', SLL, V (1965), 251.n.4.

11. Pettie translates from Guazzo:

Yea, they will not sticke to sende her to Paradise,
giving her the title of a Goddess, and calling her
beautie Angelicall and divine: her teeth Perles,
her lippes Corall, her hands Ivory, ...

(Guazzo, I, 79)

12. J. Swart, 'Lyly and Pettie', English Studies, XXIII (1941), 17. On Pettie's influence on Lyly see too Bond, I, 136-43; Feuillerat, pp.286-87, 470; Hunter, pp.265-68, especially p.267; Broinski, 'The Origin of the Euphuistic Novel and its Significance for Shakespeare', p.47; Jeffrey, pp.118-19.
Pettie's Pallace had three editions in its first year (1576) and four others by 1613.

13. M.P. Tilley, Elizabethan Proverb Lore, p.63. Herbert Hartman holds a contrary opinion ('encrusted with proverbs' to be had for the pilfering') in his edition of Pettie (New York, 1938), p.x. Guazzo suggests proverbs were part of colloquial, informal speech:

I am verie glad our discourses are rather familiar and
pleasaunt, then affected and grave: and I protest for
my parte, many tymes (as occasion shall serve) to let you
heare Proverbes, which verie Artificers have in their
mouth, and comptes, which are used to bee told by the
fire side. (I, 24)

See the links of proverbs by imagery in Guazzo, I, 83, 88.

14. Cf. pp.31-32. Here the literal meaning of conventional phrases ('his case', 'that face') suggests the falseness of Sinorix's love:

lest his looks might bewray his love, and his countenance discover his case, he secretly and suddenly withdrew himself into his chamber, to study what face to set on the matter. (p.23)

The ambiguity or multiplicity of meaning confirms the untrustworthiness of his language.

One analogy traces the change in Camilla's mind. She rebuts Sinerix:

If, sir, your banquet had been no better than this your talk is pleasant to me, I am persuaded the dishes would have been taken whole from the table without touching, but as the one was far better than the company deserved, so the other for a far worse woman might more fitly have served. (p.20)

She is unaware that she was earlier described as the 'meat' he fed on (p.17). When she consents she assures herself that it is as the sea hath fish for every man, or as one good dish of meat may well suffice two persons. (p.35)

Her rationalisation of adultery - for 'commodity and safety' (p.32) - loses its dignity from these animal associations.

15. See Carroll, p.53, for the contrary view. On Sig. Niv^v Feticc gibes at Scilla's 'busly beatyng her braines hereabout' with rationalising analogies. See Pandarina's specious arguments to Scilla (Sig. Oii^v), and the discriminating powers of the mind (Sigs. Niv-Si).
16. For the 'stay' pun see Sig. Oii^v.
See Sig. Siv^v for the development of a variety of meanings out of 'consumed'.
So 'sin' is present in 'Cinna' in Julius Caesar, where one Cinna is a sinning conspirator and the other an innocent poet; the difference between the two men is contained in their identical name. Cf. Harry Levin on 'Shakespeare's Nomenclature', p.78 and Norman N. Holland, 'The "Cinna" and "Cynicke" Episode in Julius Caesar', SE XI (Autumn, 1960), 440-41. When Atheos picks up Euphues's faith and his style, he plays on 'sin' and 'sinnewe' (I, 300/36).
17. Cf. the rape of Virginia later (Sig. Li).
For another ironic death scene see Si^v-Sii. The woman overhears her husband and thinks he is addressing a mistress:
Come gentle Ayre, and refreshe my weeryed spirites: with other such lyke wordes of dallyaunce, which he (beyng hot) spake to the Gale of Wynde which pleasantly blew vppon hym.

She says before dying, 'Alas, your Aire hath brought me to this ende'. By 'Aire' she means song, but the author also means 'error', which is hers. Further the 'aire' is made to refer to the wind:

Alas (sweet wyfe) I used these woordes to the Wynd.

Why then (sayth she) not you, but that winde gaue
me this wounde.

She is literally correct for her death came by a dart. Throughout the scene words have implications and consequences beyond their usual force.

On the dramatic effectiveness of the Itys scene see Schlauch, pp.148-49.

18. Crane, p.189; Douglas Bush, 'The Petite Pallace of Pettie his Pleasure', JEGP, XXVII (1928), 164; Hartman, p.xxxiii-xxxiv.

Pettie introduces his Petite Pallace as 'discourses, devised by a green youthful capacity, and reporteth in a manner extempore', whereas Painter's Pallaces, Pettie observes, 'contain histories, translated out of grave authors and learned writers' (I, 2). In introducing his Guazzo Pettie refers to his earlier 'trifling woerke' which 'wonne such fame, as he which fyled the Temple of Dianae' (p.7). Anthony à Wood reports that Pettie 'at length became excellent for his passionate penning of amorous stories' (Athenae Oxoniensis, ed. Philip Bliss, I, 553). The opposition of moralist and seducer would appear to have been more clearly recognised in Pettie's work than in Lyly's, but the ironic dualism was a model for Lyly.

19. Swart, p.12.

In the second quotation the 'taken' can mean either considered or seduced. Hartman cites our third quotation as evidence 'That Pettie was a philanderer of sorts' (p.xxxiv, n.1). The fourth quotation continues to a reference to the narrator's 'lipping lips', a sign of the affected wooer. See As You Like It, IV, i, 31; Hamlet, III, i, 145; Romeo and Juliet, II, iv, 28. Pettie refers to his 'lipping lyps' again as an antidote to Pigmalion's misogyny (Sig. Xi), inviting his listeners to kiss him.

On the 'oar' proverb see Hartman, pp.281-82, and Tilley, Elizabethan Proverb Lore, pp.238, 466.

In Hynd's Lysimachus and Varrona Varrona resolves to commit adultery:

Againe, what know I whether my husband deales falsely
with me, and rove in some other streame, which if it be
so, I shall but saue his soule in paying his debts, and
exercise the vertue of iustice in requiting like for like.

(Sig. K)

Hynd transplants the bawdy context with the proverb. Cf. Nashe, I, 21.

20.

The moral of his Pigmalion story is not what he claims -
 To make the reckenyng without the host, is the way
 soone to be ouershot in the shot: to resolue
 certenly vppon incertentie, is the way neuer to
 be in any certentie. (Sig. Fiv^v)

- but that Venus rewards her faithful servants with fleshly delights
 more powerful than the Platonic. The story recurs to the theme
 that the flesh is incapable of constancy (see Sig. Ui^v). As often
 in Lyly Pettie associates stone with the incapacity of love,
 specifically with anti-sexuality here:

And so it may be that Pigmalion thought hym selfe
 some Stone, and knowing that lyke agree best with
 theyr lyke, he thought he could make no better a
 match, then to match hymself to a Stone. (Sig. Xi^v)

The narrator's remark that 'We like a picture made in Marble, better
 then in Wax, because it wyl last longer' leads an equivocal ambiguity
 to the last verb here: Pigmalion

according to custome fel to kissing his Image, which
 seemed vnto him to blush therat, and taking better
 taste of her lips, they began to waxe very soft &
 sweete.

(Sig. xii)

His moral on Sig. Sii^v is that

the cheifest way to keepe your husbandes continent,
 is to keepe your selues continent:...if you shal
 once shake of the sheete of shame, ... your husbandes
 wyl eschewe your companies, loth your lyps, and
 abandon your beds, ...

But in his story the husband's reaction is the contrary. Pettie is
 not consistently wrong in the morals of his tales, just hap-hazard
 in his allocation of them. So his conclusion to the story of
 Pasiphae and Minos is comically extreme. He first tries to prevent
 his ladies' displeasure:

I meane not to iustifie the trueth of it, but rather wyl
 proue it false by the opinion of one Seruius,

- a serviceable invention? -

one Seruius, who writeth, that Pasiphae indeede played
 false with one Taurus (whiche signifieth a Bull)
 secretary to her husband, in the house of Dedalus.

(Sig. Tiv)

He goes on to claim that

her husbande deserued some blame: For no doubt his
 suspition without cause, caused her in suche sorte
 to transgresse marriage lawes. (Sig. Tiv)

The author intends his narrator's labours to be transparent.

21. The Arcadianism of Dickenson was pointed out by Landmann, p.xvii. Typical of the superficiality of Dickenson's art is the total lack of relationship between the narrative and its poetic interludes. Lodge uses the Euphues 'password' (Jusserand, p.145-8) in Euphues Shadow, the Battaile of the Senses (1592) and Rosalynde, Euphues Golden Legacie, found after His Death in His Cell at Silixedra (1590). It is significant that none of Lyly's imitators apparently married him off. In having him write advice to Philautus's sons the imitators seem to be compensating for the sterility of Euphues's choice of seclusion over love and marriage.
22. Similarly in her first song there is the suggestion of a woman's sensibility in the images of bees fluttering in the heart, the whipping with roses, in the petulant tone of the third stanza ('If he gainsay me'), in the resolve 'Ile shut mine eyes to keepe you in' and in the last line of the song, the permissive 'Spare not but play thee' (Sig. D3^v).
Hurrell, p.342, points out the parallel uses of a single line ('Cupide shoots at a rag as soone as at a robe') to mark Rosalynde's change from cynicism to love.
23. For 'the Adamant draweth where it neereth' see Fenton, Strange Sights, Sig. D4^v.
24. In his edition of Rosalynde W.W. Greg makes the usual claim that Shakespeare took only the plot for his As You Like It and that his Rosalind and Celia are his own creations. Shakespeare's Rosalind has the worldly wit and experience we find in Lodge's Aliena.
25. Norman J. Sanders, ed., 'Farewell to Folly and Alphonsus, King of Aragon' (Unpublished Ph.D. dissertation, University of Birmingham, 1957), p.xlviii. Contra. Landmann, pp.xxiv-xxv. See Hunter, pp.271-73 on Greene's 'invertebrate' sentences.
For samples of the 'Greene' praise see Henry Upchear's 'In laudem Authoris' in Greene's Menaphon (1589), Sig. *3, and Thomas Brabine's (Sigs. **^v - **2; Peter Portington's commendation of Mamillia I (1583), Sig. A3^v, and I. Eliot's in Perynesias (Sig.A4).
On Lyly's influence on Greene see Pruvost, pp.104-15, 161-62, 170-78, 190-200, 222-23. Pruvost, though, misses the anti-pedantic element in Lyly (see pp.151-57, 360-66).
26. There is a macabre aptness in the poisoner Pandosto's 'intending also asoone as Egistus was dead, to giue his wife a sop of the same sawce' (Sig.B1).

For argument that Greene missed opportunities for irony see S.W. Wells, ed., 'Perymedes the Blacksmith and Pandosto', Unpublished Ph.D. dissertation, University of Birmingham, 1961, pp. lxxvii-lxxviii, lxxxv, n.33.

To an audience accustomed to a pun-shivered drama 'Fame's trumpet' could have been taken as 'Fame strumpet', on the inner ear, particularly in the context of adultery and reputation.

27. But then Perrus in Pandosto was worried 'if the King should knowe that Dorastus had begotten our daughter with childe (as I feare it will fall out little better)' (Sig. F1). Castilla names a suitor: 'Pharicles it is, to be flat with thee' (Mamillia I, Sig. D^v; cp. Sigs. C3-C4).

Finally this delicate bit of symbolism in Perymedes. Delia shows her strength by disagreeing with her husband about gambling. And in Sigs. E2^v-E3:

At this Perymedes was readye to enter into a long discourse, his Wife Delia told him the night was farre spent, wherevpon taking his wifes motion for a warning, commanding hir to Coure le feu: the poore Smith and his Wife went to Bed. The 'commanding' is ironic for it is clear that the wife subtly rules the family. Later Perymedes says he is content to be a smith, 'having my Tonge in my hand as a Scepter, to rule in my shop' (Sig. E3^v). But earlier 'Delia nothing dainty with hir husband; taking the tonge in hir hand, to keep the fire in reparations, began...' (Sig. D3^v). Casual analogies and imagery are enlivened by the dramatic situation.

The set-piece fits the situation when Maesia tells the disguised ex-king Vadislaus that 'we Countrie maids are so homely brought vp, that we count none kings but what weare crownes, and all beggers that carrie scrippes and craue almes' (Farewell to Folly, Sig. F2).

28. Philomela divulges her ambivalent reaction to Lutesio's indecent proposal by addressing her 'sharpe replie': 'Philomela to the most false Lutesio wisheth what he wants himself' (Sig. D3^v; cp. Sig. D1). The 'wants' means 'needs' but it also suggests his desire, which the surface of her letter rejects.

29. In Mamillia I the false appearance theme is better established (e.g. Sigs. B3^v-B4, A4). The vile Pharicles (Pharicles) thought by the glose of his painted shew, to win the substance of her perfect minde, under his fine cloathes to couer his clawes, with the cloake of curtesie to conceale his curiositie.

fayre enough: but not faythful enough, a disease in men.

crauing altogether to crophe the budde of her outward beawtie, and nott the fruites of her inward bountie.

(Sig. B2)

These show the style and the theme of the Euphuus but concern themselves only with the theme of deception in love. There is not the sense of self-deception, nor the testing of the reader, which makes the Euphuus something other than a romance.

On the decadence of Greene's Euphuism see Winny, pp.xvii, xxiv.

30. Craik, p.5; Winny, p.xv. But I reject Winny's conclusion: Metaphysical verse and Elizabethan tragedy are an expression not of symmetry and order but of a disturbance of settled design; and so fixed and urbane a literary form as Lyly produced was incapable of responding to a major turn of sensibility.
(p.xxiv)
31. Nierkegaard, p.158.
The Goodall title is referred to by Wayne C. Booth, 'The Self-Conscious Narrator in Comic Fiction before Tristram Shandy', PMLA, LXXII (1952), 170.
R.B. Sharpe remarks that 'Drama is impersonation' and that the ironic basis of drama lies in 'its simultaneous perception of the two concepts art and nature as at the same time contradictory and harmonious' (Irony in the Drama, p.viii, cf. p.xiv). Pettie and Lyly both impersonate moralists. On the ironic basis of shock see Sharpe p.85, and p.108 for an example of rhythm contradicting theme. Cp. Underwood, pp.96, 102.
32. For an appreciation of The Cobler of Canterbury see Margaret Schlauch, op. cit., pp.157-63.
33. The usual view is that in the Falstaff speech Shakespeare is making fun of Lyly's style, not indulging in his kind of irony. See Child, p.113; Hart, p.40; Bond, I, 133, 150; Boas, Shakespeare and his Predecessors (1896; reprinted 1947), pp.72-73.
34. See M.P. Tilley, 'A Parody of Euphuus in Romeo and Juliet', MLN, XLI (January, 1926), 1-8. The proverb is literally appropriate to its speaker in The Cobler of Canterbury, Sigs. Aii, Aiv. Romeo is also accused of meddling in III, i, 98-101; V, iii, 49-55. Friar Lawrence alerts us that 'vice sometime's by action dignified'. (II, iii, 23)
35. For a similar view of Shylock, based on other details, see M.E. Stoll, Shakespeare Studies: Historical and Comparative in Method, pp.255-336 (e.g. he 'has touched our humanitarian sympathies - because we have managed to forget the situation' (p.323)). Cf. Doran, Endeavors of Art, pp.318-19, 364.
Morocco's speeches provide several telling parallels to Shylock's.

Eighteen: Conclusion.

1. Kierkegaard, p.168; Edgar Johnson, 'Satiric Irony', p.160.
 The function of rhetoric, of course, is persuasion. See the papers by La Briere, Wallerstein, and Wissatt in English Institute Essays, 1948, 'Rhetorical Theory and Practical Criticism', ed. D.A. Robertson, Jr. (New York, 1949). Hence the 'decisive localisation of the end of rhetoric in the addressee or audience' (p.135). Irony extends this principle of rhetoric into its reverse. It roots its function and effect in the addressee but its intention is not to persuade but to trick, to uncover, to educe commitment.
 See Julius Stenzel, Plato's Method of Dialectic, trans. D.J. Allan (Oxford, 1940), pp.1-22, and Philip Merlan, 'Form and Content in Plato's Philosophy', JHI, VIII (1947), 406-30.
 Professor Hunter, p.30, suggests the pressure Lyly would have felt of his family tradition. 'Wherever he was educated, Lyly could not escape contact with his grandfather's Latin grammar' (p.38). See Fairholt, II, 262 and Peullierat, pp.3-24.

2. Dyson, p.13. So too Kierkegaard, p.265; Eleanor N. Hutchins, 'The Identification of Irony', ELH, XXVII (1960), 358; and Edgar Johnson, p.162:
 The whole process of understood irony is a delicious message to our vanity....The deepest irony is born when the two audiences, the elite and the victimised, melt into each other.
 See Jocelyn Powell's paper on Lyly's 'play' and Gardin Craig, The Enchanted Glass, p.207, on the aristocratic refusal to take himself seriously. Dyson's chapter on Wilde is also apposite. Finally, I disagree with Professor Hunter's claim that Lyly was limited by the blinkers of fashion (p.297) and that 'Lyly's aim in writing was to demonstrate intellectual fitness for power' (p.84). The Euphuus is too slippery.

3. Dyson, p.1. See Kierkegaard, pp.242.n., 264-65, 272-73; Sedgewick, p.3; and Maurice Castelain's note on the Elizabethan fear of malevolent interpretation in his edition of Jonson's Discoveries (Paris, 1906), pp.17-19. See Sharpe and Robert Langbaum on the pleasures of role-playing, impersonation.
 Professor Hunter has pointed out the political demands made on the learned facetudo (p.34; indeed the entire first chapter is pertinent), 'that courtly virtue which stands midway between flattery and aggressiveness'.

4. In contrast, Jocelyn Powell argues for Lyly's 'pleasure of recognition' - by which standard alone Hynd and Greene would have to be considered superior artists.
5. Compare Armstrong on the 'oscillatory movement' of Shakespeare's imagination, 'from an image to its contrary':
 The foundation of Shakespeare's imaginative thought...is the realisation and expression of life's dualism. His mind was dominated by the warring opposites disclosed by experience. (pp.93, 94, 96)
 And Saintsbury on
 what is perhaps not the least interesting thing about irony, that it is a sort of inevitable concomitant of life.
Vanitas vanitatum omnia vanitas suggests and brings about
Ironia ironiarum omnia ironia.
 ('Irony', p.121)
6. Wood, I, 676; cf. I, 302. For character sketches of Lyly - remarkably of a piece with Wood and each other - see Bond, I, 76-78; Wilson, pp.132-34; and Feuillerat, pp.25-40.
 Lyly must have his tongue in his cheek when he writes Euphues's attack on the riotous life of the Athens student (I, 285/15-30), unscholarly as he was known to be. Euphues here makes a transparent pretence to innocence: prodigal student life
 maketh my hearte to melt with sorrowe to thinke of it,
 and should cause your mindes gentlemen to bee penitent
 to remember it. (247/2-4)
 - as if his readers remember their earlier misbehaviour while he, none to remember, can only sorrow for their's. Euphues warns us, 'Moreover who doth know a scholler by his habite?' (274/5).
7. The quote is from TLS, May 12, 1910, p.169. Contrary to Professor Hunter's position (p.335), Lyly is an ironist required to be rejected but in literature, not in politics. He won and lost by his faddishness which briefly followed. The danger in attempting the 360-degree turn-about Lyly attempts is that it is most difficult to spot the final withholding of his self from his style. See Hardin Craig, The Enchanted Glass, pp.207-8.

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